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JAN 30 1937
GIFT OF PUBLISHER

MOTION PICTURE HERALD

NAZI FILMS DISGUISED AS FRENCH BRING BOYCOTT

GUILDS EXTEND THREATS TO UNIONIZE HOLLYWOOD

THE BOX OFFICE CHAMPIONS OF A MONTH

VOL. 125, NO. 6 NOVEMBER 7, 1936

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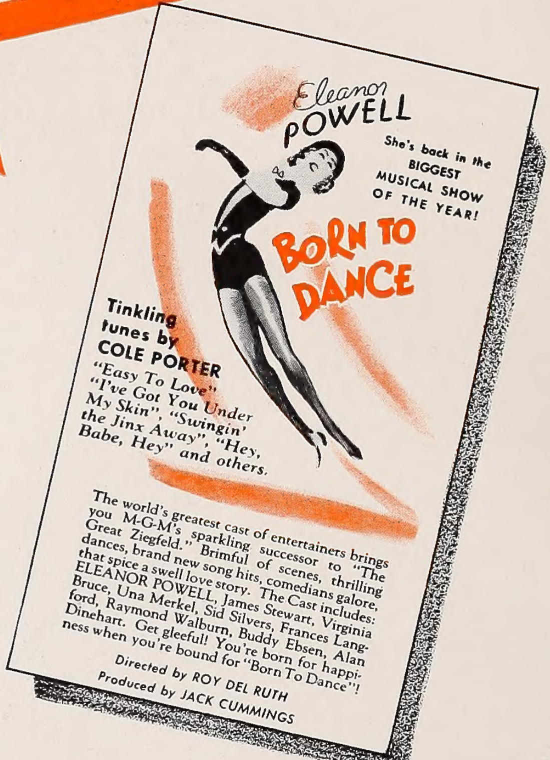
PN1993
M44

STANDING ROOM ONLY!

This is a tip-off to M-G-M exhibitors to keep the old S. R. O. sign handy after they have finished playing "Great Ziegfeld", "Gorgeous Hussy", "Libeled Lady" and other Fall Season hits from M-G-M!

•

There's more on the way as you can see on this page. And, oh mister, how you're going to need that S. R. O. sign!



Eleanor POWELL

She's back in the BIGGEST MUSICAL SHOW OF THE YEAR!

BORN TO DANCE

Tinkling tunes by COLE PORTER "Easy To Love" "I've Got You Under My Skin", "Swingin' the Jinx Away", "Hey, Babe, Hey" and others.

The world's greatest cast of entertainers brings you M-G-M's sparkling successor to "The Great Ziegfeld." Brimful of scenes, thrilling dances, brand new song hits, comedians galore, that spice a swell love story. The Cast includes: ELEANOR POWELL, James Stewart, Virginia Bruce, Una Merkel, Sid Silvers, Frances Langford, Raymond Walburn, Buddy Ebsen, Alan Dinehart. Get gleeful! You're born for happiness when you're bound for "Born To Dance"!

Directed by ROY DEL RUTH
Produced by JACK CUMMINGS

Joan CRAWFORD
CLARK GABLE

with FRANCHOT TONE
REGINALD OWEN
A W. S. Van Dyke Production
Produced by JOSEPH L. MANKIEWICZ

LOVE ON THE RUN

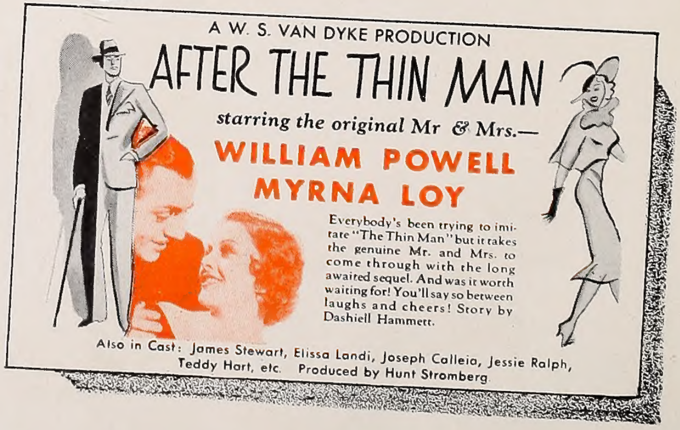
Whenever Joan Crawford and Clark Gable get together it's a cinch for a grand clinch! (Remember "Dancing Lady", "Possessed", "Forsaking All Others", "Chained"). Now you'll find Joan a dashing American heiress who leaves a nobleman at the altar and bumps into Clark who's a headline foreign news correspondent (Franchot Tone is his rival!) and their "love on the run" takes you all over Europe in a madcap, thrill-packed, rough and tumble romance.

Camille

GRETA GARBO

ROBERT TAYLOR

How fitting that one of the world's most throbbing love dramas should be portrayed by the great Garbo and the handsome young star who is today's idol of romance. Garbo as the devastatingly fatal beauty, Marguerite; Bob Taylor as Armand, the romantic Parisian youth. Lionel Barrymore and other stars in Big Cast. George Cukor, of "Romeo and Juliet" fame, directed it. It is destined to be the sensation of this year!



A W. S. VAN DYKE PRODUCTION

AFTER THE THIN MAN

starring the original Mr & Mrs.—

WILLIAM POWELL
MYRNA LOY

Everybody's been trying to imitate "The Thin Man" but it takes the genuine Mr. and Mrs. to come through with the long awaited sequel. And was it worth waiting for! You'll say so between laughs and cheers! Story by Dashiell Hammett.

Also in Cast: James Stewart, Elissa Landi, Joseph Calleia, Jessie Ralph, Teddy Hart, etc. Produced by Hunt Stromberg

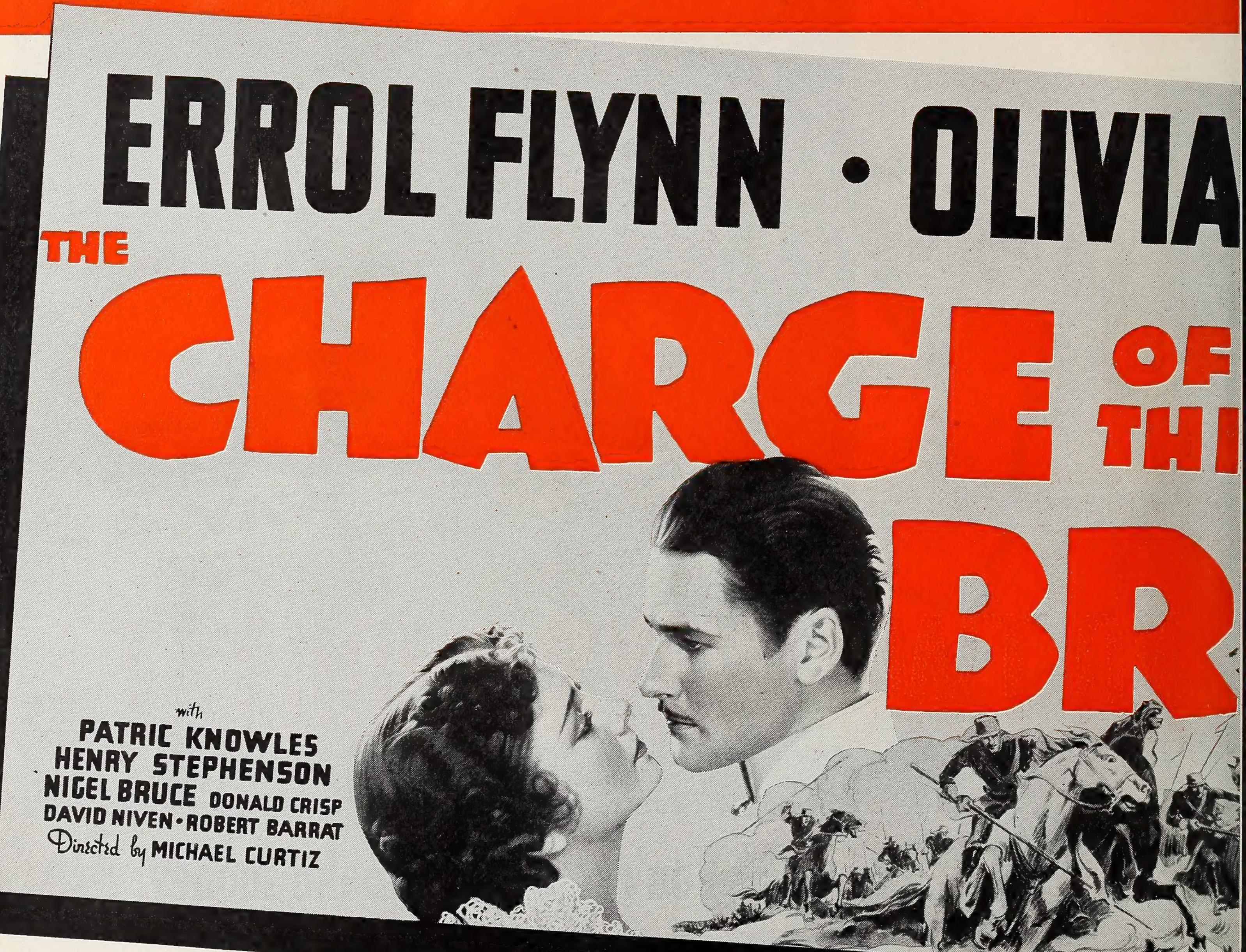
NO TWO WAYS ABOUT IT!

You're going to make money
—a lot of money—with
"THE CHARGE OF THE LIGHT BRIGADE"
BUT
The boys who will get the MOST out of it
Are the boys who will listen to REASON »»

WE'VE BLANKETED THE COUNTRY

NOW IT'S UP TO YOU TO

BLANKET YOUR TOWN WITH



(**The Traffic-Stopping 24-sheet**
—and wait 'til you see it in full color!)

NEW LOW PRICES FOR A NEW HIGH IN FLASH ACCESSORIES

24-SHEET	
1 to 5	$2.00
6 to 15	$1.75
16 and over	$1.50
1-SHEET	
1 to 10	15c
11 to 25	13c
26 to 50	11c
51 and over	9c
3-SHEET	
1 to 10	40c
11 to 25	36c
26 to 50	32c
51 and over	28c
6-SHEET	
1 to 5	75c
6 to 10	70c
11 to 20	65c
21 to 50	55c
51 and over	50c
14x17's In full color—pebbled and varnished!	
Set of 8	$1.50 per set
11x14's In full color—pebbled and varnished!	
Set of 8	$ .75 per set
HERALD—8"x16" in two colors, rotogravure!	
1M to 4M	$2.75 per M
5M and over	$2.50 per M

WITH THESE

ERROL FLYNN
OLIVIA de HAVILLAND
"THE CHARGE of the LIGHT BRIGADE"
ERROL FLYNN
OLIVIA DE HAVILLAND
The CHARGE of the LIGHT BRIGADE
THE LIGHT BRIGADE CHARGES TONIGHT!
Warner Bros.

THESE!

deHAVILLAND

LIGHT
IGADE

A *Warner Bros.* PICTURE

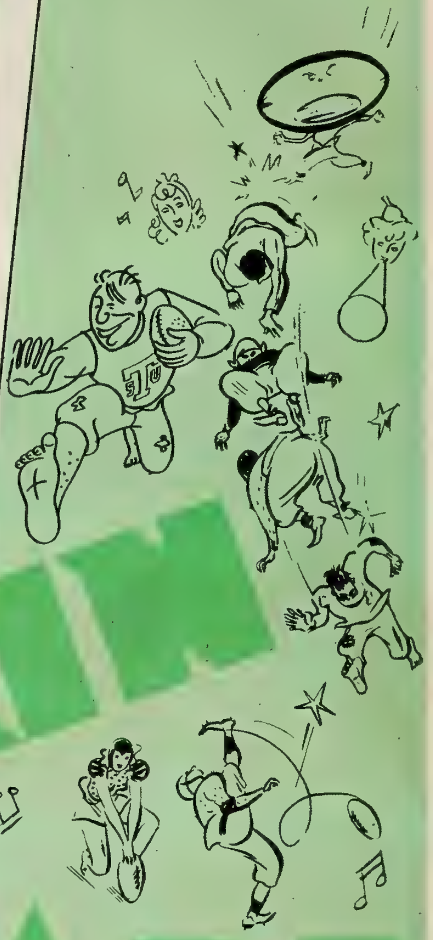
The biggest-selling magazines in America are on your advertising schedule—put there by Warner Bros. to sell your show with a smashing campaign they won't forget! That kind of advertising is costly—and it hasn't cost you a cent! It's doing *your* job, reaching *your* patrons, making *your* campaign the biggest of its kind in the history of show business! Now see it through! Set up your engagement in the big way it deserves and get your full share of profits from the year's biggest dramatic hit!

EVERY ONE OF THESE MAGAZINES INCLUDED IN WARNER BROS.' 55-MILLION-READER CAMPAIGN!

SATURDAY EVENING POST • COLLIER'S • LIFE • PICTORIAL REVIEW • COSMOPOLITAN • RED BOOK • ESQUIRE • STAGE PARENTS' MAGAZINE • AMERICAN BOY • SCHOLASTIC

STILL KNOCKING RECORDS FOR A GOAL!

That 20th tops its great musicals with even greater ones is being proven by "Pigskin Parade's" outstanding showing. Held over in LOUISVILLE. First *3 days* beat "Sing, Baby's" first *4 days* in COLUMBUS. Held for second week in ST. LOUIS. Building beyond "Sing, Baby" in WASHINGTON despite election opposition. Topping "Sing, Baby" in DETROIT. Way ahead of "Thanks A Million" in NEW HAVEN. Neck-and-neck with "Sing, Baby" in KANSAS CITY. Leading "Sing, Baby" in DAYTON. Out-stepping "Road to Glory" in MEMPHIS and PHILADELPHIA!



20th's LAUGH & SONG TOPPER TO "THANKS A MILLION" AND "SING, BABY, SING"!

PIGSKIN PARADE

WITH A CAST PICKED FOR ENTERTAINMENT

STUART ERWIN · JOHNNY DOWNS
ARLINE JUDGE · BETTY GRABLE
PATSY KELLY · JACK HALEY
YACHT CLUB BOYS · DIXIE DUNBAR
ANTHONY MARTIN · JUDY GARLAND

Directed by David Butler · Associate Producer Bogart Rogers

Screen play by Harry Tugend, Jack Yellen and William Conselman · Based on a story by Arthur Sheekman, Nat Perrin and Mark Kelly · Music and lyrics by Lew Pollack and Sidney D. Mitchell · Music and lyrics of songs sung by Yacht Club Boys—by Themselves

Darryl F. Zanuck in Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 125, No. 6 November 7, 1936

SCREEN and GOVERNMENT

ADVOCATES of governmental regulation of the motion picture industry can find much of special interest in observation of manifestations in certain areas overseas.

A great deal is ever being said, for instance, by our leftists critics about the achievements of the art in Russia, by the state controlled cinema, which it seems is not bound by profit motives and is, so they contend, artistically free. That makes a neat background against which to consider the tidings the other day of Russia's sending to labor camps three picture executives on the charge of buying an inadequate story, wasting money in production and search for talent. There's a free art for you.

And, again, there's another sharp cut picture of what bureaucrats can do with power in *Motion Picture Herald's* presentation in the issue of September 26 setting forth the rules under which motion picture theatres may operate under the Anarchist government of Spain.

Meanwhile, and by happy contrast, it is to be observed that in Great Britain the chief concern of the government about the motion picture these days appears to be expressed in support and encouragement of a substantial sort for the upbuilding of the British film industry. The impressive availability of capital for British screen development implies and is based upon approval in high places.

HERE at home, too, where most of what we hear in the public prints from Washington about the screen is in the nature of annoying agitations for legislation, there is another story of official encouragement. Through the last especially troubled years of the world market and the American industry's problems of tariffs, quotas and the like, the appropriate departments in Washington have in strong but diplomatic fashion given important service and support. It is a story that may not be told with official detail, but some part of it is known to every manager of foreign sales in New York.

In at least some offices in Washington there is a recognition of the significance of America's world wide film distribution in the broad general service of American industry. The motion picture has for three decades been doing a job for the United States, being permitted the while to tend to its own business.

△ △ △

ONE of the choicer and franker discussions of the state of the art in Hollywood is contributed to the current issue of *Stage* by Mr. Gene Lockhart, actor-from-Broadway, now working considerably in films. Mr. Lockhart seems to like his work and Hollywood. Of his contemporaries he says:

Fifty percent of the actors in Hollywood are content in the film capital. Twenty-five percent long to tread again the boards of legitimate drama—that is, providing the part is outstanding, the billing is good, and the salary approximates what they receive in pictures. Twenty percent would go back to the stage if offered a part because they are not being offered parts in Movietown. Four percent insist upon returning each year to the stage because they retain abiding respect for the theatre; they are offered leading roles, and they have a sufficiently large bankroll to withstand the expense of four weeks' rehearsal, possible failure of the show, and return fare to Hollywood. One percent would return to the stage in any part, with or without kudos in the pocket, because they love the theatre.

Mr. Lockhart thinks that all good motion picture acting is sincere and insists that no actor can fool a camera.

△ △ △

DIRT RECORDS

THE struggle for common decency in the amusement trades never ceases. Just now that coin operated phonograph business is having an unhappy time of it with producers and vendors of smut song records.

Leaders of the business are finding it necessary to make the same basic arguments of the validity of decency and its merit as a business policy in the service of a decently inclined public that have been made in every other amusement institution before. This problem has arisen often before in the phonograph trade, most conspicuously in 1894-5, the year before the screen was born.

A considerable proportion of the smut song records has been credited to "Hollywood stars" in their advertising. Investigation discovers the advertising to be both salacious and fraudulent.

BURLESQUE producers in New York have joined the double bill movement to the best of their ability by presenting four "stripping principals" in each cast. The prospects are excellent for official municipal attention to this development of the art at an early date.

△ △ △

CIVILIZING some producers is like trying to drown out a woodchuck—he always comes out another hole. Just now a celebrated picture impresario, having had his sex technique repressed, tends to amplification of his scenes of sadism, quite as immoral but in a category less under fire.

MOTION PICTURE HERALD. **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

German Film Impasse

An attempt to gain the cooperation of large film distributors and representatives of exhibitors in the exclusion from America of films made in Nazi Germany, or films which are pro-Nazi in tone, is being made by the Non-Sectarian Anti-Nazi League to Champion Human Rights, of which Samuel Untermyer is president. A meeting of distributors and exhibitors was called at the New York offices of the League on Friday of this week. The attempt is a result of what has been labeled an effort by German producers and distributors to gain exhibition of their pictures in this country by advertising them as French product. The League and other organizations last week investigated such a picture which was billed as French product but was found to be a UFA film, made in Germany with a predominantly German cast.

The story is on page 13.

Equity Suspends 24

A convincing demonstration of the strength of the Screen Actors Guild and of the movement to establish a closed shop for actors in Hollywood is seen in the suspension of 24 players by Actors Equity Association for failure to join the Guild after receiving warnings that they must join in order to retain their Equity status. The action was made possible through the affiliation of the Guild and Equity.

The organized labor situation as it affects the motion picture industry is surveyed on page 21.

Music Publishers Agree

After months of preliminaries, the American Society of Composers, Authors and Publishers, along with the British Performing Rights Society, this week reached a satisfactory agreement with Canadian exhibition interests for music fees for the year 1936 and the Canadian Performing Rights Society will continue in operation for another year. The fee charged by ASCAP is higher than that prescribed by Dominion law, but it was thought this will not affect the new pact, though it will be examined by the government.

Details of the Toronto meeting on the new agreement, and other ASCAP activities, are found in the story on page 14.

Camera Grist

The Hollywood productions-in-work level came down as fourteen pictures were taken to the cutting room and eight were placed before the cameras.

Titles and personnel are listed on page 41.

Studio Ambitions

Jorge Mendez Delfino, owner of a studio in Buenos Aires, and Amador Feliu, technical manager, have been studying conditions in Montevideo, Uruguay, with a view to erecting a motion picture studio and laboratories there. Weather conditions in Uruguay are called superior to those in Argentina, resembling the climate of Southern California, and production costs are expected to be lower than in other production centers.

This and other news from Montevideo is reported on page 72.

* * *

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New Exhibitor Group

Broadway this week was awaiting momentarily the announcement of a new national exhibitor organization, which will give the industry a third group, besides the Motion Picture Theatre Owners of America and Allied States Association of Motion Picture Exhibitors. Harry Brandt, president of Independent Theatre Owners Association, is the prime mover behind the foundation of the new association, but all meetings are being held behind closed doors. It is said that Howard S. Cullman, trustee of the Roxy, will be the head of the third group, though Mr. Cullman has denied that he has been approached.

All available details of the new association are found in the story on page 29.

Orchestras Exempted

The United States Internal Revenue Bureau ruled this week that exhibitors do not have to pay the social security tax on payrolls of orchestras employed.

This ruling is explained on page 47.

What Maxwell Pays

John Maxwell is paying the Ostrer brothers approximately $3,000,000 (£618,125) for their 250,000 shares of "B" or non-voting stock in Metropolis and Bradford Trust Company, which controls Gaumont-British. Completion of the "second stage of the deal, acquisition of the 5,100 "A" or voting shares, is likely to wait some time, says Bruce Allan in London, because of the claim of Twentieth Century-Fox that the Ostrers may not sell their "A" shares without making it a condition that at least half the "A" shares of Twentieth Century-Fox be purchased.

Further background detail of the deal is recorded on page 78.

Exhibitors Meeting

As the late fall and early winter season approaches, exhibitors in many territories are preparing to bring their problems of operation into the open at conventions. Indianapolis, Little Rock, Omaha, Charlotte, Oklahoma City and Miami are making ready to receive organization members. Allied of Michigan met this week.

See page 22.

Not a Gag

Walter O'Keefe is sponsor and Eddie Cantor and Jack Benny are advocates of a projected clearing house designed to end duplication of radio gags and the gagsters named insist the idea is not itself a gag.

Story on page 41.

Radio and Juveniles

A potential danger to box office receipts is seen by M. A. Silver, zone manager for Warner Brothers theatres, in the increasing appeal made by radio to child audiences. Mr. Silver, in a letter to his managers, urges sustained drives to retain child patronage not so much for the increased receipts involved but for preservation of the "moviegoing habits" upon which, he says, the theatres are, to a great extent dependent for their steady patronage.

Mr. Silver's letter is quoted in full on page 30.

Bombings and Arrests

Bombing of theatres in Greater New York was resumed over the weekend days when tear-gas containers were broken in eight independently operated houses at approximately the same time frightening some 12,000 persons and injuring 45, several seriously. All the houses were connected with the Independent Theatre Owners Association, of which Harry Brandt is president, and all employ members of Allied Motion Picture Operators Union. The following night, police raided the Forty-second Street headquarters of Local 306, International Alliance of Theatrical and Stage Employes and Moving Picture Operators, taking 30 men and seven women into custody. All were released after questioning and denials of implication in the bombings.

Further details of the situation are recorded on page 44.

Donat Recovered

Robert Donat, confined for several weeks to a specially air-conditioned nursing home bedroom by illness, has recovered and reported for work in "Knight Without Armour," in which he will appear opposite Marlene Dietrich at the Denham studios. Production of scenes in which Mr. Donat does not appear has been carried on steadily during his indisposition.

Bruce Allan's report of activities in the British studio field is published in detail on page 53.

Bar, Nursery, Escalator

Bar, nursery and escalators are among the features of the newest Chicago theatre, the Essaness Walton. Thus Chicago mothers may park their babies in the nursery, their husbands in the bar, and then go in and enjoy the picture, unless they join their husbands, or baby starts trying out the moving stairway.

For other developments in the Chicago territory, see page 68.

Paramount Profit Seen

Third quarter profits will be in excess of $1,000,000 it was estimated this week with the company's report to be issued some time this month. Stanton Griffis, chairman of the executive board, declined to estimate the earnings but said that they would exceed those anticipated at the close of the quarter a month ago. The chairman also said that reports that dividend action is possible were not unfounded. First preferred stock of the company touched a new high of 125¾ last week.

Mr. Griffis' remarks on the subject are quoted on page 29.

Leserman Joins Warner

Carl Leserman, formerly general sales manager for Grand National has joined Warner Brothers as assistant to Gradwell Sears. Edward J. Peskay, independent exhibitor, succeeds Mr. Leserman in the Grand National post and in his directorship of the new company. Harry Allan has been named Canadian representative, Sol Edwards, eastern manager, and James Winn, western manager, for Grand National.

The personnel changes are reported on page 47.

RCA Expands

A new plant is being constructed in Indianapolis by the RCA Photophone division to manufacture sound equipment, including public address and stage sound reinforcement apparatus. Contracts have been signed for installation of RCA Photophone sound systems in 64 Loew theatres throughout the country.

Zukor Jubilee Plans

Paramount actors and sales managers are preparing their roles for the Adolph Zukor jubilee which is to start on January 3rd. Actors have been named honorary captains for the sales districts. Mr. Zukor, in a message to the sales force in the field last week, assured them that the product from the studio would justify everything they may say about it in the campaign.

Plans for the jubilee are announced on page 22.

The Champions

The Box Office Champions of September, according to aggregate grosses, are "Swing Time," RKO-Radio; "The Great Ziegfeld," MGM; "Romeo and Juliet," MGM; "Anthony Adverse," Warner; "The Gorgeous Hussy," MGM, and "My Man Godfrey," Universal.

Scenes from each picture, together with complete credits and other pertinent data, are presented on pages 42-43.

Universal Simplifies

"In the interests of economy and efficiency" Universal Corporation has adopted a program of simplification of its corporate structure, J. Cheever Cowdin, chairman, announced on Wednesday. Fifteen subsidiaries are affected immediately while a number of others will be absorbed or altered later.

As the initial step in this program Universal Productions, Inc., has been dissolved while Universal Pictures Corporation and Motion Picture Export Corporation are scheduled to be eliminated. When the changes now being made are completed, Universal Pictures Company, Inc., control of which is vested in Universal Corporation which was organized in March, 1936 to secure the holdings of Carl Laemmle and associates, will carry on all operations, production and distribution, either directly or through 100 per cent owned subsidiaries.

The pending dissolution of Universal Pictures Corporation will mark the passing of one of the oldest companies in the Universal setup. It has been engaged in the production and distribution of motion pictures since 1912.

Kent Adamant

S. R. Kent, back in New York after five weeks spent in England, told the press that Twentieth Century-Fox will not approve the proposed sale of A shares in the Bradford & Metropolis Trust, holding company for Gaumont-British, by the Ostrers to John Maxwell and associates. Neither, said Mr. Kent, will the company sell any of its own B. & M. shares, obtained under terms giving Twentieth Century-Fox right of veto over deals in A shares of the holding company conveying voting power.

See page 78.

Story Purchases

Sustained activity in the purchase of story material for motion picture production saw 70 manuscripts obtained by 18 producers during October, the rate maintaining that of August and September.

Stories purchased are listed on page 19.

8 For B.I.P.

A production schedule which will place a new production on the stages each week during the next two months has been embarked upon by British International Pictures and Walter Mycroft, director of production, expects to complete eight pictures before the end of December. Many American players are to be seen in the productions scheduled.

A complete presentation of the B.I.P. production schedule is provided on page 53.

This Week in Pictures

PRESS PARTY FOR FRENCH PLAYER. Executives of Warner Brothers and trade press at reception in New York for Fernand Gravet, French film star signed by Warner for Mervyn LeRoy's production, "The King and the Chorus Girl." Left to right: Gradwell L. Sears, Jack Alicoate, Maurice D. ("Red") Kann, J. L. Warner, M. Gravet, Harry M. Warner and Martin Quigley.

VACATIONING. Richard Dix (below) in New York following completion of a leading role in Columbia's "The Depths Below," co-featuring Dolores Del Rio.

ITALIAN STAR SIGNED. Isa Miranda (left), whom Paramount has under contract. She has played in German and French films.

LEARNED COW ROPIN' ON THE RADIO. Anyhow, it's from NBC networks that Cliff Nazarro comes to the screen, via a contract with Jed Buell. He will have comedy leads in the Spectrum series, "The Singing Buckaroo," starring Fred Scott, who is shown (left) welcoming him to the "range."

JOINED IN PRODUCTION. Douglas Fairbanks, Sr., and Samuel Goldwyn going over plans for the initial picture to star Gary Cooper under the Goldwyn banner. The story, dealing with the adventures of Marco Polo in the Orient, circa 1300 A.D., is by Fairbanks. Release will be through United Artists.

RESTING IN EAST. Margot Grahame arriving in New York for a vacation following completion of her RKO Radio production, "Make Way for a Lady."

STILL CLAIMS HER PUBLIC. Mary Pickford, film company executive, demonstrated this kind of "draw" on her arrival the other day in New York. So many fans stormed the station to welcome the sometime "America's Sweetheart" that police lines were necessary. She had come for conferences with United Artists officials on corporation affairs.

VETERAN CASHIER. Sara Phillips (right), who is celebrating her 30th year as cashier for the Jones, Linick & Schaefer circuit, Chicago.

HEAD CAST OF ITALIAN IMPORTATION. Elisa Cegani and A. Nazzari, who have the romantic leads of "Cavalry," recently completed in Italy by the Industrie Italiane Cinematographiche. It will be distributed in the United States by United Artists. Others prominent in the cast are Silvana Jacchino and Clara Padova.

THE PAY-OFF. It seems James Hogan, Paramount director, and 20 years ago Adolph Zukor's property boy, has insisted through the years Mr. Zúkor once was $3 short on his pay. The other day the latter decided to end Hogan's dunning. Here's the record.

WE'LL HOLD IT! You see, the gag is (below) Doris Lindsay, one of First National's "Gold Diggers of 1937," has no stockings, therefore no place for the gold she's dug! Tsk, tsk. As if a gag were needed!

MAKING ROMANCE! Or, reel love running smoothly according to script (ah, if the fans only suspected!). With Director Henry King egging them on, Tyrone Power, Jr., and Virginia Field go about the business of love in a scene for "Lloyds of London," 20th Century-Fox historical film.

TO PARIS. Carol Stone, who has quit the cast of "White Horse Inn," New York stage musical, for an engagement at the Comedie Francaise. She has appeared on the screen in RKO Radio's "Freckles."

FROM LONDON. (Right) Herbert Wilcox, executive producer of General Film Distributors, Ltd., with two of his stars, Tulia Carmenati (left) and Anna Neagle, reach New York for conferences with Universal.

MASKING OF NAZI FILMS AS FRENCH IS CHARGED AS NEW BOYCOTT LOOMS

Anti-Nazi League Invites Distributors and Exhibitors to Friday Meeting to "Discuss Policies of American Industry"

German Interests Releasing Pictures Through Subsidiaries in Other Countries to Conceal Ownership, Is Charge

A sustained campaign to prevent the showing of pictures made in Nazi Germany either through cooperation of distributors in America, if possible, or by a boycott, if necessary, has been launched by the Non-Sectarian Anti-Nazi League to Champion Human Rights, of which Samuel Untermyer, internationally noted lawyer, is president.

A meeting to which large film distributors and representatives of exhibitor organizations have been invited is set for Friday afternoon at the headquarters of the League in New York. Invitations sent out by the League said that the purpose of the meeting was to discuss "policies of the American film industry in respect to the distribution and exhibition of all German-made and pro-Nazi motion pictures."

The League claims a membership of more than 10,000 with branch offices in Cleveland, Detroit, Chicago, Hollywood, New Orleans, and Portland, Ore., and says it has direct connections, through affiliations, with 2,000,000 persons who are members of similar anti-Nazi groups, churches, synagogues, community centers and civic and fraternal clubs. The largest single group said to endorse the policies of the League is the American Federation of Labor which on several occasions has supported boycotts against German-made products.

The announcement of the meeting on Friday explained that "although in the past the League has successfully invoked the boycott against Nazi-made films, a more emphatic movement has become necessary because German film interests are releasing pictures through subsidiaries in other countries, often concealing the real Nazi ownership."

With the announced intention of exposing such practices and of ultimately completing a boycott of all German-made and pro-Nazi films, the League called the meeting "to gain the cooperation of representatives of the American film industry in all its branches."

The market for German films in this country is reported to have almost disappeared except in German language theatres in sections of large cities where the population is largely of German extraction.

The charge of "concealment" resulted from the billing and subsequent withdrawal of the picture "Amphitryon" at the Fifty-fifth Street Playhouse in New York last week. The film, subtitled "The Gods at Play," was advertised as a French picture, made in France. Independent investigations conducted by *Motion Picture Daily*, by the League and by the Joint Boycott Council of the American Jewish Congress and the Jewish Labor Committee, disclosed the fact that the film is not of French but of German origin.

French Branch of UFA

The credit sheet given reviewers at preview of the picture read that the film was produced by L'Alliance Cinematographigue Europeene in Paris. Distribution in this country is being handled by Globe Pictures Corporation. Martin J. Lewis, managing director of the Playhouse, said that to the best of his knowledge the picture was produced by ACE, which he believed to be a wholly-owned French company, having no connection with any German company or any German financing.

"WHAT THE PICTURE DID FOR ME"

NEWSREELS: The intense interest in the political campaign, and there is a lot of footage being used up, is making for rowdy houses. They clap and boo—and, boy, will I be glad when the damn thing is settled one way or the other. Then maybe we will get some news in them again.—*A. E. HANCOCK, Columbia Theatre, Columbia City, Ind. General patronage.*

In support of his contention Mr. Lewis produced a letter signed by Dave Brill of Globe Pictures in which the exhibitor was "assured" that the film was entirely French both "artistically and economically."

The investigations disclosed that ACE is French branch of the German producing company UFA, (Universum Film Aktiengesellschaft) and that the picture, although starring the French player, Henri Garat, was actually made at the UFA studio in Neu Babelsburg, Germany. The company's connection with UFA was established by a cable received from Pierre Autre, representative in Paris of Quigley Publications, which read:

"Practically a Subsidiary"

"Alliance Cinematographique Europeene is the French distributing company for German UFA films. It is practically a subsidiary of UFA with W. Schmidt as manager of all French branches. The Alliance has exchanges in Paris, Brussels, all main French towns and North Africa. The main German UFA films are generally produced in Berlin studios in both French and German speaking versions. So has been 'Amphitryon,' starring Henri Garat, made in Berlin, French title 'Les Dieux S'Amusent,' ('The Gods Amuse Themelves.')"

Dr. Robert Marcus, secretary of the Joint Boycott Council, exhibited a copy of *La Cinematographie Francaise* for August 10, 1935 in which a page advertisement was carried on the film under its French title. The picture was designated as "Une Production G. Stapenhorst de la UFA," which translates as "A G Stapenhort production of UFA."

The Council secretary charged that ACE is a French distributing arm of UFA in Germany and that it produces four or five pictures a year in France "as a cover." He said that the film had been offered to several American distributors of foreign product by UFA last year, and that the American firms refused to take it.

To add to the evidence the Non-Sectarian League produced a copy of a press book for the German version of the picture, printed in Germany and sent to German exhibitors, in which the production is plainly labeled a UFA picture.

In a bulletin to its members urging a boycott of the picture, if and when it opens, the League explained:

"The film, 'Amphitryon,' is widely advertised by its American distributors and exhibitors as having been made in France. It is true, of course, that L'Alliance Cinematographique Europeene produced the picture, but what is not widely known is that that company is merely the French branch of UFA, which is virtually owned by the Nazi Government. Since all profits and royalties accruing from the picture will be sent to Nazi Germany, this picture, and all other productions of L'Alliance Cinematographique Europeene, must be boycotted."

Before the "Amphitryon" incident a question arose over "La Kermesse Heroique," a Tobis production made in France and distributed here by the newly opened American branch of the company. The *Anti-Nazi Economic Bulletin,* official organ of the Non-Sectarian League, in its September issue attacked Tobis as a "German company which is making another attempt to crash the American film market."

Denies It's German Company

Following publication of this story in the League bulletin, W. E. Van Beverin, president of Tobis-America, denied emphatically that Tobis is a "German company." He explained that the parent company is Dutch, with headquarters in Amsterdam, Holland, and is backed by Dutch capital. The company has a production branch in Germany, he said, as it has in other European countries including Austria, Sweden and France, and the German branch is meeting the difficulties which face any other company with subsidiaries in Germany under the Nazi Government. The company must submit to the same regulations governing withdrawal of money from the Reich as all other concerns and must do its best to protect its investment there.

Mr. Van Beverin further said that pictures made by Tobis in Germany are brought to this country strictly as German-made pictures and billed as such, but he added that the market at present for such films is very small, being confined to the few German language theatres in large cities. In addition, he said, any returns from exhibition of German Tobis pictures in this country go to the parent company in Holland and not to the German branch.

"La Kermesse Heroique," the English title of which is "Carnival in Flanders," was made by the French branch of Tobis in both French and German versions at the Epinay studios near Paris in the summer of 1935. The story is by Charles Spaak, a Belgian, and the picture was directed by Jacques Feyder, a French citizen of Belgian birth. The film, which played at the Filmarte Theatre, is being taken on the road by Joseph Steiner, general sales manager of Tobis-America.

League Retracts Charges

The League in the October issue of its bulletin is carrying a retraction of the charges

MUSIC PUBLISHERS AGREE ON NEW CANADIAN SCALE

Agreement with Exhibitors Sets Fee at 25 Per Cent Lower Than the Scale at Present

The organized music publishing interests of the American Society of Composers, Authors and Publishers and the British Performing Rights Society have finally worked out with Canadian exhibitors an agreement on music reproducing royalties.

The agreement was worked out in Toronto last week by E. C. Mills, of ASCAP; Wesley J. Boosey, representing the British Performing Rights Society and most of the foreign music societies; T. J. Bragg and Arthur Thomson, Famous Players-Canadian; Matt Taylor and Colonel John A. Cooper representing independent Canadian theatre owners. The new pact is for the year 1937 and the fees charged the theatre operators will be 25 per cent lower than heretofore. Mr. Mills, general manager of ASCAP, which owns half of the Canadian Performing Rights Society, explained that film rentals paid by Canadian exhibitors are on the average 25 per cent less than those paid in the United States, and, therefore, it was agreed that the Canadian music tax should reflect the same differential. Canadian owners will now pay 15 cents per seat for theatres seating over 1,600; 12 cents per seat for theatres seating 801 to 1,599; 10 cents for theatres under 800 seats and a minimum of $10 a year. The new schedule was filed with the Government at Toronto on Monday.

The new agreement, which sets a price higher than the five cents a seat annual rate set by the Canadian government, is said to have the approval of the government, either due to realization that it could not fix prices, at least in this instance, or to a belief that the new prices were fair.

However, government approval may be required before the new agreement can be placed into actual effect, according to legal opinions in Toronto.

It was pointed out in Toronto that while the government undoubtedly would not attempt to restrain exhibitors who are parties to the agreement from paying rates in excess of those prescribed by its commission, it would move to protect the interests of any exhibitor not a party to the agreement who declined to pay a higher rate than that prescribed by the Canadian Government. The larger theatre interests, however, were represented in the agreement and it is from these that the music licensing society derives the bulk of its Canadian revenue.

Under the agreement, the Canadian Performing Rights Society will continue in operation, according to Mr. Mills and Mr. Boosey, whose organizations control the Canadian music licensing unit.

Approximately 450 publisher, composer and author members of ASCAP attended the organization's semi-annual luncheon meeting at the Hotel Astor last weekend in New York. The meeting was addressed at length by Mr. Buck, who presented reports of officers on activities since the membership meeting last winter.

Following the luncheon, Arthur Schwartz of Schwartz and Frohlich, attorneys for the society, left for Washington for several days of conferences with members of the Attorney General's staff in connection with agreements on stipulations of fact which are being entered in an effort to expedite adjudication of the Government's monopoly action against ASCAP. Much work still remains to be done before the stipulations can be submitted to the federal court in New York. When completed, the court may decide the case on the basis of the stipulations or may order a resumption of the trial for additional evidence and testimony.

A T & T Files Brief In Federal Board Fight

Briefs were filed this week with the United States supreme court in Washington by the American Telephone and Telegraph Company and associated companies and by the General Telephone Company group in suits to enjoin the enforcement of an order of the Federal Communications Commission prescribing a uniform system of accounts for telephone companies. A reply from the commission is expected within the next week.

A ruling by the supreme court is anticipated by both sides before the postponed date of Jan. 1, 1937, for effective operation of the new accounting system.

Fox Bankruptcy Case Postponed to Nov. 10

Questioning of witnesses in the William Fox bankruptcy proceedings was adjourned in Atlantic City this week until November 10 by Referee Robert E. Steedle because of Election Day and other interruptions.

Referee Steedle has forwarded to United States District Judge John Boyd Avis at Camden papers certifying Herbert Leitsteen in contempt for refusing to testify on All-Continent Corporation affairs.

Securities Ordered Sold

Judge Charles B. Davis in the United States district court in St. Louis has ordered that $110,000 in debentures and 1,100 shares of preferred stock of Paramount-Publix, received by the voting trustees of the Missouri Theatre Building Corporation in settlement of a rent claim on the building must be sold for cash. The proceeds are to be turned over to the Boatman's National Bank as trustee under a deed of trust securing $1,917,500 in bonds issued by Missouri Building Corporation.

Academy Casting Directory

The Academy of Motion Picture Arts and Sciences in Hollywood has completed plans to publish a casting directory with the alphabetical listing of players photographs. Rates for the service will be extremely low, with the same space rates applying to all players. The directory will be published every two months.

Masking of Nazi Films Is Charged

(Continued from preceding page)

against Tobis and an explanation of the status of the company.

At its meeting with distributors this week the League hoped to obtain support and permanence for a policy, which it already has inaugurated, of investigating and classifying foreign made pictures before they are shown in this country. The motion picture division of the boycott organization has done this at the request of several distributors. A Universal picture, "Der Verlorene Sohn" ("The Prodigal Son") was pronounced satisfactory for exhibition after the producers proved to the satisfaction of the League that Universal produced and financed the picture. It was made partly in Germany, but this was done under provisions of a contract signed before the accession of the Hitler regime to power.

Officials of the League emphasized that not all German pictures were to be boycotted but only those made under the present Nazi rule, returns from the rentals of which will go to Germany. Pictures made in other countries, and found to be pro-Nazi in any degree are to be banned also.

Organized in Other Countries

The anti-Nazi boycott has been organized by groups affiliated with the League in countries other than the United States. In Canada the German film, "The Dancing Dutchess," was withdrawn as a result of protests from the anti-Nazi Boycott Committee of the Canadian Jewish Congress. The film was scheduled to play a circuit in Toronto following approval by the Government censor board and a showing in Winnipeg. Representations were made to Peerless Films, Ltd., distributor, and the picture was ordered withdrawn.

The League, which claims success in its campaign to boycott German-made goods of all kinds, includes in its list of officers, beside Mr. Untermyer, Mayor Fiorello H. LaGuardia of New York, James W. Gerard and Arthur S. Tompkins, vice-presidents; Mrs. Mark Harris, acting chairman of the executive committee; and J. David Stern, treasurer.

Mr. Untermyer, president of the League, is a lawyer of international repute and has been most active in recent years in anti-Nazi campaigns and as a leader of several groups interested in the welfare of Jewish refugees from Germany. In a legal career extending from 1879 he has been connected with the motion picture industry at least twice in court actions of wide importance. In 1930 he served as counsel for Fox Film Company and William Fox, successfully resisting a receivership for Mr. Fox and bringing about the private sale of the Fox interests and a friendly reorganization, involving $200,000,000 in properties. For these services, extending over a period of three months, he was paid a fee of $1,000,000. He was also one of the arbitrators in an action between Warner Brothers and the American Telephone and Telegraph Company several years ago.

Security Commission Delays Hollywood Case

Indefinite postponement of proceedings on the $100,000 registration of Hollywood Famous Pictures was ordered this week in Washington by the Securities and Exchange Commission to permit the company to submit amendments to its original statement.

The company filed the statement September 8 and was asked to clear up certain apparent discrepancies.

THE KEYSTONE OF YOUR FUTURE*

* This trademark and slogan first appeared as a pledge in the trade papers of Sept. 9th, 1935.

Great as the fulfillment of this pledge has been, the pictures listed on the next three pages show how firm is the foundation of an even brighter future for 20th Century-Fox exhibitors.

NOVEMBER

LAWRENCE TIBBETT

in

UNDER YOUR SPELL

with WENDY BARRIE, GREGORY RATOFF, ARTHUR TREACHER. Directed by Otto Ludwig Preminger.

◆

RALPH BELLAMY

in

WILD BRIAN KENT

with Mae Clarke. Adapted from the novel, "The Re-Creation of Brian Kent," by HAROLD BELL WRIGHT. Directed by Howard Bretherton. Produced by Sol Lesser

◆

JANE WITHERS

in

CAN THIS BE DIXIE?

with Slim Summerville, Helen Wood, Thomas Beck, Sara Haden, Claude Gillingwater, Donald Cook. Directed by George Marshall.

◆

THE DIONNE QUINTUPLETS

in

REUNION

with **JEAN HERSHOLT,** ROCHELLE HUDSON, HELEN VINSON, SLIM SUMMERVILLE, ROBERT KENT, Dorothy Peterson, John Qualen, Alan Dinehart, J. Edward Bromberg, and the year's most important cast. Directed by Norman Taurog.

◆

BARBARA STANWYCK and **JOEL McCREA**

in

BANJO ON MY KNEE

with

Helen Westley, Buddy Ebsen, Walter Brennan, Walter Catlett, Anthony Martin, Katherine de Mille. Directed by John Cromwell.

20th CENTURY FOX

DECEMBER

WARNER BAXTER

and

JUNE LANG

in

WHITE HUNTER

with Gail Patrick, Alison Skipworth, Wilfrid Lawson, George Hassell. Directed by Irving Cummings.

•

CRACK UP

With PETER LORRE, BRIAN DONLEVY, Ralph Morgan, Helen Wood, Thomas Beck, Kay Linaker, J. Carroll Naish, Lester Matthews, Duncan Renaldo. Directed by Mal St. Clair.

•

LAUGHING AT TROUBLE

with JANE DARWELL, Delma Byron, Allan Lane, Sara Haden, Lois Wilson, Margaret Hamilton, Pert Kelton, John Carradine. Directed by Frank R. Strayer.

•

SHIRLEY TEMPLE

in

STOWAWAY

with

ROBERT YOUNG · ALICE FAYE

Eugene Pallette, Helen Westley, Arthur Treacher, J. Edward Bromberg, Allan Lane, Astrid Allwyn, Helen Jerome Eddy. Directed by William A. Seiter.

20th CENTURY FOX

JANUARY

ONE IN A MILLION

with **SONJA HENIE, ADOLPHE MENJOU, JEAN HERSHOLT, NED SPARKS, DON AMECHE, RITZ BROTHERS,** Arline Judge, Borrah Minnevitch and his Gang, Dixie Dunbar, Leah Ray, Montagu Love. Directed by Sidney Lanfield.

•

ELISABETH BERGNER

in

AS YOU LIKE IT

William Shakespeare's immortal comedy with **LAURENCE OLIVIER,** Sophie Stewart, Henry Ainley. A Paul Czinner Production.

•

PRIVATE ENEMY

The dramatic surprise smash of 1937 Based on the thrilling . . . and grim . . . experiences of the first Federal under-cover man. A powerful cast . . . worthy of 20th's most important pictures . . . is being chosen.

•

CHARLIE CHAN at the OPERA

starring

WARNER OLAND and **BORIS KARLOFF**

With Keye Luke, Charlotte Henry, Thomas Beck, Margaret Irving. Directed by H. Bruce Humberstone.

•

SECRET VALLEY

Starring **RICHARD ARLEN.** A Sol Lesser Production.

•

CAREER WOMAN

With **CLAIRE TREVOR, MICHAEL WHALEN,** Isabel Jewell, Eric Linden, Virginia Field, Gene Lockhart. Directed by Lewis Seiler.

•

IRVING BERLIN'S

great musical

ON THE AVENUE

starring

DICK POWELL and **MADELEINE CARROLL**

With **ALICE FAYE,** The Ritz Brothers and a sensational cast. Story, music and lyrics by Irving Berlin. Directed by Roy del Ruth.

20th CENTURY FOX

Darryl F. Zanuck
in Charge of Production

HEAVY STORY BUYING CONTINUES, 18 PRODUCERS BUYING 70 MANUSCRIPTS

Companies' Extensive Activity in Acquisition of Material for New Product Keeps Pace with Two Previous Months

Competition among virtually all of Hollywood's motion picture producers to acquire the best story material from the fields of publishing and stage and to be assured of a continuous supply of manuscripts is the cause of large purchases of books and plays, October's deals for 70 properties maintaining the level of September and August, when 74 and 73 stories were purchased, respectively.

Warner Brothers and Radio led the list of producers who added manuscript purchases to their production lists during October, with a total of 10 each. Metro-Goldwyn-Mayer followed with nine vehicles and Twentieth Century-Fox was next with one less. A breakdown of the purchases, according to the number of each company, is as follows: Warners, three originals, four books, three plays; Radio, seven originals, two books, one play; Metro-Goldwyn-Mayer, three originals, four books, three plays; Twentieth Century-Fox, seven originals, one book; Universal, three originals, four books; Paramount, four originals, one book; United States, one original, two books, one play; Grand National, three books; Columbia, three originals; Gaumont British, two plays; Monogram, two originals; Burroughs-Tarzan, one original; Capital Films, one book; General Pictures, one original; Crescent Pictures, one original; Invincible Pictures, one original.

Following months of extensive purchasing from the legitimate theatre field last winter and spring, Hollywood suddenly announced there would be practically no more vehicles transported from this field to the screen and backed this up by ignoring Broadway's offerings. In September, however, peace apparently was made and two plays were transposed to Hollywood. The trend is more pronounced this month, for the records show that 10 legitimate productions have been purchased, including such hits as "Tovarich" and "Idiot's Delight."

"Tovarich," bought by Warners and produced by Gilbert Miller, already has proved its box office appeal in the legitimate theatre, opening in London last year and playing to capacity houses for months. In Manhattan, it is bidding fair to repeat this success, with tickets still being at a premium—the surest sign of a hit—despite only a fair reception from the dramatic critics. "Idiot's Delight," acquired by MGM and presented by the Theatre Guild, is from the pen of Robert E. Sherwood, who gave the theatre and motion picture "Petrified Forest" last year. Alfred Lunt and Lynn Fontanne, perennial favorites, are starred and are also reported ready to accept MGM's offer to repeat their roles in Hollywood. It is further said that the motion picture company paid in the neighborhood of $135,000 for the play, the highest figure this year.

YEAR'S COMPARISON OF STORY PURCHASES

Month	Originals	Books	Plays	Totals
September ..	34	53(a)	4	91
October	7	5	2	14
November ..	22	12(b)	5	39
December ..	22	12(c)	4	38
January, 1936	14	18(d)	5	37
February	35	38(e)	4	77
March	24	19(f)	2	45
April	107	48(g)	12	167
May	86	74(h)	10	170
June	25	21(i)	5	51
July	20	12(j)	0	32
August	43	25(k)	5	73
September ..	40	32(l)	2	74
October	38	22(m)	10	70
TOTALS FOR 14 MONTHS	517	391(n)	70	978

(a) Including 4 published magazine stories.
(b) Including 1 published magazine story.
(c) Including 2 published magazine stories.
(d) Including 4 published magazine stories.
(e) Including 12 published magazine stories.
(f) Including 6 published magazine stories.
(g) Including 13 published magazine stories.
(h) Including 19 published magazine stories.
(i) Including 21 published magazine stories.
(j) Including 63 published magazine stories.
(k) Including 5 published magazine stories.
(l) Including 7 published magazine stories.
(m) Including 7 published magazine stories.
(n) Including 84 published magazine stories.

Magazine stories also played a prominent part in this month's purchases. Clarence Budington Kelland, whose serials are featured in *The Saturday Evening Post,* disposed of several of his works for high figures, and Fannie Hurst's still unpublished "Sister Act" went to Warners for over $100,000. The story will appear in serial form in *Cosmopolitan Magazine,* starting in January.

The Spanish revolution is also furnishing picture material, for Darryl F. Zanuck has assigned several writers to prepare an original story, tentatively titled "The Siege of the Alcazar," which will have as its highlight the attack on the fortress of Toledo. Trem Carr is also rushing production plans on "Alcazar," which will star John Wayne for Universal release.

Of the more serious musical efforts, Columbia has plans for an elaborate production to be made by Frank Capra dealing with the life of Chopin. Francis Lederer will portray the famous composer under Mr. Capra's direction. MGM has purchased "The Prince of Pilsen" and also has several original stories being prepared for Nelson Eddy, Jeannette MacDonald and others.

Warner and Radio Lead in Purchases of Stories; Ten Stage Plays Bought in Resumption of Broadway Search

The complete list of purchases made by the production companies during the month of October, with all available cast and production credits, is as follows:

Alcazar, original story by John Wayne and J. Carter Herman, based on the siege of the Spanish fortress, acquired by Trem Carr for production by Universal, starring John Wayne.

Algeria, operetta by Victor Herbert and the late Glen MacConaugh, long a popular favorite in the legitimate theatre field, bought by Metro-Goldwyn-Mayer. No cast allotments as yet.

All This Confusion, magazine story by Richard Macauley, bought by David L. Loew for the second of the series of Joe E. Brown pictures he is producing for Radio release.

Amazing Dr. Clitterhouse, The, play to be produced on Broadway later in the season by Gilbert Miller, bought by Warner Brothers.

Angel, original story by Melchoir Lengyel, acquired by Paramount to star Marlene Dietrich. Samuel Raphaelson is doing the screen play and Ernst Lubitsch will produce.

Angel Making Music, novel by Ferenc Molnar, bought by Samuel Goldwyn.

Asia Roars, original story by Clyde E. Elliott, who will produce in conjunction with Burroughs-Tarzan.

Ay Tank Ay Go, original story by John Grey, bought by Columbia to star El Brendel. Del Lord is directing.

Bad Man's Territory, original story by Marion Jackson, bought by Warners to star Dick Foran and Linda Perry.

Barriers Burned Away, original story adapted from "Chicago Fire," by E. P. Roe, bought by Twentieth Century-Fox.

Betting Fever, original story by Charles Lederer and Edwin Gelsey, acquired by Paramount. Benjamin Glazer will produce with direction by J. Theodore Reed.

Boy Blue, original story by Lorlen Brent, Los Angeles school teacher, to Sol Lesser as a possible starring vehicle for Bobby Breen. The story concerns a young singing shepherd who goes into opera.

Chopin, story by Sidney Buchman, to Columbia as a Frank Capra vehicle.

Convention in Cuba, original story by Franklin Coen, bought by Radio. Edward Small will produce, starring Joe Penner and Parkyakarkas.

Dancing for Love, original story from playwright William Anthony McGuire, bought by Universal for Doris Nolan and George Murphy. E. M. Asher will produce and Charles Winninger of stage and radio will be assigned a feature role.

Delay in the Sun, novel by Anthony Thorne, bought by Universal for Alice Brady, Charles Winninger, Wendy Barrie, Cesar Romero and Louis Heyward. The story has a Spanish background and is being adapted by Robert Presnell to bring the scenes up to the present revolution.

Doctor's Diary, original by Samuel Ornitz, acquired by Paramount and Charles Vidor will direct under the production banner of B. P. Schulberg.

Dora Algar, novel by Paul Armont, bought by Metro-Goldwyn-Mayer.

Drums Along the Mohawk, original story bought by Twentieth Century-Fox.

Face the Facts, magazine story by Clarence

(Continued on following page)

SEVENTY STORIES BOUGHT FOR FILMS

(Continued from preceding page)

Budington Kelland, bought by Douglas MacLean for Grand National release.

Five Little Peppers and How They Grew, novel by Margaret Sidney, acquired by B. F. Zeidman of Zeidman Productions for release through Grand National.

Folly and Farewell, original story by Richard Sherman, author of "To Mary—With Love," bought by Samuel Goldwyn to star Merle Oberon. There are reports that Mr. Goldwyn may change the title to "The Camelia."

George Lovelace, Tolpuddle Martye, novel by Peter Eben Ward, bought in London by Max Schach of Capital.

Gilbert Meets Sullivan, original stage play from the pens of Marion Dix and Lesser Samuels, bought by Gaumont British. The story concerns the life stories of the famous collaborators on operettas, Gilbert and Sullivan.

Grand Bounce, short story recently published in *Liberty Magazine*, has been acquired by Metro-Goldwyn-Mayer. Pete Smith will produce.

Great Crooner, The, novel by Clarence Budington Kelland which appeared in *The Saturday Evening Post*, bought by Mervyn LeRoy for his second production for release through Warner. No cast selections have been made as yet by Mr. LeRoy.

Happy Go Lucky, original story, acquired by Republic Pictures for Phil Regan. Aubrey Scotto is directing.

Heidi, original story by Johanna Spyri, has been acquired by Twentieth Century-Fox as the next Shirley Temple picture following "Stowaway," now in production.

Holy Terror, an original story by Lew Breslow and John Patrick, has been taken by Twentieth Century-Fox as the next picture for Jane Withers. John Stone will be executive producer and James Tinling will direct. Others in the cast include El Brendel, Leah Ray and Joe Lewis.

Honeymoon Pilot, original story by Jack Cooper, Twentieth Century-Fox publicity writer, has been bought by Columbia.

Idiot's Delight, Robert E. Sherwood's Pulitzer Prize Play now running on Broadway starring Alfred Lunt and Lynn Fontanne, has been bought by Metro-Goldwyn-Mayer for a reputed price of $135,000.

Joan of Arc, from an original script prepared by M. Litvak in France dealing with the story of the Maid of Orleans, bought by Warners. Claudette Colbert will have the leading role and Anatole Litvak, who recently made a French version of the story, will direct.

Joe and Asbestos, newspaper cartoon strip drawn by Ken Kling, has been bought for a series of Vitaphone shorts. Shooting is scheduled to start shortly at the Empire City Racetrack near New York.

Jump for Glory, from the novel of the same name, bought by Criterion Films in London. Raoul Walsh will direct with Douglas Fairbanks, Jr., in the title role. United Artists will distribute the picture.

Ladies and Gentlemen, original comedy-drama from the pen of Ernest Vajda, has been bought by Mervyn LeRoy for release through Warner.

Lady of la Paz, current London stage hit, has been bought by Gaumont British to star Nova Pilbeam.

Larger Than Life, stage play by Joseph Schrank and Ben Grauman Kohn, bought by Warner Brothers.

Let's All Sing, based on the current community singing vogue in radio, acquired by General Pictures. Robert E. Welsh is in charge of production.

UNIONS DEMAND PART OF CHANCE GAME NET

The organized stagehands of San Francisco this week shocked theatre owners when they demanded a share of the returns coming to motion picture theatres through the use of such chance games as Screeno, Bingo, Ten Win, and Bank Night, claiming that if the theatre was helped by the games they should be allowed to share in the profits.

The union men have demanded that a union stagehand be employed in every house making use of chance games on the stage.

Life of Alfred Nobel, novel by Rolf Passer, Czechoslovakian writer, acquired by Universal.

Live Alone and Like It, novel by Marjorie Hillis concerning the story of an unmarried woman living in New York, has been bought by Universal. The novel is now in its eighth edition.

Maiden Voyage, original story by Ernest Vajda, bought by Metro-Goldwyn-Mayer.

Man of the People, novel by Frank Dolan, has been acquired by Metro-Goldwyn-Mayer. The author will adapt the book for the screen, and Lucien Hubbard will be the producer. Joseph Calleia has been selected for the principal role.

Master Mind, story published in *The Saturday Evening Post*, written by Leonard Lee, bought by Douglas McLean for Grand National.

Million Dollar Amateurs, original story by George Templeton, purchased by Radio for production by Robert Sisk. The yarn is a football story dealing with problems of American collegiate life.

Mr. Broadway, original story by Maxwell Shane, Warren Wilson and Bill Thomas, bought by Universal.

Murder for a Wanton, mystery story by Whitman Chambers, purchased by Metro-Goldwyn-Mayer.

Murder in Manhattan, original mystery story by Edwin Neily Porter, has been added to the Monogram schedule for 1937-38.

New Orleans, original story by Jean Negulesco, bought by Universal.

Pair of Sixes, A, adaptation of the well known Broadway play of 20 years ago, has been bought by Radio for Bert Wheeler and Robert Woolsey. Picture will be produced under the title of "Easy Going."

Perfect Harmony, original story by Edward Kaufman, bought by Radio for Ginger Rogers and Charles Boyer. Mark Sandrich will direct.

Prince of Pilsen, operetta by Frank Pixley and Gustave Luders, acquired by Metro-Goldwyn-Mayer.

Private Enemy, original story, bought by Twentieth Century-Fox for Don Ameche. Victor McLaglen and Sidney Blackmer have also been named for the cast.

Rio Grande Ranger, original story by Jacques and Ceila Jacard, bought by Columbia to star Bob Allen.

Sand Flow, novel by Cherry Wilson, bought by Buck Jones for early production. Universal will release the picture.

Saint in New York, novel by Leslie Charteris, has been bought by Radio for Barbara Stanwyck.

Sea of Grass, current novel appearing in *The Saturday Evening Post* from the pen of Conrad Richter, now on the writing staff of Metro-Goldwyn-Mayer, has been acquired by that company.

Siege of the Alcazar, The, original story by Sonya Levien, bought by Twentieth Century-Fox. The story deals with the Spanish revolution.

Sister Act, latest and still unpublished novel by Fannie Hurst, has been bought by Warner. The story will be serialized in six installments in *Cosmopolitan Magazine*, starting in January, and deals with the predicaments of four sisters who fall in love with the same man.

Star of Empire, original story dealing with the entrance of Nevada into the Union, has been bought by Crescent Pictures. Howard Higgins will direct from his own screen play.

Strangers in the Night, original police story by Harold Sturm, has been acquired by Monogram for its 1937-38 production program.

Summer Lightning, play by Alene Corliss, has been bought by Walter Wanger for release through United Artists. Joan Bennett will be starred.

There Is a Santa Claus, original story by Martin Mooney, has been bought by Invincible.

Tovarich, London and New York legitimate theatre production by Jacques Deval, acquired by Warners.

Untitled Original, written by Eleanor Powell, Virginia Bruce, James Stewart, Frances Langford, Buddy Ebsen, Una Merkel and Sid Silvers, acquired by Metro-Goldwyn-Mayer.

Untitled Original, by Ferdinand Bruckner, bought by B. P. Schulberg to star Sylvia Sidney.

Wake Up and Live, novel by Dorothea Brand, purchased by Twentieth Century-Fox. Walter Winchell and Ben Bernie will play themselves in the cast.

When's Your Birthday, original story by Fred Ballard, bought by David L. Loew for Joe E. Brown. Release will be through Radio.

White Banners, novel by Lloyd C. Douglas, author of "Magnificent Obsession" and "The Green Light," has been acquired by Warner.

Women Are Poison, original story by George Beck, bought by Radio.

Woman Interne, *Cosmopolitan Magazine* story by Faith Baldwin, bought by Paramount as a vehicle for Claudette Colbert.

Legion of Decency Reviews 14 Pictures

Of 14 new pictures reviewed and classified during the current week the National Legion of Decency has approved eight for general patronage and six for adults. The new films and their classification follow:

Class A-1, "Unobjectionable for General Patronage": "The Charge of the Light Brigade," "Easy to Take," "Empty Saddles," "Four Days' Wonder," "House of Secrets," "Ranger Courage," "Tarzan Escapes," "Tugboat Princess." Class A-2, "Unobjectionable for Adults": "Along Came Love," "April Romance," "Barcarole" (German), "Legion of Terror," "The Luckiest Girl in the World," "A Woman Rebels."

ACTORS GUILD CLAIMS PART VICTORY IN EFFORTS TO UNIONIZE HOLLYWOOD

Seven of 24 Proscribed by Actors Equity Join Guild, Several Overseas or on Location Indicate They Will Sign

35 Players Reported on Second Blacklist Subject to Equity Discipline for Failing to Join the Coast Association

The Screen Actors Guild, moving rapidly after its affiliation with the American Federation of Labor and Actors Equity Association, is claiming partial success in its latest move to complete the unionization of Hollywood. Concrete evidence that the Guild feels that it is now strong enough to apply direct action measures to bring actors into its ranks was demonstrated recently when its ally, Actors Equity, announced the suspension of 24 of its members working in motion pictures for failure to join the Guild.

The drastic action is said by the Guild to have had the desired effect. Almost immediately seven of the proscribed number joined the Hollywood organization. Several who were either in foreign countries or on location announced their intention to sign with the Guild upon their return to Hollywood. A few have not made public their decision. One or two of the suspended members protested that they did not understand the action and did not know why they were being singled out for discipline.

Those suspended by Equity for failure to join the Guild included Lionel Barrymore, Alice Brady, James Burtis, Harvey Clarke, Cecil Cunningham, Roy D'Arcy, Al Hill, De Witt Jennings, Dorothy Lee, Eric Linden, Lucien Littlefield, James McDonald, William Mong, Jack Oakie, Nat Pendleton, Marion Schilling, Frank Sully, Robert Warwick, Harry Worth, Elizabeth Allen, Rosalind Russell, Ian Keith, Arthur Aylesworth and Edwin Maxwell.

35 Others Accused

The Guild is reported to have sent to Equity a supplementary list consisting of 35 players who are charged with evading the rules. It is believed that Equity will take no action on these names for at least a month, since all those mentioned will be given opportunity to appear before the council or correct the violations. The Guild's chief complaint is that members of the group have appeared in at least one picture since July 1st but have not joined the Coast association as required by Equity.

Actually neither Equity nor the Guild can do other than announce suspension. An Equity member who has been suspended for not joining the Guild would precipitate action by appearing in a stage play and thus laying himself open for discipline on the part of that body. Similarly a cause for action might be created by inclusion of a suspended Equity member in a picture cast.

Although such an incident might bring about a Hollywood strike, for the present and unless something unforeseen takes place soon, the Guild prefers to negotiate with both non-member actors and producers to prevent any situation arising which would generate a conflict.

JOHN BULL PASSES "GREEN PASTURES"

The New York Times *on Tuesday reported by wireless from London that after five months' deliberation the British film censor, Baron Tyrrell, had passed the motion picture version of Marc Connolly's Pulitzer prize play "The Green Pastures." The stage version was prohibited in England in 1931. Warner Brothers immediately prepared to show their film in a West End theatre in a month.*

The original objection to the play was based on the British law forbidding impersonations of the Deity on the stage. As the law does not affect pictures, the Times' *dispatch said it would appear that approval of the film version hinged on a legal technicality.*

Hollywood is alive with rumors and reports that the Guild, sure of its own strength and confident that it can count upon the support of studio union labor groups with which it is affiliated through membership in the American Federation of Labor, is ready to challenge the producers. These reports are denied emphatically by officers of the Guild.

The debacle encountered by the Screen Writers Guild last spring is still fresh in the minds of all, and rather than create a rift in the membership ranks the Guild officially is still strengthening its position.

Guild officials say that the Equity suspensions convinced actors that the Guild and Equity would not countenance any delay and that it is aiming for a unified and solid membership before it aims for anything else.

Deny Closed Shop Attempt

Representatives of Equity denied, after publication of the suspension list, that the move was a new attempt to establish a closed shop in Hollywood. It was said that the disciplinary action was less significant in this direction than the making of the agreement between Equity and the Guild in 1935. Seven years ago Equity sought to extend its influence among motion picture actors, previously beyond its control. The move failed temporarily when the actors quarreled among themselves over unionization demands and tactics and the producers held firm against recognition. After spending a reported $100,000 on the campaign, the Association withdrew but shortly afterward the Screen Actors Guild was organized.

Two years ago Equity and the Guild affiliated and Equity undertook to compel its members who were also screen players to enroll in the new group. The chief point of strength growing out of the affiliation was the probability that should matters come to a strike in Hollywood the producers would find they could not replace their actors with performers from the legitimate stage.

Ties between the technicians of the industry, already well organized, California state labor unions and members of the Guild were strengthened recently at the convention of the State Federation of Labor at Sacramento when the Guild was recognized by the State Federation. At the convention Kenneth Thomson, executive secretary of the Guild, was elected one of the regional vice-presidents of the Federation. The session went on record in favor of a closed shop in the motion picture industry.

Following the state convention the Guild held a conference with Frank Gillmore, president of Equity, who served notice on the 24 players that they would be suspended from Equity unless they joined the Guild.

Producers have not openly protested unionization of actors and the only apparent attempt of the studios to protect themselves in the event of a walkout has been to place actors under long term contracts. The producers are said to feel that the threat of involved litigation might hold many of the Guild members even if the organization called a strike.

The Screen Playwrights, an outgrowth of the more militant Screen Writers Guild, is declared to be against any amalgamation with organized labor and is reported to be on the point of completing an agreement with producers. The abrogation of the Academy-writer-producer pact, in favor of a new agreement to be reached between the Playwrights and the producers, seems imminent. Although the producers definitely will not violate the present contract, which still has a year to run, it is understood that the writers plan to make the first move by voiding the existing agreement, thus relieving the producers of their contractual obligations.

The possibility of the new development was strongly in evidence at a dinner tendered the producers by the Screen Playwrights at the Beverly Wilshire hotel in Hollywood last week. Among the guests were Darryl F. Zanuck, Louis B. Mayer, Edward J. Mannix, Ben B. Kahane, Adolph Zukor, Henry Herzbrun, William Koenig, Samuel J. Briskin, Harry Cohn and Joseph M. Schenck.

Committees have been named to work out details. Mr. Briskin, Mr. Mannix and Mr. Kahane will act for the producers and Waldemar Young, Paul Scofield and William Slavens McNutt will represent the writers. At the first of several meetings held at the RKO Studios it was pointed out that approximately two-thirds of the Academy writer members belong to Screen Playwrights.

SEVEN EXHIBITOR UNITS SET FOR CONVENTIONS

Organizations in West and South Prepare to Bring Problems into the Open

Organized exhibitors are approaching the late fall and early winter season determined to bring their problems of operation into the open in a series of meetings that signalize a busy season.

Allied States Association of Michigan opened its convention on Wednesday.

Associated Theatre Owners of Indiana meet in Indianapolis Thursday to elect officers for 1936-37 and to determine policies.

Arkansas' Independent Theatre Owners meet November 8th at Little Rock.

Motion Picture Theatre Owners of America's Nebraska state unit convenes November 10th and 11th at Omaha to elect officers and determine procedure in matters affecting threatening legislation and the relations of members to distributors.

Theatre Owners of North and South Carolina meet on December 7th and 8th at the Charlotte hotel, in Charlotte, N. C.

Oklahoma Motion Picture Theatre Owners gather December 14th and 15th at the Biltmore hotel, Oklahoma City.

Motion Picture Theatre Owners of Texas will convene in mid-December at Dallas.

Annual convention of the national MPTOA is set for March, at Miami.

H. M. Richey, general manager of the Allied States Association of Michigan, opened the 17th annual convention of the organization in the Hotel Statler at Detroit with a seven point program for 1937 covering the following topics: adverse legislation, horizontal motion picture unionizing, protection, admission prices and zoning, theatre overbuilding, percentage contracts and preferred play dates, double bills and unfair competition. Each member is to be asked to pledge himself not to buy any percentage pictures.

Two state units have new presidents. L. F. Haven, of Forest City, Arkansas, has succeeded Ray Morrow, resigned, in the Arkansas Independent Theatre Owners Association. W. G. Ripley, of Longview, Wash., was elected president of the Northwest Motion Picture Theatre Owners, last week, at the annual convention in Seattle. Mr. Ripley succeeded Hugh Breen.

Selecting Spokane as the locale for the 1937 convention, the Northwest owners elected with Mr. Ripley the following officers: First vice-president, I. O. Lukan, Seattle; second vice-president, Milton Kenworthy; third vice-president, Paul Aust; and secretary-treasurer, J. M. Hone, all re-elected. Also elected were the following trustees: H. T. Moore, Tacoma; John Danz, Seattle; Al Rosenberg, Fred Mercy, John Hamrick, Cecil Gwinn, Leroy Johnson, B. F. Shearer and C. D. Miller.

Probably the most aggressive action taken to date by organized exhibitors against a distributor came last weekend at a stormy session in Philadelphia of the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, where it was decided to picket Grand National Pictures because of allegedly high rentals asked by that new company.

The meeting was held at the Hotel Broadwood and the organization went on record with the declaration that it did not want to boycott, but was using picketing as a definite means of protest. Recalled was the picketing of Warner Bros. in the same town a few years ago over "Gold Diggers."

The exhibitor group also set in motion a plan for action against MGM, asking exhibitors to refrain from giving dates to the company for 30 days at a time. The plan was referred to a committee for further development as a weapon to be used in the rental war.

The organization, still in a belligerent mood, advised members not to settle individually with the bill posters' union, which has been picketing theatres. The legal aspects of the case have been investigated and it was reported that there is no precedent in Pennsylvania courts for collective action in such matters.

Attack on Hearst, Too

Exhibitors reported announcements from the American League Against War and Fascism, asking theatres not to renew Hearst Metrotone News contracts, threatening to take action if they did. Some exhibitors reported that the MGM exchange had cancelled issues of the news and that the Hearst name had been deleted from recent issues.

Lewen Pizor, president, made a fiery plea to the assembled membership for concerted action in all these drives and told them to "forget themselves as individuals and work collectively." He said that the organization could take credit for the reduction of "Anthony Adverse" rentals from 50 to 40 per cent. Mr. Pizor also announced that more than 600 exhibitors and friends had made reservations for the "harmony banquet" at the Bellevue Stratford hotel.

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Hearst Name Stays

The name of Hearst will not be removed from the Hearst Metrotone News, Edgar B. Hatrick, general manager of the William Randolph Hearst motion picture enterprises, said in New York Tuesday in denying reports such a move was contemplated.

Mr. Hatrick added that he knew of several instances where exhibitors have been substituting their own titles without the Hearst name to lead off the newsreel, but this was not general.

Three Theatres To Be Built

Dave Rosenzweig and Associates will construct three new theatres, two in Brooklyn, N. Y., and the third in Maspeth, Long Island. The company is now connected with Sam Cocalis Enterprises, operating theatres in Brooklyn and Long Island.

Paramount Actors Aid Zukor Jubilee

Paramount's Adolph Zukor Jubilee Drive, starting January 3d, is to have honorary captains for sales districts. Their names were made known to Mr. Zukor at a studio luncheon. The districts and their leaders follow:

District No. 1, Boston, Ray Milland; No. 2, New York, Lynne Overman; No. 3, Philadelphia, Marsha Hunt; No. 4, Cleveland, Eleanore Whitney; No. 5, Chicago, William Frawley; No. 6, Kansas City, Roscoe Karns; No. 7, Atlanta, Gail Patrick; No. 8, Denver, Martha Raye; No. 9, Los Angeles, Shirley Ross; No. 10, Minneapolis, Mary Carlisle; No. 11, Dallas, Dorothy Lamour. The two Canadian districts will be captained by Sir Guy Standing and Robert Cummings. Bob Burns will act as captain-at-large and spokesman for the group.

Gladys Swartout will be the official personal representative for Mr. Zukor on a tour of the Paramount exchanges in Europe for a month starting January 7. The personal appearance tour is in connection with the Jubilee. Miss Swartout will be accompanied by her husband, Frank Chapman.

Assurances that the production forces will back up the sales department in the four-month drive were expressed last week by Mr. Zukor in a message to the men in the field. "I am sure," Mr. Zukor said, "the product coming from the studio will justify whatever you may say about it in the field. In looking forward to Paramount's Silver Jubilee, apart from my very deep appreciation of its dedication to me, I feel that it will afford a basis for the most successful campaign in the history of the organization.

"With an unusually high standard of product now in preparation for the new season, the jubilee should give added impetus to both production and distribution efforts. It is indeed gratifying to be called upon to head a world-wide drive of this sort in behalf of the company. It is to be hoped that in celebrating our 25th anniversary in the motion picture business 1937 will be a year of records for Paramount. And I want you all to feel that as the drive gets started I will back you up in every possible way."

Starting with January 1 the aim of the Paramount domestic sales force is to average a weekly income of $1,000,000. January 3 to 9 has been designated as "Adolph Zukor Birthday Week."

Lina Sues Principal Pictures

In a suit for $10,000 damages filed in the supreme court of New York by Lina Pictures Corporation against Principal Film Exchange the plaintiff charges that its assignor, Principal Distributing Corporation, released prints and sound records through the defendant and that the defendant has failed to return them in accordance with an agreement to do so. Lina Pictures Corporation at the same time discontinued an action for $3,000 in city court against the same defendant.

Edward Muhl, who has been in charge of contracts in Universal's legal department in Hollywood, has been made assistant to William Koenig.

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Tom Moore · George Ernest

Scenes of the Dionne Quintuplets photographed under the Technical Supervision of Dr. Allan R. Dafoe.

Directed by Norman Taurog

Associate Producers Earl Carroll & Harold Wilson
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OF YOUR FUTURE

Spain's Revolt Laid to Minority Despite Gains Made by Labor

The Background of the Revolution That Commandeered American Film Properties

by HARRY CHAPIN PLUMMER

Harry Chapin Plummer, correspondent at Barcelona for Quigley Publications, *has just returned to New York from Spain, where the censorship of all news articles and the obstacles to mail and cable communications finally made accurate reporting of the news an impossibility.*

In the article herewith Mr. Plummer pictures the background of Spain's tragedy.

The background of the Spanish revolution, in which the Anarchists have commandeered Americans' motion picture property and interests, presents a striking parallel to that of the every-day life of the "Industrial East" of the United States, the area comprising the New England States and all southward of the Mohawk Valley in New York State to Pittsburgh, Wheeling, Baltimore. The revolt in Spain sprang from her great industrial area, the region of Cataluña, of which Barcelona is the capital and Spain's largest city and chief seaport. It was furthered from such intensive labor centers as Bilbao, the steel and ship-building city; Oviedo, mining capital of Asturias; Valencia, the manufacturing and fruit-shipping district, and Madrid, the national capital, and the republic's second largest city, one of large scale manufacturing operations. But it was in Cataluña that the revolt flamed into a conflagration of proportions such as no country except Russia has seen in modern history.

While there is little ground, in a geographical, economic or military sense, for comparison between the inception and spread of the Bolshevik outbreak following the Russian military disaster and collapse of the brief Kerensky regime, and our industrial condition in this country, there are arresting points of similarity between the status of Cataluña on July 18 last and that of our Northeastern United States today.

In the first place Cataluña, in extent of area, population, political influence, productive capacity and accumulated wealth, may be described as somewhat in the same proportion to the rest of Spain that the New England and Middle Atlantic States are to the remaining 37 states of the Union. Cataluña is in the extreme Northeast of Spain, and, like Maine, New Hampshire, Vermont and New York, meets the frontier of a neighboring country, France. It is the seat of Spain's basic industries—textiles, iron and steel, shoes, headgear, furniture and household goods, building materials and equipment, film studio and laboratory and theatre apparatus and accessories as well as finished and elaborate manufactures of every conceivable class and type.

Speak Different Languages

There is even a definite ethnological distinction between the Catalan and the Spaniard. They differ racially and they speak widely differing languages, for the Catalan tongue is a completely individual language, not a dialect, and it is generally employed throughout the Region, as also in the Balearic Islands—Mallorca, Menorca and Ibiza—which are subsidiary to the Catalan autonomous regional government, although now under control of the military forces. It is the language of all intra-regional government administration, of trade and commerce, of newspapers and social intercourse, and it is a language which boasts a high degree of cultural achievement. There is a Catalan school of poetry, of literature and drama, the development of centuries past. All of the Spanish drama, classic and modern, and outstanding literary works are to be found in Catalan translated texts, and this is equally true of the poets, authors, dramatists and lyric composers of Europe beyond Spain's frontiers and of America, almost all of whose works have been translated into Catalan.

Like the habitually conservative Easterner of the United States, the Catalan is inclined to be much more phlegmatic and deliberate in character, speech and action than the Spaniard to the south and west—heritage of his Visigoth ancestry, as distinct from the Latin and Arabic origin of the dominant element of the Peninsula. The Catalan language, replete with Gallic, Italic and even Teuton roots, is more dependent upon consonants and is generally lacking the vocal terminations and characteristics of Spanish. The Catalan, whether due to his ethnological origin or to his somewhat colder climate, is more industrious and enterprising and a shrewder business man than the Spaniard; he is a natural-born trader and many students attribute this to a Semitic strain—Jewish rather than Arabic. Both the racial and the linguistic characteristic of the Catalan, however, are more easily traceable than those of the Vascos, who inhabit the Northwestern provinces of Spain and whose stock becomes the Basques, as the French frontier is crossed beyond the Pyrenees. Their origin is lost in antiquity and their tongue is wellnigh unconquerable for the Catalan, Spanish or western student.

Merchants and Traders

For centuries past the Catalans, as a subject race, have borne much the same relation to the true Iberians of the Peninsula that the Celts of Southern Ireland had to their Anglo-Saxon conquerors; that the majority of Quebec's population has to the dominant English, Scotch and Irish stock of the Dominion of Canada; that the Bretons of France have to their co-nationals.

In the golden age of Genoa, Venice, Florence, as an independent nation, the Catalans proved their mettle and acumen as merchants and traders, and, upon occasion, as pirates. If any consideration is to be accorded the claims that Christopher Columbus was not a Genoese by birth, but a native of the Peninsula, then the handsome and imposing monument reared to his memory at the foot of Barcelona's famed Rambla commemorates not only one who started the preparations for his epoch-making voyage in Cataluña's capital and seaport but who spent most of his time in that city and one whom his fellow townsmen called by a name as common to Cataluña as Smith or Jones to America—Colomb.

Until a short time before the outbreak of July 18, labor conditions in Spanish and Catalan industry were frankly deplorable. This was due, partly, but not wholly, to economic depression the world over. Factory, mine, dock and field throughout the republic felt the yoke of long hours and inadequate wage.

In the great producing areas of Cataluña the status of labor corresponded to that which prevailed in the textile mills, machine shops and shoe factories of New England and New York, New Jersey and Pennsylvania in the final decade or two of the last century. But sanely controlled labor agitation, the power of the press, a resulting enlightenment of public opinion and arousing of public sympathy, constructive legislation and a wise and sincere carrying out of that legislation, through three generations, have brought about greatly improved labor conditions. And this mighty change has been gradually effected by due process of law.

Sweeping Concessions Obtained

Prior to the Spanish revolt of July 19, by dint of a coalition of all labor elements and Left, or Radical, and Moderate parties, the February elections won for the workers of Spain sweeping concessions. Had the new government at Madrid, headed by Manuel Azaña, and the new autonomous regional government of Cataluña at Barcelona, presided over by Lluís Companys, been permitted to work out their destinies, permanent substantial gains for labor would have been realized. However, a small but powerful minority, composed of Anarchists banded for strictly Syndicalist purposes in the Confederación Nacional de Trabajo (National Confederation of Labor) and known by the initials C.N.T., and banded, in another unit, as a philosophical rather than as a working entity and styled the Federación Anarquista Iberica (Spanish Anarchist Federation)—the F.A.I.—literally seized the government in Barcelona, while a Socialist Labor group known as the Unión General de Trabajo (General Labor Union)—the U.G.T.—gained the ascendancy at Madrid.

For the purposes of the revolution these two groups of completely opposite character and objectives were represented as acting in unison, although the bloody disputes between the two represented one of the most demoralizing phases of the civil strife they engendered and continue to account for the conflicting measures of government which make the present regime well nigh idiotic in the eyes of the world.

These "Direct Action" forces divided the balance of power throughout the industrial areas of the country—Barcelona, in Cataluña; Bilbao in the Vasco territory; Oviedo, the

(*Continued on following page*)

THE BACKGROUND OF SPAIN'S REVOLT

(*Continued from preceding page*)

mining center of Asturias, and Valencia, on the eastern seaboard, Spain's third largest city.

Strikes conducted by the U.G.T. in both Madrid and Barcelona, a month or more prior to the revolt, realized varying degrees of success and undoubtedly aroused the jealousy and cupidity of the "Anarcho-Syndicalist" group, the C.N.T. There were other and lesser Socialist and Communist groups, but the two—C.N.T.-F.A.I. on the one hand, and the U.G.T. on the other — composed the all-powerful minority which today corresponds to the Industrial Workers of the World and the International Ladies Garment Union of the United States. They must, however, by no means be confounded with the unions of structural steel workers, film operators, the typographical group, the musicians, or any of the labor unions of distinctively American conception and identity such as make up the American Federation of Labor.

Now for a hypothetical example to illustrate just what might be the relation of a weakened federal government and a correspondingly weakened regional or local government in this country to an I.W.W. setup of this kind brought into being here.

It is the Anarcho-Syndicalist and Socialist combine which is the "rebel" force in Spain today and not the military element. The military it was who strove on July 19 to exercise their appointed police functions against the voluntary surrender of the government to terrorism and anarchy, and in failing gained the wholly undeserved label of "rebels."

Indeed, if the army now battering the ramparts of Madrid are "rebels," then the late Calvin Coolidge, when he put a quick end to the Boston police strike in 1918, was an "arch-rebel" and the Massachusetts militia forces he employed for that purpose were a "rebel army."

Hypothetical Analogy

Suppose that at Washington, following a presidential election, we had a government with a powerful grouping of aggressive radicals within a coalition of old-line parties, such as—for purposes of crude example—Democratic, Progressive Republican, and the like. Such a grouping and balance would be akin to that which the February elections this year seated at Madrid. Presume further that the Republicans and a group of conservative political elements had been literally voted out of existence. For better illustration, let us say that the big industrial region of the Middle Atlantic and New England States formed an autonomous division with New York or Boston as its capital—an autonomous government agreeing in complexion and character with the central, or federal, government at Washington. The president, in this hypothetical case, is a Left, or Coalition, candidate upon whom the Moderate Leftist majority and Anarcho-Syndicalist minority are agreed, and the governor, or executive head, of the autonomous division or region represents a like balance of power.

General strikes, fomented by the Anarcho-Syndicalist group, augment its power. Not only is the influence of the many other factors entering into the "Popular Front," as the Coalition is termed, over-ridden and thrown into the discard, but the most constructive phases of legislation and administration accomplished by the now defeated Right, or Conservative, groups, are nullified and trampled down.

Strike violence, killings, among them that of a Scotch mill-owner, and sabotage are benignly regarded by the new "Popular Front" governments, both federal and regional, and the disorder and lawlessness are actively led by the dangerous minority which, being frankly self-designated "Anarcho-Syndicalist," wants not government but revolt, not law and order, but terrorism, and is heading for revolution at breakneck speed. There is widespread and increasing civil unrest. The country is being incited by one wing of its own government to Red Revolt. The authorities decree a perpetually recurring "state of alarm," which means virtually nothing in a police sense. The Anarcho-Syndicalist C.N.T. and F.A.I. is shortly to become *the* governing factor over almost the entire industrial area of Spain and, so, over a great part of the republic.

Violent disputes growing out of the strike condition assume dangerous proportions and—we continue to shift the scene of this hypothetical budding conflagration to this side of the Atlantic—the government, both at Washington and at New York or Boston, re-decrees and so prolongs the "state of alarm," but does not call for a state of siege, or martial law. Why? Because that would put the military in control of the government and send the C.N.T.-F.A.I. ruffians to firing squads and, with law and order re-established, the government, as it was then conducting itself, would have short shrift. A revolt, with all its concomitant horrors—assassination, arson, loot and sack and the growing abridgement of civil liberties—may perpetuate the government, which the C.N.T.-F.A.I. combination are gradually, but steadily, taking over for all practical purposes.

A NEW SERVICE FOR SHOWMEN

A new service for exhibitors in the short subject pages of the Release Chart of *Motion Picture Herald* is a designation of the dates of issues in which appeared Showmen's Reviews of the short product.

Immediately following the title appear numerals showing the month and date of the issue in which was published the review of that subject.

Arms the Rabble

Finally, this Anarcho-Syndicalist State, unmasking itself, arms the rabble, flings open the gates of prison and jail, and, as convict and felon come forth, hand him—or her—a rifle, a pistol and a red sleeve-band bearing the initials "C.N.T.-F.A.I." This red sleeve-band, the insignia of stark Anarchy, was at one and the same time police badge and search warrant and, alas! all too often death warrant!

For the first time the red flag of Anarchy appears in the streets. Some of the flags are all-red, but lest these be confounded with the emblem of the Communist, Marxist and Socialist groups, all maneuvering and struggling for position, the distinctive standard of the C.N.T. and F.A.I. becomes red and black, with a diagonal line separating the red above from the black below. Today the trolley-cars and autobuses of Barcelona's excellent urban transit system and all the taxicabs, formerly all painted yellow, are colored the diagonally divided red and black of the C.N.T. and F.A.I. and bear, each unit, those initials.

Red Flag Goes Up

On that dread Sunday, July 19, when the Red Revolt broke over a nation whose people were ill-prepared for such a cataclysmic disaster and to the rank and file of whom the thought of revolution was—and is now more than ever—as abhorrent as it is to a Connecticut town or village, the red flag sprang up apparently from nowhere. As each Roman Catholic church was pillaged and burned and its clergy shot down in cold blood, as each convent or monastery was consigned to the torch and its mother superior and sisters or abbot and friars slain, the red flags went up, each bearing the initials C.N.T.-F.A.I. Even today many of the blackened churches, still surmounted by their crosses, have a red flag pitched at a diagonal and tipsy angle, flaunting its bold crimson before the eyes of a shocked and stunned civilization—or what is left of it in Spain.

And the Spanish national colors? For every one emblem of the republic—the horizontal bars of red, yellow and violet—or for every one of the Catalan autonomous state—the eight narrow horizontal bands of red and yellow—that flies on buildings whole or destroyed, or that is carried in the great and increasing number of street parades, there fly or there are carried ten red flags or red-and-black flags of the C.N.T.-F.A.I. The flag of the republic and that flag of Cataluña are still graciously allowed to be hoisted, but in ever decreasing proportion to the unfurling of Anarchy's standard, while red shirts, red neckties, red caps, red apparel of various sorts and red in many details of clothing, red lapel-buttons, red badges, red handkerchiefs and red neck scarves and particularly red sleeve-bands, proclaim to the world that Spain is today a land of Anarchy.

Further evidence of the fact that the real rebels of the civil war in Spain are the C.N.T.-F.A.I. and U.G.T. combination, which has made of the national and regional governments just two "rubber stamps," may be drawn from a tragic incident vouched for by the records of the American and British Consulates General in Barcelona and by the State Department at Washington and the London Foreign Office.

A First Victim

One of the first victims of "Red Sunday" was an employee of our consulate general. He was not an American citizen, but a Spanish national of Vasco family and had been employed at the consulate general for seventeen years. He was the head of a family and respected by his fellows of the consular staff. When the Revolution broke, George D. Jenkins, the general manager of Ford Motor Iberica, the big Ford plant in Barcelona, was spending the weekend with his wife and child at a resort twenty miles out of the city. Our ranking consul, Lynn W. Franklin, naturally anxious to concentrate all American nationals at one point for evacuation, sent a car with Mr. Iturralde, the ill-fated clerk of the consulate general, to fetch Mr. Jenkins and his family. In the car accompanying him was an employee of the Ford Company, a British subject. The car bore the American and British flags.

Mr. Iturralde had been provided by the consulate general with a letter, in Spanish, stating the nature of his mission and asking safe conduct for him, by a second letter, in Catalan, from the Generalidad and personally signed by Lluis Companys, the president, and by a third "official" paper, a scrawled certificate of the "Comité Pro-Revolucionario." The Ford

(*Continued on page 30*)

Large Quarterly Net Seen Certain For Paramount

Paramount's third quarter report, which may be released in about two weeks, will reflect earnings even better than those anticipated at the close of the period a month ago, Stanton Griffis, chairman of the executive committee, said this week.

Mr. Griffis declined to make an advance estimate of the earnings, but the estimate of third-quarter profits early this month was in excess of $1,000,000. Mr. Griffis said that the earning report for the company's British subsidiaries is completed about 30 days later than the domestic report, and a decision by Paramount not to make public any preliminary or incomplete report accounts for the absence of a third-quarter earning statement at this date.

Asked to comment on reports that dividend action was a likelihood, Mr. Griffis said that they were not entirely unfounded. Indications are, however, that such action would not be taken until well along toward the end of the year. The November meeting of the board may be postponed until a December date because of the probability that Barney Balaban, Paramount president, and Mr. Griffis may not be back from their present coast visit November 26, the scheduled date for the board meeting. Mr. Balaban left for Chicago last Friday and was expected to be joined Wednesday by Mr. Griffis. The two will go on to the Paramount studio for two or three weeks.

Paramount's first preferred stock touched a new high for three successive days last week, reaching 125¾, dropping slightly to 124½ to close the week. In commenting on the rise the *Wall Street Journal* said: "Earnings are understood to be piling up at an increasing rate. In view of the new tax laws, some dividends on account of accruals may be declared before the end of the year. Theatres are providing a larger part of the impetus, but films, too, are now understood to be making money."

Park Avenue Gets Theatre After All

The construction of motion picture theatres in the exclusive Park and Madison Avenue areas in New York was authorized this week by the appellate division of the supreme court, where the decision of Justice Valente upholding the refusal of License Commissioner Paul Moss to issue a permit for a theatre to Robert Walton Goelet was unanimously reversed.

The controversial theatre will be constructed on Park Avenue between 53rd and 54th streets.

The trial of the suit alleging plagiarism of songs brought by Georges A. Gogniat of United Music Company against Universal Pictures has been set for trial before Federal Judge Woolsey in New York on December 14th.

THIRD NATIONAL UNIT OF EXHIBITORS IS NEAR

Independent Association of New York To Be Nucleus; Cullman Denies He's Slated as President

Broadway on Wednesday was expecting momentarily the announcement of formation of a new national organization of and for independent theatre owners, thereby giving the industry a third national group, in addition to the Motion Picture Theatre Owners of America, Edward L. Kuykendall, president, and Allied States Exhibitors, Nathan Yamins, president.

Considerable secrecy cloaks the new organization's aims and plans except that the sponsor is the Independent Theatre Owners Association, of which Harry Brandt of New York is president. The idea has been in the discussion stage for a year or more.

The initial steps for the actual formation of the new organization were taken late last week. The Independent Theatre Owners Association will be the nucleus of the new association, it was learned following a meeting of the local unit and a number of representatives from other cities held then at the Hotel Astor.

A group of exhibitors in Philadelphia who did not join the new United Motion Picture Theatre Owners will form a second organization in that city.

An unnamed Philadelphia exhibitor spoke to the assembled theatre men at the Astor and expressed a willingness to join the new national organization.

New Jersey and New England groups are also understood to be ready to align themselves with the new plan.

Resolutions for formation of the new association were put over until later in this week, it was said, when Mr. Brandt will announce at least six eastern states as affiliated in the new project. This new plan is not identified with previous discussions for establishment of a new national unit with representation in each Congressional district.

Percentages Attacked

Percentages were attacked on all sides with every major company included in the harangue and action on this type of selling pictures was also postponed until this week, it was revealed.

Several exhibitors said that Metro-Goldwyn-Mayer was having difficulties selling its product under its new sales policy. An exchange executive answered this by declaring that practically all the important independent circuits already have been signed. This statement may also be applied to Paramount.

Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce, for many months had meetings with Mr. Brandt on the idea of creating a new national organization along Congressional district lines. Nothing came of these conferences, but Mr. Brandt has continued to criticize both Allied and the MPTOA, saying that neither organization represents the interests of independent exhibitors.

Under Mr. O'Reilly's plan, the proposed merger of the TOCC and the ITOA was to provide the first unit. Mr. O'Reilly delayed action until after the national elections this week. Whether this plan will eventuate was problematical, since the TOCC has been inactive for more than three years.

Several local exhibitor organizations in key territories are said to have signified their willingness to ally themselves with the third national association and most of these already are affiliated with either Allied or the MPTOA.

Cullman Denies Being Asked

Howard S. Cullman, trustee of the Roxy theatre, has been mentioned from time to time as scheduled to head the new group, but Mr. Cullman repeatedly has denied that he has been approached to take this post.

Forces outside the industry will be the center of attack by the new group, it was said. Exhibitor protection from legislative bodies will be the primary aim of the principals heading the various districts. In some states, it was asserted, theatres are being taxed from 15 to 20 per cent of their grosses. In some instances, it was figured, exhibitors are being taxed in as many as 20 different ways.

When asked for a definite statement concerning plans, Mr. Brandt said:

"Ed Kuykendall and Abram F. Myers are just names. There is no national organization that functions for exhibitors.

"The need for a national organization is greater now than ever before, and I certainly would be interested in any plan that would give exhibitors over the entire country the assurance that a properly organized and smoothly functioning organization would give.

"Myers and Kuykendall, who have talked a lot and delivered nothing, should be supplanted by an individual from the outside who is big enough to handle national affairs.

Warns of "Outside" Enemies

"The industry is menaced by far greater enemies from without than from within by unnecessary, impractical, and, in many cases, abusive legislation.

"It is costing this industry millions which should be diverted into channels of usefulness. The exhibitor today has nowhere to turn for support on matters pressing him in his own state or because of federal acts.

"Who knows but that some day, and I hope soon, a messiah will come who will eventually lead theatre owners of America to that place in the sun to which they are rightfully entitled."

Bette Davis Not to Appeal

Bette Davis will not appeal from the recent decision of the King's Bench Court in London, which held that she may not perform in England for three years, or until the expiration of her existing contract with Warners. The actress will return to the United States and the Warner studio, planning to leave England on November 24th.

FEDERAL POLICE OUSTED

(*Continued from page 28*)

employee had, besides, a letter from the British consulate general similar in tenor to that of the American consulate.

Patrol Can't Read

On the high-road near their destination the car was stopped by a heavily armed patrol of three, each one of whom bore the red-sleeve band of Anarchy—not the national colors of Spain nor those of Cataluña. Mr. Iturralde and his companion were challenged and produced their documents. The patrol withdrew to "study" the papers. A violent argument ensued. The documents were scanned in a puzzled manner and the flags inspected. Then a volley rang out. The two messengers of mercy had paid with their lives the toll of ignorance, stupidity and officiousness. Of the three men in the patrol two could not read and the protests of the third had counted for naught.

When word of this outrage reached the two consulates general, despite the paralysis of authority and order that already had set in, President Companys assigned a contingent of the *Guardia Civil,* which corresponded to the State Police in this country, to seek out Mr. Jenkins and his wife and child and escort them into Barcelona. This was done in the face of supreme difficulties, for from the moment of the revolution's outbreak the picturesque *Guardia Civil* of old was outlawed as a police force and was disbanded and its functions taken over by a new organization known as the *Guardia Nacional.* President Companys expressed to the American and British consular representations his and his "government's" profoundest regrets and there is no doubt that they were sincerely meant, even if they had to be approved by the C.N.T.-F.A.I. "Comité Pro-Revolucionario." Mr. Companys, who is virtually idolized by Catalans and truly respected by Spaniards, is a man of proved integrity and honesty of purpose in his private life and was likewise in his official life prior to the moment when his government was seized by the C.N.T.-F.A.I. and U.G.T. combination. The place of Mr. Iturralde in the consulate general was taken by a younger brother, who arrived from America following his brother's death. The successor had just completed a course at William and Mary College in Virginia and is returning to this country this year for a postgraduate course in law at Columbia.

Hoodlums Made Sentries

The *Comité Pro-Revolucionario,* which, of course, is Pre-Revolutionary Committee in English, pretty nearly stamps the unit which staged the revolution in and around Barcelona and elsewhere in Spain as composed of "revolutionists," or "rebels," and it was so recognized when documents from the Generalidad, theretofore the seat of governmental authority in Cataluña, as well as the certifying letters from the two consulates general, had to be reinforced by the committee of "rebels," in order to safeguard the lives of men bent upon an errand of mercy and even then failed, because of the assignment to road-patrol inspection and sentry duty of men wholly unfitted for their task but who were loyal "rebels" of the C.N.T.-F.A.I.-U.G.T. ranks. Thus armed hoodlums became overnight patrols and sentries on the highways.

But the present *regime* at Barcelona and Madrid are extremely touchy on the slightest reference to the term "revolutionary" as applied to their "constituted government." Having succeeded, by a clever maneuver, in stigmatizing the actually constituted police forces of the republic as "rebels," the government of nation and region shies at any allusion to its activities as those of "revolutionists." Not long ago one of the newspaper correspondents was telephoning a news dispatch to his paper in London. At his side sat the official censor, a C.N.T.-F.A.I. delegate thoroughly conversant with English—for nothing may be communicated that has not the censor's approval and *visa.* The correspondent, in his prepared copy, had inadvertently employed the term "revolutionist" as applied to the C.N.T.-F.A.I. "Murder Bund" and the censor immediately seized his wrist.

"No se puede decir eso!" (You may not say that!) was his quiet command. He was required to amend the phrase to read "government forces," but the sudden change in phraseology did not have to be explained to the reporter taking down the story at the other end of the line.

It is not necessary here to dwell upon the outrages of murder, kidnaping, rapine, arson and pillage that took place on that fateful "Red Sunday" and on the days and particularly the nights of terror that followed. Nor upon the nightly "private executions" by firing-squads of red sleeve-banded ruffians, with the muzzles of their rifles two yards from their victims, as took place in the dark, coal-dusted Calle Villavilá alongside the electric-light plant of Canadian ownership and management. Nor upon those in the nearby Calle de la Sagrada Familia (Holy Family Street). Nor upon those on the heights of Tibidabo. Nor upon those gruesome cargoes of shot, mutilated and gasoline-soaked bodies of priest, nun, friar and civilian employer, capitalist and, all too frequently, of workman or clerk of humbler station who "stood in the way of the revolution" that were daily "delivered" to the Hospital Clinico and other mortuary repositories and there exhibited for any and all who might care to gape at them and to gasp at the havoc and completeness wrought by close-range rifle-fire—the first fruits of the new order of Liberty and Fraternity and—International Solidarity! That story has been told—and too often understated—by the daily press.

Manos Circuit Adds Seven

Mike Manos, president of Manos Enterprises, Latrobe, Pa., has announced the purchase of all holdings of the Indiana County Theatre Company, including the Paramount and Olympic in Latrobe, the lease on the Grand in the same city, the Richelieu, Blairsville; Casino and Arcadia, Vandergrift, and the Empire, Homer City.

William Gable Made Manager

William Gable has been named manager of the Dickenson theatre at Osage, Kansas, by Glen W. Dickenson, head of the circuit bearing his name. S. Mills has been placed in charge of the Uptown, Dickenson house at Parsons, Kansas.

Sparks Buys Two

The Van Croix theatres of Melbourne and Eau Gallie, Fla., owned and operated for several years by A. E. Van Croix, have been leased to E. J. Sparks. Mr. Van Croix will continue to manage the two houses.

Supply Company Formed

The Co-Operative Sound Service Supply Company has been incorporated in St. Louis by Clyde Weston, Vera West, Catherine Cook and Henry Dunca.

Child Patronage Seen in Danger

A potential danger to theatre box offices is seen by M. A. Silver, zone manager of Warner Brothers theatres in New York State, in the increasing appeal of radio to children. In a message to his managers urging campaigns designed to retain the patronage of children, Mr. Silver said in part:

"An alarming condition has come up recently to threaten the future of our business. As you know this industry is largely dependent upon the fact that with a large number of its patrons, movie-going is a fixed habit. That habit has been inculcated in the average movie-goer over a long period, beginning in most cases in the formative years of childhood.

"Showmen in the past encouraged child business with various kinds of Kiddie Clubs, special performances, serials, added attractions of interest to children, contests, prizes and giveaways.

"Today I fear too many of us have become indifferent to child business and are thus guilty of a neglect that might easily result in a new generation growing up without the movie habit. Particularly is this true since the radio has now, to a disturbing extent, usurped the place long held by the movies in the affection of the American child. Radio now offers the child a wide variety of serials, contests and premiums. Have you ever counted the number of programs directed at children?

"I call upon every manager to inaugurate a drive to increase child attendance. There are few, if any, of our theatres that cannot run some form of Kiddie Club. Most of you have had experience in handling them, and know just how to go about it. Some of you have long been doing outstanding work in the field of Kiddie activities, and all I can tell you is to keep up the good work. This matter is of far greater importance than the amount of money involved in increased receipts, so do not take it lightly."

Western Circuit Sells Houses

The Western Theatre Enterprises Circuit of Nebraska, started several months ago by W. N. Youngclaus and Lloyd Thompson, is disposing of its properties. The Roxie at Shelton, Neb., has been sold to E. L. Johnson of Montgomery City, Mo., and the Newman Grove house to W. C. Johnson of Friend, Neb.

Color Trial Set

January 5th, 1937, has been set as date of trial in U. S. district court, Los Angeles, of a patent infringement suit brought by the Max B. DuPont Vitacolor corporation against Cinecolor, Inc. Notice has been served on film companies using the process that they may be charged with infringement unless they desist.

Japan Bars Film Paper

Film Fun, American fan magazine, has been barred from sale in Japan on the ground that it contains photographs tending to impair the morals of Japanese youth, according to an Associated Press dispatch from Tokyo.

Now Playing at
Radio City Music Hall

ONE OF THE GREAT ACTRESSES OF OUR TIME
IN ONE OF THE GAYEST ROMANCES
OF ALL TIME!

The star of "Escape Me Never" and "Catherine the Great" rises to her highest popular favor in this merry romance by the mightiest showman history has ever known!

Elisabeth Bergner

in **SHAKESPEARE'S**
immortal comedy

AS YOU LIKE IT

with

LAURENCE OLIVIER
SOPHIE STEWART
HENRY AINLEY

Produced and directed by Paul Czinner
Distributed by 20th Century-Fox Film

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

Printed in U.S.A.

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Announcement the other afternoon of the filing of a notice of intention to wed, by James Stuart Blackton and Evangeline de Rippeteau, caused hardly a flutter in the editorial sanctums of the society editors of Los Angeles newspapers. Publication of the notice, even though minutely, however, reminded some of the old pioneers in motion pictures that Commodore Blackton, still young at 61, had a strong hand in putting the motion picture to work, after Thomas Alva Edison brought it out of the inventor's laboratory.

It was the Commodore, founder of the Vitagraph company with Albert Smith, who was the first to snatch at the patriotic opportunity of building the war fever of a motion picture audience. Mr. Blackton and Mr. Smith were making progress in motion picture pioneering as early as 1897 when the Spanish-American War was filling America's newspapers with tales of braggadocio and gallantry. The United States was enjoying its war with Spain.

Mr. Blackton caught step with the martial tune of the times and the motion picture business was sent marching on. From their little studio atop the Morse Building on Nassau Street, in New York, Blackton and Smith rushed up to the roof that April 21st, while the wires were still sizzling with the declaration of war, and made "Tearing Down the Spanish Flag."

It was a tremendous success and the pair profited considerably.

Cheers rocked the vaudeville houses and hats were tossed into the orchestra pits when the hand of righteous destiny reached out to tear down the Spanish banner. That hand was Blackton's.

▽

The old school of Hollywood colossal and stupendous extravagance expressed itself in last Tuesday's Presidential election when the head of one of the major companies wagered $2,000 against $50,000 that Alfred Mossman Landon would not carry a single state of the 48, and $2,000 against $40,000 that Mr. Landon would not carry any more than two states. And he won $38,000!

▽

"Senator" W. P. "Bernie" Bernfield, paunchy, cigar-smoking philosopher, is as much at home among the hedgerows of wisdom as amongst the cacti of humor and wit. It was Senator Bernfield who first discovered that wine stains, most difficult of all to eradicate, could be removed from the Sunday dinner table cloth merely by using a scissors around the affected place. The latest truism from the United Artists exploiteer of the Kansas City plains is the following dictum:

"An exploiteer (or an exhibitor, or film salesman) must be a 3-G-Man.

"How so," interlocuted his interlocutor, one Kenneth Force of the same Kansas City area.

"He must," brilliant-ized Bernie, "possess and dispense Glee, Glue and Guts."

Think it over—but not for long.

▽

Exhibitors may expect another Martin Johnson wild animal "thriller" almost any day now. Martin and Osa Johnson are back on Broadway from Borneo with 150,000 feet of film and an abundance of material with which Fox Film's press agents can regale city editors, with tales of oysters that grow in trees, lizards that sing like canaries and snakes that glide through the air—only nine days from Borneo to Broadway.

The Associated Press reports from Moscow:

> Three executives who "went Hollywood" in Russia were sentenced to labor camps today. The men, former executives of the Eastern Film Trust, were convicted of frittering away State money for the production of movies.
>
> The manager was sentenced to serve four years, the director to two years and a bookkeeper to one. They were charged with purchasing a bad scenario, countenancing excessive production expense and with wasting money searching for talent.
>
> During their trial it was testified that out of 40 employees of the movie company two were Trotskyists, six thieves, one a murderer and two embezzlers.

Hollywood papers please copy.

▽

Terry Ramsaye editorializes that, "Certainly the worst curse of the double billing policy is the flow of marquee jokes in linked titles." Graciously, he did not mention that this department is probably the worst offender in these parts. Our defense is that many of our trillions of readers find the pastime to their liking, and accordingly write to use on the slightest provocation. We are literally at the mercy of these humor-atarians, as witness the contribution from Fred Haskell, of Portland, Oregon, who observed on the marquee of the local Orpheum theatre, this dual-bill advertisement:

GIVE ME YOUR HEART
YOUR WIFE WILL NEVER KNOW

The same mail brought word from H. W. Blackstone, manager of the Regent theatre, Arlington, Mass., that his marquee for three days has carried the advice:

THE BRIDE WALKS OUT
YOU MAY BE NEXT

And on Saturday night the New Jersey State Prison advertised for the inmates:

FOR HALLOWE'EN
ANYTHING GOES

▽

Son of Colonel M. Robert Guggenheim, whose father founded the Guggenheim foundation, M. Robert Guggenheim, Jr., 25-year-old heir to a $200,000,000 fortune, dropped the family and their mining business flat the other day to become an assistant to David Selznick at United Artists.

▽

The *Morning Telegraph's* Leo Mishkin, movie critic, brings from Broadway's canyons the story about the six-year-old boy who accompanied his father to visit a judge, a friend of the family's.

"Tell me, my little man," cooed the big black-robed justice to the little man, "for whom did you cast your vote on Election Day!"

The kid obviously was puzzled. "Say, you're a real judge, aren't you"" he asked.

"Why, of course."

"Then," rebuffed the kid, "you ought to know I'm not old enough to vote."

▽

Two best-sellers are the non-fiction books, "Wake Up and Live" and "Live Alone and Like It." A sequel is in order, "Wake Up Alone and Like It." Under the Joe Breen regulations that would be eligible for filming.

The progress to date in the compilation of a motion picture bibliography is so gratifying that the Federal Writers' Project of the WPA, New York, is extending its activities to include the writing of the mythology of these United States. Already they have happened across the reputation of one Mose Humphreys, a New York City character, who is reputed, among other feats, to have lifted horsecars from their tracks on the old Bowery and tossed them about in street fights. Too, they have found another mythical hero in the person of Paul Bunyan of the western lumberjack area. But he only caged an approaching cyclone, held it until the hot summer months and then let it escape bit by bit so as to keep the town cool with a constant moderate breeze.

▽

Fred Astaire's recent scary jumpings for the edification of ship news reporters on an outgoing liner at a New York pier are causing a cycle of tall stories on daring escapades by normally undaring escapaders. Fred did a tap dance on a thin guard rail of a big ocean liner docked at her berth. It was a dangerous dido even by a precise and clear-headed expert. But it was topped by what struck Odd McIntyre as the most shuddery of all doings. A ship was bucking a raging sea some few years back. An inebriated fellow, undaunted by the lists caused by the mountainous seas, was capering on deck as others watched through windows. Suddenly to climax his antics he hopped up on the rail and began walking tight rope fashion, the entire port side, from post to post. Nothing happened, as is usual with "playful" inebriates.

▽

Strains of the old vaudevillian are heard from Allen County, Ohio, where Candidate-for-Sheriff Ralph Marshall made no campaign speeches, but instead hired halls and demonstrated his markmanship by shooting cigarettes out of his wife's mouth at ten paces.

Mr. Marshall got the entire anti-cigarette vote.

▽

The Spanish war cycle has finally arrived in motion pictures. Universal is doing "Alcazar," and Twentieth Century-Fox has taken on "The Siege of of the Alcazar."

Either company or both can get more drama out of the daily newspaper accounts than that attempted for the scenarios by any Hollywood writer. For instance, buried very inconspicuously the other day in a bottom-of-the-column back-page position of the Daily Mirror appeared the terse dispatch from Madrid that the Red Government had shot to death 14 of their own ace aviators because while in flight they accidentally dropped a couple of shells on their own Red troops at Olias de Rey, south of the city, in the belief they were attacking their rebel opponents.

▽

A few years ago, when Jimmy Durante played the Palace theatre on Broadway, Benny Rogers was a member of his act. Benny, a Turk, born in Palestine, also played with Durante at the night clubs of the Dover Club, Silver Slipper, Cotton Club and Palais Royale. Of all these places he liked the Palais Royale best and always hoped to return there. Well, he's back, finally, after many years. The Palais Royale is now the Cotton Club—and he's the attendant in the men's room.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

Banjo on My Knee

(20th Century-Fox)

Musical Comedy Drama

This production looks like one of the most radical entertainment and commercial departures to have come to the screen in a long time. Based on a recent best selling novel, it is a unique combination of tense drama, eruptive romance, mirth laden comedy, explosive action, haunting music and surprising twists. In story content and accompanying production details, it promises to be something to pique public interest. Names values potentially are sufficiently strong, particularly considered from the standpoint of how personal talent lends itself to assigned roles.

"Banjo on My Knee" is a quaint, colorful story of the peculiar people who live on boats on the Mississippi river. The yarn is fast moving, very different in theme from anything being currently offered. It's about the son of a funny old river character who wants his boy married so that his line may be perpetuated. But before the wedding so much happens that is exciting, and all of it running the full gamut of entertainment in every phase, that adequate description is difficult. Sufficient to say, the picture is absolutely brand new.

Adapted from Harry Hamilton's novel by Nunnally Johnson, with music and lyrics by Jimmy McHugh and Harold Adamson, the film is being directed by John Cromwell, maker of "To Mary, with Love."

In the principal roles it features a group of wellknown players, Barbara Stanwyck, Joel McCrea and Walter Brennan, currently in "Come and Get it," Buddy Ebsen, Helen Westley, Walter Catlett, Anthony Martin, Katherine DeMille, Victor Kilian and Minna Gombell. Important supporting players are Spencer Charters, George Humbert, Hilda Vaughn, Cecil Watson and Louis Mason. Atmospheric music is provided by the Hall Johnson choir.

Beloved Enemy

(United Artists-Goldwyn)

Dramatic Romance

Unlike "The Informer," which started the series of Irish Rebellion stories, treating the subject mainly from a military and political angle, and the forthcoming "The Plough and the Stars," which is similarly atmosphered, "Beloved Enemy" retains all the danger menaced martial activity contingent upon the 1921 Easter Uprising, but approaches its subject from the romantic love interest viewpoint. In this story, which topically follows the historical record, an English girl betrays the leader of the Cause into danger. Growing to love him, despite the efforts of her father, Black and Tan commander in Dublin, she reveals the plan of the British to strike with the mailed fist if Ireland continues in its demand for independence. Two motives lead her to both actions, her love for the leader and a humane desire to see the centuries' long drama of persecution and carnage ended with Ireland established as a separate entity within the Dominions.

The production features Brian Aherne and Merle Oberon in the leading roles. Principal supports are Karen Morley, Jerome Cowan, David Niven and Henry Stephenson. Two veteran stars of the silent days, Jack Mulhall and Pat O'Malley, have important roles. Other familiar cast names are Granville Bates, Claude King, Theodore von Eltz, Wyndham Standing, Robert Strange, Lionel Pape and David Torrence.

A Samuel Goldwyn production, it can be anticipated that the picture will be embellished by the technique for which the producer has become noted through a series of outstanding attractions.

Smart Blonde

(Warner)

Dramatic Romance

Drama, comedy, romance, suspense laden thrill action and melodrama are the ingredients being included in this detective-newspaper woman mystery thriller, which will feature Barton MacLane and Glenda Farrell. Worth of the name value of this pair as an exploitation angle, especially in a production of this character, is supplemented by that of Winifred Shaw, Craig Reynolds, Jane Wyman, Joseph Crehan, Addison Richards, Charlotte Winters, David Carlyle, Tom Kennedy, John Sheehan, Max Wagner and George Lloyd, who compose the supporting cast.

The screen vehicle was adapted, from a novel by Frederick Nebel, by Don Ryan and Kenneth Gamet. Frank McDonald, who has met with considerable success in handling this company's secondary product, is the director.

Set off by uptodate production details, which set the topical nature of the yarn, Miss Farrell and MacLane combine to solve the mystery of a sensational murder. Their adventures in romance and drama, both of which have an anticipated comedy contrast, take them into dangerous fields wherein gangsters and politicians do their utmost to prevent the pair from attaining their legal and romantic objectives.

Of a style which in previous similar releases has demonstrated its popularity, particularly with mass audiences, "Smart Blonde" seems to have the name value, story content and production effects to arouse the interest of showmen and patrons.

Rio Grande Ranger

(Columbia)

Adventure, Drama, Romance

Again essaying an outdoor thrill action story, Larry Darmour has selected one that brings the Texas Ranger into conflict with cattle rustlers. Moving to that exciting quality in which man to man and mass conflicts are dominant, together with wild riding and its companionate shooting, the story also contains a romantic content.

Because rustlers are able to continue depredations in Texas by fleeing to their headquarters in a neighboring state that lacks similar police protection, Ranger Bob Allen, in disguise, joins the band, to learn their plans and concoct a way to lead them into Texas and effect their capture. Then romance interludes, and all does not go well for the hero. Revealed as a spy when seen conferring with his Ranger buddy, the pair are imprisoned as the desperadoes plan a drive on a cattle herd. In theatrical fashion the Ranger lures the outlaws away from their prey, saves the heroine and her small brother and leads the bandits into Texas, where they are captured.

The cast supporting Allen includes Iris Meredith, John Elliott, Paul Sutton, Hal Taliaferro, Buzzy Henry and Tom Landon in the principal roles. The story is an original screenplay by Jacques and Celia Jacard, adapted by Nate Gatzert, and Spencer Bennet is directing.

House of Secrets

(Chesterfield)

Mystery Melodrama

Quality of story content, plus worth of the featured names in the cast, seems to make this production one of more than passing interest to exhibitors. The motivation is terror-tinged drama and mystery. There is comparatively little comedy contrast as well as romantic love interest. Localed in England, presently timed, the story concerns a man who, seeking to claim the inheritance of his ancestral home, runs into amazing and fearsome experiences. With all the weird twists common to a terror drama included, the man has to fight his battle alone, aided only by a girl who is more afraid for him than she is of the dangers confronting both. The climax, unique and exciting, reveals that the reason government and police aid was denied was due to the fact that the British government had commissioned the central mystery figure in the story to develop an antidote for poison gas.

Based on Sydney Horler's novel, "Hawk's Nest," the story was adapted by John Krafft and is being directed by Roland Reed.

The regard which producer George R. Batcheller has for the piece is evidenced by the names he rounded up for the principal parts. Practically every one of them has been prominent in major pictures. Included are Leslie Fenton, Muriel Evans, Sidney Blackmer, Noel Madison, Syd Saylor and Ian MacLaren.

The Old Corral

(Republic)

Adventure, Drama, Romance

Though the featured male players in this production are established western players and most of the action takes place in the wild west, this is not a fundamental western story. Rather it is a gangster story in which the elements common to both, embellished by music, are blended. In the yarn New York gangsters have a girl night club entertainer on the spot. Following a mob murder, she flees to the wide open spaces. Befriended by a cowcountry sheriff, menaced by a cattle rustling night club owner of the eastern mobsters, with an interluded presentation of the recent celebration held in connection with the dedication of Boulder Dam, the girl and sheriff encounter many exciting experiences. The drama of these contrasted by music and comedy, the finale brings the hero and heroine into conflict with the combined eastern-western

(Continued on page 36)

IT'S ONE GRAND UPROAR (and we don't mean 'opera')!

. . . AS THEY MAKE LOVE
to the tune of crashing dishes!

. . . AS THEY SING GREAT SONGS
by Broadway's Rhythm Kings!

. . . AS THEY RUN RIOT
all over the place!

Lawrence
TIBBETT
in
Under Your Spell
with

WENDY BARRIE
GREGORY RATOFF
ARTHUR TREACHER

Directed by Otto Ludwig Preminger
Associate Producer John Stone
Screen play by Frances Hyland and Saul Elkins
Based on stories by Bernice Mason and Sy Bartlett
Dances staged by Sammy Lee

20th Century Fox
THE KEYSTONE OF YOUR FUTURE

Congratulations
ARTHUR SCHWARTZ & HOWARD DIETZ!
You've outdone yourselves with these latest hits:
"UNDER YOUR SPELL" "AMIGO" "MY LITTLE MULE WAGON"
—and they're sung as only Lawrence Tibbett could sing them!

IT WILL RAISE YOUR ROOF AND BOOST YOUR GROSSES!

IN THE CUTTING ROOM AT THE STUDIO

(*Continued from page* 34)

outlaw forces, which the sheriff defeats by turning a cattle stampede loose upon them.

The production is based on an original by Bernard McConville, with screen play by Sherman Lowe and Joseph Poland. Music presented by the hero and heroine was prepared by Fleming Allen and Oliver Drake. That sung by the Sons of the Pioneers, cowboy melodies, is original with them. Direction is credited to Joseph Kane.

Gene Autry and Smiley Burnette, fixtures in Republic outdoor action dramas, are featured. The newcoming girl lead, Hope Manning, is a product of the studio's talent school. She has been seen in minor roles in previous pictures. While this trio represents the most important names values, the supporting cast includes many new but several familiar names. Listed are Cornelius Keeft, Lon Chaney, Jr., John Bradford, Milburn Morante, Abe Eefton, Merrill McCormack, Charles Sullivan, Buddy Roosevelt and Lynton Brent. The Sons of the Pioneers, Frankie Marvin and Oscar and Elmer, familiar to listeners of West Coast radio programs, are included for specialty features as well as having legitimate parts in the running of the story.

Roaring Lead

(Republic)

Adventure, Romance, Drama

A typical western story has been selected for this episode in the adventures of the three mesquiteers, Robert Livingston, Ray Corrigan and Max Terhune. This time, the romantic adventurers aid a girl who is having trouble with cattle rustlers and officers of the Cattleman's Protective Association who are in league with the outlaws. While doing so, they also manage to insure the successful future of an orphan home which the girl is sponsoring. Supplementing the production action familiar to a western film, this one adds the presentation of a benefit show in which many members of Republic's talent school are given opportunity to demonstrate their talents as potential screen personalities.

A new girl, Christine Maple, is featured with the leads. A product of the talent school, the producers have much confidence in her ability to make the grade that leads to stardom.

The story used was adapted from a novel by William Colt MacDonald, adapted by Oliver Drake and Jack Natteford, both of whom, particularly Natteford, have a long list of western pictures to their credit. Mack V. Wright and Sam Newfield are collaborating as directors.

A group of popular western players, including Hooper Atchley, Yakima Canutt and George Cheseboro, are featured in support, and from the talent school come Mary Russell, Beverly Luff, Theodore and Katherine Frye and many juveniles from the Meglin Kiddies theatrical school.

They Wanted to Marry

(Radio)

Comedy Romance

Newspaper reporters have been glorified or ridiculed, depending upon the point of view, on the screen. Seldom has the cameraman, the fellow who has to get those newsy pictures, been given a break. In this, he will have his day in court, literally and actually, as several times the cameraman, harried both by his editor and those of whom he is ordered to make pictures, spends quite a bit of his time in the police station. While the motivation is comedy romance, in which there are plenty of ups and downs for the hero and the girl he has chosen as his own personal private property, many of the substantiating production effects are devoted to how cameramen get their pictures and the various devices they use to get them printed.

The story is an original by Darwin Teihlet and Larry Bachman. The screen play is by Paul Yawitz, onetime New York columnist and reporter, and Ethel Borden. Direction is credited to Lew Landers, maker of the current "Without Orders" and the forthcoming "Night Waitress."

Gordon Jones, first starred in "Night Waitress" and previously seen in "Don't Turn 'Em Loose," "We Who are About to Die" and "Walking on Air," is featured with Betty Furness. Other principal players are the veteran Henry Kolker and a new little girl artist, five year old Patsy Lee Parsons. The supporting cast is made up of fairly wellknown names, among them Frank M. Thomas, Anita Colby, Diana Gibson, Maxine Jennings, E. E. Clive, William Benedict, Edward Price and Alan Curtis.

Penrod and Sam

(Warner)

Juvenile Comedy Drama

Only the title, character names of the youthful players and author credit are similar in this production to the previously produced Booth Tarkington "Penrod and Sam." The story provided here, based on the Tarkington idea, and adapted by Lillie Hayward and Hugh Cummings, has been modernized and made decidedly different. Before it takes on a juvenile and senior G-man twist, the yarn devotes itself to the trouble into which Penrod has landed because of Rodney Bitts and the trouble the squabbling has caused their respective parents. In this phase the atmosphere is typically Tarkington.

Departing from this theme, Penrod and Sam become involved with gangsters who are being chased by G-men. The kids, emulating their elders, join in the case, only to be made prisoners by the mobsters. The youngsters contrive to be in the midst of a battle between police and mobsters, and when the outlaws are rounded up, Penrod's gang, to which Rodney has been made a welcome addition because of his heroism under fire, are given full credit and the reward for the capture.

The production features Billy Mauch, now in "Anthony Adverse," as Penrod, Harry Watson as Sam, Jackie Morrow as Rodney and Phillip Hurlic as Verman. Frank Craven and Spring Byington are Penrod's parents and Charles Halton is Rodney's father. Craig Reynolds is the leading gangster and Kenneth Harlan the top G-man. Other players, both youngsters and grownups, have but little screen identity.

The film is being directed by William McGann.

Arizona Mahoney

(Paramount)

Adventure Comedy

Something quite different in the western line seems to be coming up here, with a promise of unique interest creating angles. The story used is based upon Zane Grey's "Stairs of Sand." Consequently it can be expected that the production will be full of the entertaining ingredients that have made Grey popular as a novelist and provider of screen material. But as it brings a new, but by no means unknown, personality to the screen, it will do so in a markedly odd manner. Joe Cook, noted for a generation as the one man circus of numerous Broadway shows and countless vaudeville appearances, is the new player. He doesn't come riding into the production on a pinto, with .45's blazing. Instead he crashes into it atop the back of an elephant to end a hijacking rustler war. Thus it can be foreseen that comedy, rather than gun play, although there is plenty of that, should prove the production's most interesting feature.

As adapted the story is not one of those tongue-in-the-cheek affairs. It strikes a new path and is going all the way to provide something new while retaining the old values that mean so much to so many.

Practically all the supporting players are known qualities. There is Robert Cummings, Cook's pal, who shares the slight romantic twist with the aspiring newcomer, June Mantell. Larry Crabbe and John Miljan are the rival rustlers. The comedy angle gets another lift in the important part of Dave Chasen, remembered for his appearance in "Millions in the Air" as Benny Baker's stooge. Others prominent in the action are Marjorie Gateson, Fred Kohler, Sr., James Burtis, Richard Carle and little Billy Lee.

The screen play is by Robert Yost and Stuart Anthony, and James Hogan is the director.

Career Woman

(20th Century - Fox)

Drama

The story which is the substance of this production was suggested by a recently widely publicized case of a mountain girl who was alleged to have murdered her father following a merciless beating he had administered to her. Its drama concentrates on the activities of a pair of attorneys seeking to establish a sense of justice and fair dealing in the minds of hill-billy folk whose biased prejudgments are the result of lifelong medieval concepts of right and wrong. The romantic contrast allies a tyro Portia and a theatrical New York lawyer, who knows every trick in the trade, in fighting for the girl's life.

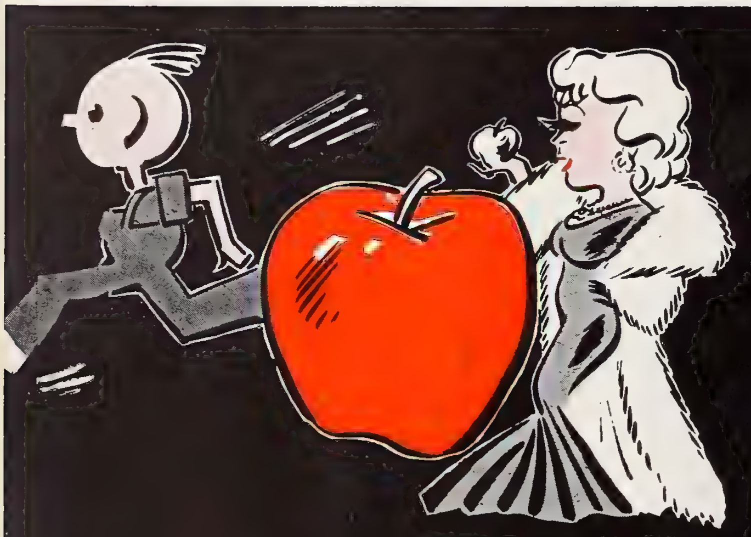
The story is a product of Gene Fowler's fertile dramatic imagination. Known for the authorship of such poignant novels as "The Great Mouthpiece" and "Shoe the Wild Mare," he also has participated in the preparation of many outstanding screen stories and plays. The adaptation is the work of Lamar Trotti, who did "Ramona." Direction is by Lewis Seiler.

Claire Trevor, currently in "15 Maiden Lane," "The Holy Lie" and "To Mary, with Love," and Michael Whelan, featured in "Sing Baby Sing," "White Fang" and "Poor Little Rich Girl," have been assigned to the lead roles. Isabel Jewell, of the cast of "Valiant Is the Word For Carrie," is the girl whose life and honor the principals combine to save. Principal supporting parts are in the hands of Eric Linden, Charles Middleton, Gene Lockhart, Guinn Williams and Frank McGlynn, Sr. Comedy, which contrasts the motivating drama and romance, is mainly in the hands of El Brendel, Sterling Holloway and Virginia Fields. Other players to be seen include Kathleen Lockhart, Edward Brophy, Charles Waldron, June Story, Lynne Berkeley and George Meeker.

DOWN ON THE FARM WITH MAE WEST

THIS IS THE BARN THAT GAINED RENOWN
BY HOLDING MAE'S CAR WHEN THE JALOPPY BROKE DOWN

THIS IS THE FARM WHERE SHAPELY MAE,
AS A MOVIE QUEEN DROPPED IN TO STAY



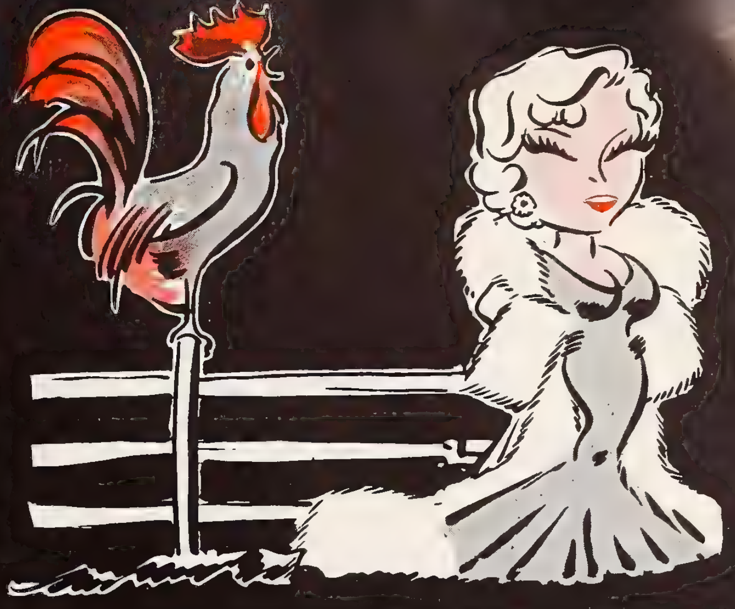
THIS IS THE APPLE THAT MAE WEST PLUCKED
FOR RANDOLPH SCOTT-WHO PROMPTLY DUCKED

THIS IS THE HEN THAT PERCHED ON THE WHEEL
OF MAE'S IMPORTED AUTOMOBILE

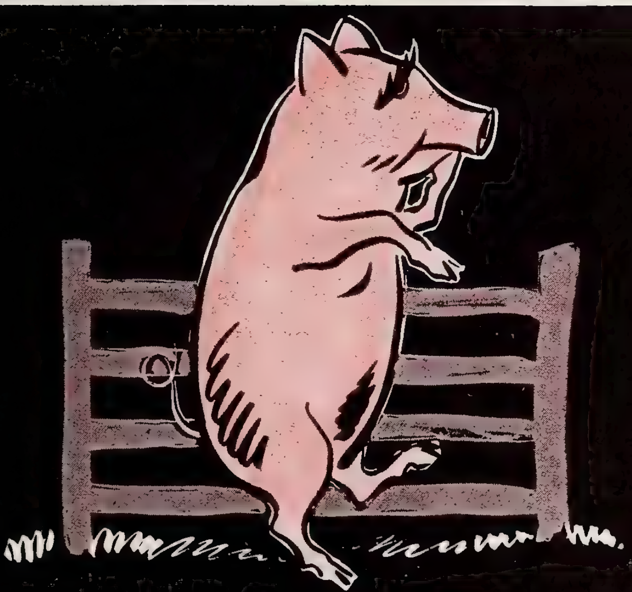
THIS IS THE CORN THAT GREW ON THE FARM
WHERE SCOTT RESISTED MAE WEST'S CHARM

THIS IS MAE'S PRESS AGENT, A CITY SLICKER,
WHO TOOK A BEATING WHEN HE TRIED TO TRICK HER

THIS IS THE LAD WHOSE SUNBURNED ARMS
GAVE MAE WEST A TASTE FOR FARMS



HERE IS THE ROOSTER THAT REFUSED TO CROW
UNTIL MAE TAUGHT HIM HOW TO HI-DE-HO



THIS IS THE PIG THAT MOPED ALL DAY
BECAUSE IT COULDN'T SWING LIKE MAE

THIS IS THE CONGRESSMAN SMART AS A WHIP
WHOM MAE SUCCEEDED IN GIVING THE SLIP

MAE WEST in
"Go West Young Man"
with
WARREN WILLIAM • RANDOLPH SCOTT
ALICE BRADY, Elizabeth Patterson, Lyle Talbot,
Isabel Jewell, Margaret Perry • Directed by
HENRY HATHAWAY • Dialogue by Mae West
An EMANUEL COHEN Production • A Paramount Picture

MAE WEST in **"Go West Young Man"**

with WARREN WILLIAM, RANDOLPH SCOTT, ALICE BRADY, Elizabeth Patterson, Lyle Talbot, Isabel Jewell, Margaret Perry • Directed by HENRY HATHAWAY • Dialogue by Mae West • An EMANUEL COHEN Production • A Paramount Picture

THE HOLLYWOOD SCENE

Camera Test

Utilizing the Erpi sound analyser, operated by Don Loye of that company, members of the silent camera committee of the Academy Research Council met in all-night session Friday of last week at the MGM studios to test, as to frequency and relative loudness of noises, several new types of cameras.

Committee members are Virgil Miller, John Arnold, John Boyle, John L. Cass, L. E. Clark, William Eglington, Bert Glennon, Lorin Grignon, Ray June, Kenneth Lambert, Grover Laube, Lewis L. Meller, K. F. Morgan, William Mueller, Emil Oster, William Rudolph, Theodore Soderberg, Al Tondreau, Ray Wilkinson, A. G. Wise and Gordon S. Mitchell.

MILLENIUM FOR RADIO LISTENERS

Walter O'Keefe, radio comedian, is reported sponsoring establishment of a clearing house for radio gags. Eddie Cantor and Jack Benny are reported approving the plan, the object of which is to eliminate duplication and thus bring about a millenium for radio listeners. Nobody is reported in line for appointment as co-ordinator, but everybody is reported, on unquestionable authority, in hearty accord with the idea.

Gagster O'Keefe insists it's not a gag.

Production

Pictures came out of the production mill in avalanche style during the last week of October as fourteen films were completed. With "Camille," "Maid of Salem," "Banjo on My Knee" and "Reunion" in the grist, the group contains quite a few important pictures to take the places of the season's first show window attraction. In the same period work commenced on eight productions, one of which is a restarter.

With four, Columbia led the big parade of finished pictures. Leading players in "Depths Below," which Erle Kenton directed, are Richard Dix, Chester Morris and Dolores Del Rio. Support includes Ward Bond, Pierre Watkins, Marc Lawrence and Ron Rowan. "Countefeit Lady," original title of which was "Lady of New York," features Ralph Bellamy, Joan Perry and Douglas Dumbrille with John Gallaudet, Gene Morgan, Henry Mollison, John Piccori, Max Hoffman, Jr., Wade Boteler, Phillip Ahn, Richard Terry, Joe Twerp, George Pearce and Ed LeSaint. "Help Wanted, Female," which also had a previous label, "Safari In Paradise," finished. Jean Arthur and George Brent are starred. Other name players listed are Lionel Stander, Reginald Denny, Raymond Walburn, Charles Halton, Dorothea Kent and Ruth Donnelly. Alfred Green directed. The fourth picture, "Rio Grande Ranger," a Larry Darmour production, features Robert Allen, Iris Meredith (formerly Shunn), John Elliott, Paul Sutton and Hal Taliaferro. Spencer Bennet directed.

Republic checked in three pictures. Gene Autry, Smiley Burnette and Hope Manning are featured in "The Old Corrall." Support includes Cornelius Keefe, Lon Chaney, Jr., John Bradford, Milburn Morante, Abe Lefton, Merrill McCormick, Charles Sullivan, Buddy Roosevelt and Frankie Marvin. Joseph Kane directed. The "three mesquiteers," Robert Livingstone, Ray Corrigan and Max Terhune, will be seen in "Roaring Lead," supported by Christine Maple, Hooper Atchley, Yakima Canutt, George Chesebro, Tommy Bupp, Mary Russell, Beverly Luff and Theodore and Ted Frye. Mack Wright and Sam Newfield collaborated on direction. The cast of "Happy Go Lucky" includes Phil Regan, Evelyn Venable, William Newell, Karl Hackett, Guy Kingsford, Carleton Young, Tony Pawley, Stanley Andrews, Claude King, Jed Prouty and Howard Brooks. Aubrey Scotto directed.

Two pictures finished at Paramount. The leading member of the duo is "Maid of Salem." An important picture, it presents a large and impressive cast. Claudette Colbert and Fred MacMurray are the leads. Others featured are Harvey Stephens, Gale Sondergaard, Louise Dresser, Halliwell Hobbs, Edward Ellis, Beulah Bondi, Lucy Beaumont, Donald Meek, E. E. Clive, Zeffie Tilbury, Tom Ricketts, Bonita Granville, Bennie Bartlett, Virginia Weidler, Sterling Holloway, Brandon Hurst and Russell Simpson. Frank Lloyd produced and directed. The companion feature is "Arizona Mahoney." One-man-show Joe Cook is starred with Robert Cummings, June Martell, Larry Crabbe, Marjorie Gateson, John Miljan, Fred Kohler, Sr., Dave Chasen, James Burtis, Richard Carle and Billy Lee. James Hogan directed.

Both Twentieth Century-Fox films loom as unusual attractions. "Reunion" features the Dionne quintuplets. Many of the "Country Doctor" cast will again be seen as the player roster lists Jean Hersholt, Rochelle Hudson, Helen Vinson, Slim Summerville, Robert Kent, Dorothy Peterson, John Qualen, Alan Dinehart, J. Edmond Bromberg, Tom Moore, George Ernest, Katherine Alexander, Sara Haden, Montague Love, Esther Ralston, Hattie McDaniel, Julius Tannen, George Chandler and Edward McWade. Norman Taurog directed. "Banjo on My Knee," which has the ear marks in story content and cast of being a real surprise, features Barbara Stanwyck, Joel McCrea and Walter Brennan.

"Penrod and Sam" was finished at Warner. A modernized Booth Tarkington story, it will present Billy Mauch, Harry Watson, Jackie Morrow, Phillip Hurlick, Billy Wolfstone, Jerry Maden, Frank Craven, Spring Byington, Charles Halton and others.

Radio completed "Criminal Lawyer." Lee Tracy and Margot Grahame are teamed in the leads. Support includes Eduardo Ciannelli, Betty Lawford, Erick Rhodes, Frank M. Thomas, Theodore von Eltz, Claire McDowell, Wilfred Lucas, Lita Chevret and Francis McDonald. Christy Cabanne directed.

Last of the completed contingent and probably as important as any is "Camille." Greta Garbo and Robert Taylor are starred, with Lionel Barrymore and Lenore Ulric.

New production was divided between seven studios with Universal being the only one starting two films. With Lewis R. Foster and Milton Carruth collaborating on direction, "Blonde Dynamite" went in the work. Featured names in the cast are Tala Birell, Ceasar Romero, Walter Pidgeon, Chic Sale and Warren Hymer. Players to be seen in "Treve" are Noah Beery, Jr., Charles Winninger, Barbara Reed, Hobart Cavanaugh, Alma Kruger and Julian Rivero. Lewis D. Collins is directing.

Warner started "Lords of the Land," with Jean Muir, Barton MacLane, Robert Barrat and James Robins assigned to the leading roles. Nick Grinde is listed as director.

"Beware of Ladies" got under way at Republic. Under Irving Pichel's direction, it will present Donald Cook, Judith Allen, George Meeker, Russell Hopton, William Newell, Goodie Montgomery, Robert Strange, Josephine Whittell and Phil Dunham.

At Columbia "Grand Old Woman" started. Cast names are May Robson, Mary Astor, Irene Hervey, Dean Jagger, Douglas Dumbrille, Arthur Loft, John Gallaudet, Ed LeSaint, Russell Hicks, Gene Morgan and Charles Wilson. Lynn Shores is directing.

Douglas MacLean makes his bow as a Grand National producer with James Cagney's first starring picture for the new company, "Great Guy."

A topical sports newspaper story, "Peach Edition," got the starting gun at Twentieth Century-Fox. It will feature Rochelle Hudson, Michael Whalen, Virginia Field, Thomas Beck, Alan Dinehart, George Hassell and Douglas Fowley. Allan Dwan won the directorship assignment.

Many changes having been effected in story content, cast assignments and production detail, "Maytime" was re-started at MGM. Jeanette MacDonald, Nelson Eddy, John Barrymore and Virginia Reid are currently listed in the cast. Several prominent additions are to be made. Robert Z. Leonard is directing.

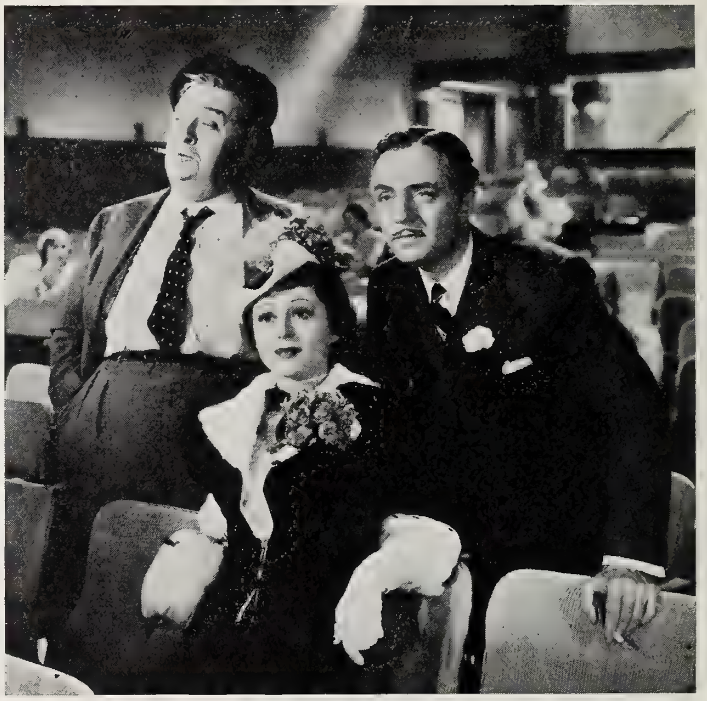
THE BOX OFFICE CHAMPIONS for SEPTEMBER

• **SWING TIME:** Produced by Pandro S. Berman. Directed by George Stevens. Music by Jerome Kern. Lyrics by Dorothy Fields. Screen play by Howard Lindsay and Allan Scott. From a story by Erwin Gelsey. Musical director, Nathaniel Shilkret. Art director, Van Nest Polglase. Associate, Carroll Clark. "Silver Sandal" set and "Bojangles" costumes by John Harkrider. Photographed by David Abel. Photographic effects by Vernon Walker. Set dressing by Darrell Silvera. Dance director, Hermes Pan. Gowns by Bernard Newman. Recorded by Hugh McDowell, Jr. Sound cutter, George Marsh. Edited by Henry Berman. Assistant director, Argyle Nelson. Cast: Fred Astaire, Ginger Rogers, Victor Moore, Helen Broderick, Eric Blore, Betty Furness, Georges Metaxa. Released September 4, 1936.

• **ANTHONY ADVERSE:** Supervised by Henry Blanke. Story by Hervey Allen. Screen play by Sheridan Gibney. Directed by Mervyn LeRoy. Assistant director, Bill Cannon. Music by Erich Wolfgang Korngold. Opera in Leghorn by Monteverde. Opera in Paris by Franchetti. Photographed by Tony Gaudio. Film editor, Ralph Dawson. Art director, Anton Grot. Gowns by Milo Anderson. Opera sequences staged by Natale Carossio. Cosmetician, Perc Westmore. Musical director, Leo F. Forbstein. Special photographic effects by Fred Jackman. Cast: Fredric March, Olivia de Havilland, Donald Woods, Anita Louise, Edmund Gwenn, Claude Rains, Louis Hayward, Gale Sondergaard, Steffi Duna, Billy Mauch, Akim Tamiroff, Ralph Morgan, Henry O'Neill, Pedro De Cordoba, George E. Stone, Luis Alberni, Fritz Leiber, Joseph Crehan, Rafaela Ottiano. Released August 29, 1936.

• **ROMEO AND JULIET:** Produced by Irving Thalberg. Directed by George Cukor. Author, William Shakespeare. Screen adaptation, Talbot Jennings. Musical score, Herbert Stothart. Art director, Cedric Gibbons. Settings by Cedric Gibbons and Oliver Messel. Associates, Frederic Hope, Edwin B. Willis. Costumes by Oliver Messel and Adrian. Dance director, Agnes de Mille. Artistic consultant, Oliver Messel. Literary consultant, Professor William Strunk, Jr., of Cornell University. Photographed by William Daniels. Film editor, Margaret Booth. Cast: Norma Shearer, Leslie Howard, John Barrymore, Edna May Oliver, Basil Rathbone, C. Aubrey Smith, Andy Devine, Ralph Forbes, Reginald Denny, Maurice Murphy, Conway Tearle, Henry Kolker, Robert Warwick, Virginia Hammond, Violet Kemble Cooper. Release date to be determined.

SWING TIME RKO Radio



THE GREAT ZIEGFELD MGM

• **THE GREAT ZIEGFELD:** Produced by Hunt Stromberg. Directed by Robert Z. Leonard. Story and screen play by William Anthony McGuire. Dance numbers by Seymour Felix. Special music by Walter Donaldson. Special lyrics by Harold Adamson. Ballet music by Con Conrad. Musical direction by Arthur Lange. Photographed by Oliver Marsh, Ray June, George Folsey and Merritt B. Gerstad. Cast: William Powell, Myrna Loy, Luise Rainer, Frank Morgan, Fanny Brice, Virginia Bruce, Reginald Owen, Ray Bolger and Harriet Hoctor. Release date, September 4.

ANTHONY ADVERSE Warner

ROMEO AND JULIET M G M

THE GORGEOUS HUSSY M G M

MY MAN GODFREY Universal

• **THE GORGEOUS HUSSY:** Produced by Joseph L. Mankiewicz. Directed by Clarence Brown. Assistant director, Charley Dorian. Screen play by Ainsworth Morgan and Stephen Morehouse Avery. Book by Samuel Hopkins Adams. Film editor, Blanche Sewell. Art director, Cedric Gibbons. Photographed by George Folsey. Musical score by Herbert Stothart. Cast: Joan Crawford, Robert Taylor, Lionel Barrymore, Franchot Tone, Melvyn Douglas, James Stewart, Alison Skipworth, Beulah Bondi, Louis Calhern, Melville Cooper, Sidney Toler, Gene Lockhart, Clara Blandick. Release date, August 28.

• **MY MAN GODFREY:** Produced and directed by Gregory LaCava. Screen play by Morrie Ryskind and Eric Hatch. Novel by Eric Hatch. Photographed by Teddy Tetzlaff. Art director, Charles D. Hall. Musical direction, Charles Previn. Edited by Ted Kent. Film supervisor, Maurice Pivar. Assistant director, Scott R. Beal. Cast: William Powell, Carole Lombard, Alice Brady, Eugene Pallette, Gail Patrick, Mischa Auer, Alan Mowbray, Jean Dixon, Robert Light, Franklin Pangborn, Grady Sutton, Ed Gargan, James Flavin, Pat Flaherty, Robert Perry. Released September 6, 1936.

14 THEATRE BOMBINGS BRING POLICE RAIDS

37 Arrested at IATSE Local's Headquarters Questioned on Attacks on Brandt Houses

Tear gas and stench bombings of motion picture theatres while in operation hit a new high last weekend when eight New York and Brooklyn houses of the independent Harry Brandt circuit were plunged into confusion during a mid-evening performance, causing injuries to 45 who were treated by ambulance surgeons on the scene and five who were removed to hospitals.

Police immediately raided the union headquarters in New York of Local 306 of the International Alliance of Theatrical and Stage Employees and Moving Picture Operators, carting away 37 prisoners and almost filling a police van with books and documents of the projectionists' local. A grand jury inquiry loomed, as Mayor Fiorella LaGuardia, then campaigning in Chicago for President Roosevelt, wired orders to Police Commissioner Lewis J. Valentine to assign 150 patrolmen to guard against further outrages.

A second series of bombings on Monday struck New York's Globe, Central, Times Square, Liberty, Audubon and Park theatres, seriously injuring several in the audience and causing Mayor La Guardia to take personal charge of the investigation.

Local 306 denied that any of the perpetrators were members.

Several Operated by Brandt

At exactly nine o'clock, at the height of the evening rush, the bombs exploded simultaneously in the Globe, Times, Park, Central, Liberty, Audubon, Colony, Roosevelt and Sanders theatres, driving the patrons into the streets, legs cut by the bursting of the glass containers of the chemicals. The fact that the explosions came at one time convinced police that they were the work of one organization.

Several of the houses bombed were operated by Harry Brandt, president of the Independent Theatre Owners' Association, which employs operators of the Allied Motion Picture Operators' Union, of which Mr. Brandt is also head. Allied is not a member of the American Federation of Labor, as is Local 306, and this has been one of the chief differences between the organizations.

Local's Offices Raided

Fourteen detectives, led by Lieutenant James Pyke, of the Bomb and Forgery Squad, the following night raided the offices of Local 306, at 251 West Forty-second street, taking 30 men and seven women to police headquarters for questioning. The women were released a few minutes later, but the 30 men were detained until after midnight for questioning, first by Commissioner Valentine and later by Assistant Chief Inspector John A. Lyons. They were permitted to communicate with no one and were asked, among other things, whether they were citizens, whether they were working and whether they had paid their income tax. Every article they had in their pockets, including wallets, jewelry and papers, was taken from them, but later everything was returned, except their papers. The police would make no statement, and even Matthew M. Levy, attorney for the union, obtained little satisfaction when he went to headquarters.

The position of Local 306 in the matter was explained Monday in the following statement:

"The Moving Picture Machine Operators' Union Local 306, International Alliance of Theatrical and Stage Employees, which is affiliated with the American Federation of Labor, has repeatedly made efforts to absorb the two rump 'unions' now in the field and to end labor trouble in the moving picture industry. But every effort has been defeated, just as peace was within sight. . . .

"The two rump 'unions' together control approximately 150 theatres in New York City. Of these 150, Allied controls about 100 theatres, all affiliated with the Independent Theatre Owners' Association. Local 306 men are employed in the others. The membership of Local 306 is over 1,800 men. The other two 'unions' have a total membership of approximately 500.

Cites Disrupted Negotiations

"It cannot be a coincidence that every attempt to achieve peace and stabilization in this industry has been defeated just as we were about to sign contracts that would have created a single union in this field, affiliated with the American Federation of Labor. . . .

"We were on the verge of absorbing the Empire Union after lengthy and wearisome negotiations when the employers went into court and secured an injunction forbidding the two organizations to unite. Months of effort and time went for nothing. This injunction is declared by the employers to be still in effect.

"The situation was different where Allied was concerned. We were dealing with a company union, the creature of Harry Brandt; the head of the Non-Union exhibitors. . . .

". . . Last Thursday afternoon George E. Browne, president of the International Alliance of Theatrical Stage Employees, who is also a vice-president of the American Federation of Labor, took part in the conference with Mr. Brandt, and approved of the contract we were about to sign. The executive board of Local 306 last Tuesday had already approved in advance the general outline of the proposed settlement. Even Harry Brandt appeared ready to sign. Everything pointed to permanent peace.

"Then came this outrage in the eight theatres last Thursday evening, and once again our efforts for peace and unity were ruined. An accident? Never! This was a deliberate attempt by those opposed to our efforts for peace to prevent success.

"At the present time we are being sued by Harry Brandt and his associates for $750,000 for similar offenses alleged to have been committed in the past. These cases are now in the hands of our attorney, Mr. Levy. Is it reasonable to suppose that Local 306 would voluntarily have subjected itself to further suits of this nature by actions as are alleged against us?

"Generally speaking, violence in labor disputes has been the weapon of the employers. If you don't believe this take a look at the testimony before the LaFollette Civil Liberties Committee. As for this particular incident, it might have been the work of disgruntled elements in the Allied Union which thrived on trouble; it could also be the work of members of the Independent Theatre Owners' Association who were afraid that they would have to pay the men a decent wage scale if an agreement was signed with Local 306.

"Whoever the perpetrators were they did not come from Local 306. The work of months of negotiations has been ruined and we must start all over again."

McCarthy With National; Heads Statistical Unit

Walter McCarthy, until recently with Fox West Coast under Charles Skouras, has been named head of a new film statistical department for all the Fox-Skouras National Theatres units. He is making his headquarters at the company's office at Twentieth Century-Fox.

Heretofore, all theatre divisions of National had been compiling their own statistical data. Under the new arrangement, the material is sent to New York and handled by Mr. McCarthy.

Theatre Trailer Appointments

Five new territorial appointments have been made by Walter Frudenberger, general sales manager of Theatre Trailer Service. Edwin Wheeler will represent the company in Baltimore and Washington, Charles E. Goodwin, Buffalo; F. M. Sanford, Dallas; F. F. Goodrow, New Orleans, and Fred Young has been named district manager in charge of Charlotte and Atlanta.

New Will Rogers Memorial

The Beverly Hills Post of the American Legion in Hollywood, and members of political, social and motion picture groups have banded together for the purpose of erecting a community center which will be a memorial to Will Rogers, who made his home in Beverly Hills.

Dance Planned by Salesman, Inc.

Motion Picture Salesman, Inc., is planning an annual dinner and ball for Thansgiving Eve at the Hotel Astor, New York. It has been announced that the membership of the group has increased from 50 to 125 during the last six months. Exhibitors are now eligible for membership.

Spanish Films Announced

Francois B. de Valdes has organized Hispano Films in Hollywood for the production of three Spanish features and six one-reel shorts to be distributed by Roman Rebush of Kinotrade. Senor de Valdes will produce and direct the pictures which will be made at the International Studios, Hollywood.

Producer Opens Office

The Dramatic Research and Management Association, Inc., producers of films and plays, has opened headquarters in the RCA Building, Rockefeller Center, New York. D. M. Stoner is president and I. C. Franklin, vice-president.

Logan Production Executive

Joshua Logan, New York stage director, has been signed as production executive by Walter Wanger. He will begin work immediately on "You Only Live Once," starring Henry Fonda and Sylvia Sidney.

Named Film Council Head

Mrs. Joseph E. Friend has been elected president of the Louisiana Council for Motion Pictures, succeeding Mrs. A. S. Tucker. Mrs. Tucker has been named advisory vice-president of the council and Mrs. Marie Heider has been elected to the board.

When You CHARGE on with WARNER BROS.

KEEP YOUR EYE ON THE

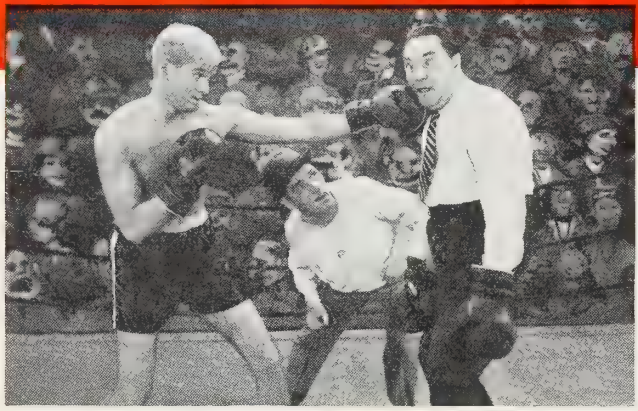
SHORT END

TOO!

Watch the Way Warner Bros. Keep Pace with the Strongest Line-up in Their History with

THE BIG 4 OF THIS SEASON'S SENSATIONALLY POPULAR

VITAPHONE SHORTS



JOE PALOOKA

Faithfully followed in films by the 35,000,000 readers of Ham Fisher's famous comic strip! Daily in 250 major newspapers—on the screen in the 8000 theatres happily cashing in on the fastest fun-series today! Starring **SHEMP HOWARD** and **ROBERT NORTON**

Directed for the 2-Reel 'Broadway Brevity' Series by Lloyd French

KEN MURRAY AND OSWALD

Building a bigger following with every coast-to-coast broadcast and ready right now to turn 40-million radio listeners into 40-million ticket buyers. The fun comes fast—and so will the fans . . . see **'CAN'T THINK OF IT!'** and you'll see why!

Directed for the 2-Reel 'Broadway Brevity' Series by Lloyd French

COLORTOUR ADVENTURES

They travel in *class* when they travel in natural COLOR with E. M. Newman's new, improved, and unequalled thrill-trips to ports unknown! Actually the fastest-selling scenic series on the market!

PICTORIAL REVUES

Women in sports, women at work, women at home, women in fashion! Produced partly in natural COLOR — and entirely with a unique feminine appeal never before approached in a short subject series!

WINNING THEIR A TIME EVERYWHERE!

Broadway Brevities • Merrie Melodies
Colortour Adventures • Pictorial Revues
Melody Masters • Big Time Vaudeville
Vitaphone Novelties • Looney Tunes

Leserman Rejoins Warners; Peskay At Grand National

Changes in the top ranks of distribution personnel this week returned Carl Leserman to Warners, as assistant to General Manager Gradwell Sears, and the succession of Edward J. Peskay, independent exhibitor, to Mr. Leserman's former general sales managership at Grand National. Too, Grand National appointed Harry Allan its Canadian representative, Sol Edwards, its Eastern sales manager, and James Winn as Western sales manager.

Mr. Peskay also succeeds Mr. Leserman as a member of the Grand National board of directors. The move reunites Mr. Alperson and Mr. Peskay in a business venture as the former was chief film buyer for Skouras during Mr. Peskay's association with the circuit. Mr. Peskay is expected to continue operating Edward J. Peskay Enterprises, his theatre company, which has houses in Stamford, Greenwich, Conn.; Cornwall, N. Y., and other spots in the New York metropolitan area.

Mr. Leserman resigned from his Warner post six months ago to become associated with Mr. Alperson in the organization of Grand National, which the latter heads. At the time of his departure from Warners, Mr. Lesserman was assistant to Mr. Sears, then distribution head for the South and West. He was previously with the company at its Chicago branch.

The appointment of Mr. Allan as Grand National's Canadian representative will take effect immediately. Mr. Allan, who left New York recently, will first go to Toronto to set up quarters. He will then leave on a tour of Canada to set up distribution centers.

After getting offices furnished and ready for business the Grand National exchange in Chicago was notified to vacate headquarters in the Warner Building. No reason for the change in plans was given and Earl Silverman of the Chicago office is now looking for a new location. He expects to announce the new address by November 1.

Mr. Edwards was sales manager for Educational and World Wide for seven years before coming to Grand National. He was also associated with United Artists and Universal. Mr. Winn was formerly mid-west district manager for Warner Brothers prior to his Grand National appointment.

Harold Hurley Promoted

Harold Hurley has been named assistant managing director of Paramount production under William LeBaron. Mr. Hurley was formerly an associate producer.

Appointed Costume Head

Edward Lambert has been signed as chief of the costume department of Selznick International. Helen Wilson, formerly with RKO, has been appointed costume buyer.

Specialty Pictures, Inc., exchange formed by Roy Heffener in Boston, will move early next month into the offices now occupied by Grand National.

ORCHESTRAS EXEMPT FROM SECURITY TAX

Exhibitors May Reduce Payments by Applying Principles Set for Hotel Musicians

by FRANCIS L. BURT

in Washington

Exhibitors employing orchestras in their theatres may reduce the amounts of tax they must pay under the payroll-tax provisions of the federal social security act, by applying principles laid down this week by the United States Bureau of Internal Revenue with respect to orchestras in hotels.

Under a ruling of the bureau, a hotel may be relieved of the payroll tax on its musicians if it contracts with an orchestra leader or other person to provide music, paying a lump sum weekly or monthly for the service, and the contractor is entirely responsible for the orchestra.

"The M Company contracted with A for the services of the A Orchestra, composed of ten men who receive their pay from A," it was explained in the ruling. "He has the right to hire, control and discharge the individuals who work under him and receives from the M Company a weekly check in a lump sum for the services of the men and himself.

"Under the circumstances stated, it is held that A is an independent contractor and neither he nor the musicians hired by him for the orchestra are employees of the M Company for the purpose of the tax imposed by Title IX of the Social Security Act."

"A," however, the ruling continued, may be an "employer" under the terms of the law if he employs eight or more persons.

The bureau also has issued a ruling with respect to cases where an employer takes care of the family of a deceased employee by making payments to his widow, holding that such payments are not wages and so are not subject to tax.

An amount equivalent to the salary of a deceased employee which is paid to his widow for any period after the death of the employee, over and above any amount which may have been due the employee at the time of his death, and for which the widow renders no services, is held not to be remuneration for employment.

Payments made by an employer equivalent to the difference between the normal wages of employees who are absent from work while serving in a State National Guard and the amounts received from the state for such services, constitute wages within the meaning of the act and are taxable.

SEC Reports on Film Activities

The acquisition on September 14th of 7,890 shares of Loew's common stock by J. Robert Rubin and the sale the same day of 7,800 shares was disclosed this week by the Securities and Exchange Commission in its semi-monthly report of the trading activities of corporation officers and directors. On September 25, the report showed, Mr. Rubin acquired a further 200 shares, increasing his holdings during the month by 290 shares to a total of 3,090 shares. At the close of the month Mr. Rubin's holding company was shown to have 350 shares of Loew's $6.50 cumulative preferred.

Also filed with the commission was a report by James E. MacPherson, showing the disposition in September of 3,700 shares of Consolidated Film Industries common stock, apparently his entire holdings of that class, and the acquistion of 1,400 shares of $2 cumulative participating preferred. Disposition of 4,000 shares of $1 par common stock of Grand National Films was reported by Edward L. Alperson, who at the close of the month still held 22,546 shares, while a report on International Cinema showed that Regan Day, Inc., held 240,000 shares of common.

Belated reports covering several months were filed by officers and directors of Twentieth Century-Fox. An August report by Chase National Bank disclosed that it sold 5,946 shares of common under an escrow agreement and held at the close of the month 381,431 shares, and has sold, also under an escrow agreement, 11,892 shares of $1.50 cumulative preferred, of which it held 762,862 shares at the close of the month. March, 1936, reports showed that Felix A. Jenkins held one share of common, and that A. R. Jenkins, his wife, acquired 20 shares of $1.50 preferred, while William C. Michel acquired 88 shares of common and 176 shares of the preferred.

Cameo Takes Weiss-Mintz Serials

Cameo Screen Attractions, Inc., of Boston, has signed with Stage and Screen Productions, Inc., to handle the company's serial, "Custer's Last Stand," in New England, to be followed at 14-week intervals by "The Clutching Hand" and "The Black Coin."

Lynch in Sales Post

Walter J. Lynch, formerly with Pathe Exchange, has joined Producers Laboratories in New York as sales and contact man. Mr. Lynch was with the Army War College in Washington as film editor, editing historical records of the World War.

Spectrum-Atlantic Deal

B. Dudenhefer, head of Atlantic Pictures, New Orleans, has acquired the distribution rights to Spectrum Pictures' new series of musical westerns for the New Orleans territory.

Weinberg Purchases Exchange

Midwest Exchanges in Des Moines and Omaha have been purchased by Harry Weinberg, head of Central States Theatres, and Elmer Tilton, who has resigned as head of Warners' Des Moines exchange, from Harry Schultz of Kansas City.

Joseph Emmett, Capitol Theatre Manager, Is Dead

Joseph K. Emmett, 70, manager of the Capitol Theatre on Broadway, New York, and former actor, died early Saturday morning at Doctors Hospital. He is survived by his mother, Mrs. Eleanor Webber Emmett, his widow, Mary Ellen Ryan-Emmett, and their 10-year old son, Joseph K. Emmett, 3d. Requiem mass was sung at the Church of the Blessed Sacrament on 71st Street Monday and burial was in Albany, N. Y., Tuesday.

Mr. Emmett appeared on the stage at the age of 18 and toured the world with his father, later being starred in "The Devil He Did," "Heartland" and "Wishland." Upon his retirement from the stage he joined Loew's theatre department and for five years was managing director of Loew's State on Broadway. Eight years ago he became manager of the Capitol, which position he held until his death.

Hugh and John Buckler Drown in Hollywood

Hugh Buckler, 64, and his son, John, British actors, were found drowned last Saturday in their automobile in Malibu Lake, in Hollywood.

The elder Buckler made his first stage appearance in 1906 in London and in 1935 he toured with Eve LaGalliene in repertory. He had been free-lancing in Hollywood. John Buckler had appeared in New York in "The Green Hat" and "The Barretts of Wimpole Street." He also had been free-lancing in Hollywood and recently finished a role in Metro-Goldwyn-Mayer's "Tarzan Escapes."

Harry Graham Is Dead

Harry Graham, 61, playwright and song writer, died this week in London. "State Secrets," in 1914, was Mr. Graham's first successful play, following which he wrote "Sybil," "Madame Pompadour," "Our Peg," "Head Over Heals" and "The Good Companions."

H. D. Wharton Dies

H. D. ("Hank") Wharton, well known Arkansas exhibitor and official of exhibitor organizations in that territory from their beginnings, died of pneumonia at his home in Warren, Arkansas. Mr. Wharton had attended the MPTO of Arkansas, Mississippi and Tennessee at Memphis last week and was apparently in the best of health.

Fred C. Dickson Dead

Funeral services were held in Indianapolis this week for Fred C. Dickson, president of the Indiana Trust Company and formerly associated with the Dickson & Talbott circuit.

Gass Killed in Auto Crash

Sterling Gass, 29, assistant manager of the Paramount theatre in San Francisco, was killed in an automobile crash last week end.

Republic Pictures has closed a deal with Lyra Films of Athens, Greece, for the distribution of its product in Greece and Cyprus.

PASSES ARE ADVISED FOR BLIND CHILDREN

Following the action of Wesley and R. R. Booth, who own the Paramount and Booth theatres in Nebraska City, Neb., allowing pupils at the Nebraska School for the Blind to attend at least one show a week free, letters are now being sent to the managers of 169 theatres near all the schools for the blind in the United States suggesting they follow the custom of the Nebraska City managers. Cooperating with the Booths in seeking extension of their plan is Regina Molseed, secretary of the Omaha Film Board of Trade.

The Booths have found that both the near-blind and the totally blind pupils at the school enjoy motion pictures. Some are able to distinguish the action by sitting in close, but others have to follow the dialogue.

Colombia Prohibits Posters

Posters in English have been banned in Colombia, South America, and exhibitors or distributors posting advertising other than in Spanish will be fined 50 pesos, it was said at one of the large distributor headquarters in New York this week. As a result of the government order, all major companies are withdrawing advertising and accessories printed in English and substituting material in the Latin tongue.

Hollywood Office Opened

Goldstein, Goetz and Blumenthal, Inc., have opened an agency in Hollywood. The associated three are Bob Goldstein of New York, where he maintains his own office and is the radio talent clearing bureau for Blackett, Sample and Hummert, Inc.; Charles Goertz, formerly with Consolidated Film Industries, Inc., and Ray Blumenthal.

Gibson To Make Eight

Hoot Gibson is planning to produce eight pictures with headquarters at the Talisman Studios in Hollywood, although most of the shooting will be done near San Diego. The new company is Occidental Pictures, Inc., and David Thomas has been appointed business manager.

Angell Joins Strode

Sidney Angell, after publicity experience with Columbia, Paramount and others, has joined Ronald Strode and Helen Wagstaff in London. Garrett Klement and the Soskin publicity accounts are handled by the Strode office.

Poe Named Schlaifer Aide

Seymour Poe, former head of the United Artists sales promotion department, has been named home office assistant to Jack Schlaifer, western division manager of the company.

C. J. Latta, district manager for Warner Brothers in Pittsburgh, has been appointed assistant to Harry Kalmine, zone manager.

Sam Perry, U.'s Musical Director, Dies on Coast

Samuel A. Perry, music director of Universal Pictures since 1928, died at his home in Hollywood Sunday. He was 52 years old.

Before he came to Hollywood Mr. Perry was known as a concert pianist and composer in New York and Europe. He was a native of Austria and held a degree from the Royal Academy of Music in Vienna. He composed musical scores for "All Quiet on the Western Front," "The Phantom of the Opera" and many other films and was active up until a short while ago when his health began to fail.

Divide Frease Circuit

Decentralization of the late Phil A. Frease's theatre holdings in San Francisco has been effected by Mrs. Frease, with the central office in the Golden Gate Building abandoned. The Redwood in Redwood City is managed by Robert Pearson and the Vacaville, Vacaville, by Mrs. Frease herself with W. J. Clarke. The house in Albany, Berkeley suburb, will be operated by William J. Garon with Neil Crowley acting as resident manager.

RKO Acquires New Theatre

An agreement under which RKO-Radio will take over the new 4,000 seat theatre to be constructed by the Harrison Theatre Corporation, on the present site of the Grand Opera House on West 23rd Street, New York, was to have been signed on Friday. Approximately $1,000,000 will be spent on the new structure, which is scheduled for completion by next September. Razing of the present building will start within the next few weeks.

Olympic Rights Bought

Pete Smith has acquired exclusive American rights to the pictures taken at the Winter Olympic Games and is using the material to make two short subjects of one reel each for Metro-Goldwyn-Mayer, "Olympic Ski Champions" and "Sports on Ice."

Previn Heads "U" Music

Charles Previn has been named musical director at Universal studios in Hollywood in a music department revision. Herman Heller has resigned as business manager and has been succeeded by Lou Forbes, who will work under Mr. Previn's supervision.

Interstate Operating 120

With the recent opening of three new houses and the reopening of seven theatres, Interstate Circuit, operating in Texas, now has 120 active units, according to Robert O'Donnell, now in New York. The new theatres are in Houston, Galveston and Austin.

Guaranteed Closes Deal

Guaranteed Pictures has closed with Adams Film Exchange for "Just My Luck" and "Women in White" for Texas, Oklahoma and Arkansas.

Wholesome Films of Boston has taken over New England distribution of Century Pictures, formerly handled by Cameo.

ALLAH BE PRAISED

shout the critics

ALLAH BE PRAISED

shout the critics

SELZNICK INTERNATIONAL

presents

MARLENE DIETRICH
CHARLES BOYER

in ***The GARDEN***

with **BASIL RATHBONE • TILLY LOSCH • C. AUBREY**

From the book by **Robert Hichens**

IN TECH

"Selznick International's 'Garden of Allah' in Technicolor, with Marlene Dietrich and Charles Boyer, was enthusiastically received at a week-end preview. It is regarded as the finest color effort thus far. Producers of previous films in color, due to preoccupation with the new medium, have neglected story, performance and sound. Here no division is neglected and the color approaches perfection."
—*N. Y. Times, Hollywood Notes*

•

"Selznick's 'Allah' production of beauty, artistry, charm. Artistically the most beautiful and atmospherically compelling picture ever made. Its use of color to enhance mood and incident goes considerably beyond anything hitherto attempted . . . will win wide and hearty praise. Strong portrayals from Marlene Dietrich and Charles Boyer. It is, at last, a part worthy of her. Richard Boleslawski's direction is masterful." —*Hollywood Reporter*

•

"Superb in its production qualities and emotionally arresting, with the drama enhanced by the most discriminating use of Technicolor thus far, 'The Garden of Allah' comes to the screen as entertainment of highest appeal and sturdy box-office calibre . . . Boyer and Dietrich are seen at their best. Dietrich gives the most persuasively human performance of her career." —*Daily Variety*

•

"'The Garden of Allah' is the greatest Technicolor picture ever made. This beautiful production will prove to be a sure fire box-office sensation. Marlene Dietrich and Charles Boyer give the greatest performances of their entire career. David O. Selznick has produced another mighty hit." —*Lloyd Pantages*

•

"By far the best color picture to date, 'The Garden of Allah' for sheer beauty is unsurpassed, and the greatest beauty of these is Dietrich."
—*Virginia Wood, Screenland Magazine*

"A true symphony in color . . . Selznick International gains the record for the furthest advance in application of the varied hues . . . splendidly chosen for her beauty in the medium is Marlene Dietrich, who becomes a pace maker for sheer radiance of presence, and who has never appeared to such advantage in any picture. An acting triumph is won by Charles Boyer. A great accomplishment for Richard Boleslawski, as director." —*Los Angeles Times*

•

"The finest drama of the year and one of producer David O. Selznick's greatest. The most beautiful picture ever made, with the finest performances in the careers of Marlene Dietrich and Charles Boyer. La Dietrich takes her place among the greatest beauties of history."
—*E. J. Smithson, Movie Classic Magazine*

•

"'The Garden of Allah' shows how close we are to the time when all pictures will be made in color. I enjoyed 'The Garden of Allah' tremendously. Marlene Dietrich is radiantly beautiful." —*Paul Harrison-N. E. A.*

•

"It is the most superbly, subtly artistic production I have ever seen, with an added importance because it sets a new standard for color on the screen." —*Reha, Screen Play Magazine*

•

"'The Garden of Allah' is brilliantly done, the best Technicolor picture so far. It is an exceptionally outstanding drama that will appeal to everybody."
—*Leo Townsend, Modern Screen Magazine*

•

"'The Garden of Allah' tells a powerful, penetrating story of immutable spiritual allegiance in conflict with predestined human love. It is produced on a lavish scale with expert Technicolor application making each frame a beautiful picture." —*Motion Picture Daily*

OF ALLAH

SMITH • JOSEPH SCHILDKRAUT

Directed by Richard Boleslawski

NICOLOR

Produced by
DAVID O. SELZNICK

Released thru
UNITED ARTISTS

JAPANESE CENSORS TIGHTEN REINS; ATTENDANCE TAX IS ELIMINATED

Joint Censorship System Is Established; Two American Pictures and One Japanese Film Are Turned Down

Substitution of Profit Tax for Admission Levy Cheers Exhibitors, but Local Units May Bring It Back

by H. TOMINAGA
in Tokyo

The Home Office of Japan, which has gone in for rigid enforcement of national cinema control, now is operating a "joint censorship" system.

The system was set up at an inter-office conference, the attendants including several high officials, among them Minister Ushio, Vice-ministers Yuzawa and Nabeshima, Councillor Kimotsuki, Director Kayaba of the Police Bureau.

The purpose of this conference was to establish an airtight system of censorship of recently imported foreign pictures, which, those officials said, were likely to injure our national spirit because of their low and frivolous taste.

Commissioner Tatebayashi of the Police Bureau was appointed chief censor.

The feature of the new "joint censorship" method is that a picture shall be censored first by all the designated censors in charge before final permission is granted or a ban proclaimed. In the joint censorship they are reported to adhere rigidly to the principle that importation be barred to any pictures (1) divulging the interior of the royal palace, (2) featuring the military in comic cinematization, and (3) having too many scenes of suggestive kissing.

Pictures recently rejected include two American pictures and one Japanese: Warner's "Sons O' Guns," Columbia's "The King Steps Out" and PCL's "Responsibility of the Kiss."

Earlier, "Things to Come" was about to feel the ax but finally it was passed just a day before it was released at Taisho-Kan and Nippon Gekijo of this city. Paramount's "Princess Comes Across" also was on the brink but the censors passed it after additional cutting. Hibiya Eiga Gekijo, which was to have presented this Paramount picture for first-run release, had to change it for "Rosita" to cover the program, as the permit came two days after the scheduled premiere date.

Warner's "Sons O' Guns," booked into Nippon Gekijo, was replaced by Columbia's "Counterfeit." For "Responsibility of the Kiss," PCL substituted "Haha Nareba Koso."

Thus the unexpected bans by the censors have greatly perplexed the distributors because of the setbacks in their publicity arrangements, not to mention the loss of money. Columbia was the greatest loser, as its "The King Steps Out" has generally been expected to become the biggest box office hit for this autumn season.

"Sons O' Guns" was barred because of having scenes contrary to the military discipline of Japan, such as a soldier acting insultingly toward his superior, although the picture is set aboard an American warship. As for "The King Steps Out," the ban was because the picture featured a love story in the royal household. Columbia's Japan Office tried to overcome the objection with superimposed titles in place of the dialogue, but had to take it down as there was no way to alter the story itself.

Times have changed in Japan. There were occasions when some pictures resembling in story those recently banned had passed the censorship, but the new principle is to lay stress upon the theme rather than scenes.

Commissioner Tatebayashi, the newly appointed chief censor, on a visit from three Japanese managers of foreign film distributing companies, is quoted as having issued this warning:

"The Home Office hereafter will never hesitate to eliminate pictures whose stories include themes which have bearings upon the royal family or deride the Japanese military and the nation."

As things now stand, distributors, according to the censors' suggestion, should bring pictures to the censor's office at least ten days before they are supposed to be released at theatres, so that the censors may make a thorough inspection, thus incurring as little inconvenience as possible.

Yet while the censorship lines have been tightened, foreign pictures shown at first and second-run theatres at Tokyo have been drawing particularly well as compared with domestic pictures. Even the three months of this summer grosses stood up on foreign pictures. Throughout September American product was particularly well received, with such offerings as "Little Lord Fauntleroy," "Country Doctor," "Till We Meet Again" and "Moon's Our Home" in the first week. The first-runs of the Shochiku and Takarazuka circuits showed as high grosses as in the good season of spring. The second week continued high, with "Things to Come," "La Bandera," "These Three," "Ex-Mrs. Bradford" and "Sylvia Scarlett." In the third and fourth weeks, both circuits showed as good results with such product as "Rosita," "Forgotten Faces," "Counterfeit," "Robin Hood of El Dorado" and "A Message to Garcia."

American pictures are still in the ascendancy in this country, being released at the ratio of nine U. S. films to one European.

▽

Admission Tax Dropped

The Hirota Cabinet has approved the taxation increase and reform plan of Dr. E. Baba, minister of finance.

The Government will create four new taxes and effect a broad increase in various existing taxes, aiming at an increase of 200,000,000 yen in annual tax receipts for the first year and 290,000,000 yen for normal years.

The Government will abolish several items of local taxes. Particularly as the reform includes abolition and correction of various items of local miscellaneous taxes, which include the show tax, it is generally considered acceptable by our exhibitors.

The minimum taxable amount of business profits shall be raised from the existing 400 to 600 yen.

The business profit tax (including surtax) on corporations shall be raised by about 10 per cent.

Rates shall be lowered for individual's net profits below 1,000 yen, but they will be increased where the net exceeds 3,000 yen.

It was decided at first that the business profit tax which took the place of show tax might be levied only on corporations, but now it is to cover individuals. The rates of the new assessment effective April, next year, on the reformed basis, are as follows:

To corporations: Y34 against Y1,000 of annual net profits;

To individuals: Y26 against annual net profits above Y1,000;

To individuals: Y22 against annual net profits below Y1,000.

Despite this easing of the tax burden exhibitors are nervous as to whether a return to an attendance tax would come if the new taxes prove insufficient. The ministerial authorities of finance and of the interior have been reported to be disposed to allow the local governments to establish taxes on film attendance. At a conference at Toyo-Ken, Tokyo, under the auspices of the Japan Society of Theatres and the All Japan Association of Motion Picture Exhibitors, suggestions were sought for a counterplan whereby to avert any such tax.

R. Mishima, director of the Japan Society of Theatres, gave a detailed report of the course of the show-tax abolition movement, while K. Mayeda, M. P. suggested that both ministries, interior and finance, had been inclined to allow the local governments to establish an attendance tax.

FILM WORKERS NIP MEXICAN REBELLION

by JAMES LOCKHART
in Mexico

Cinematographic workers became sleuths and exposed a unique sedition plot when unionized Mexican film employees helped the government to crush slick rebellious propaganda.

The plot was being furthered by the use of Bank of Mexico bank notes. On the billets were scribbled with pencil or pen or typewritten words, phrases and figures that gave a subtle idea of the plotters' work.

The picture men were officially thanked for their alertness.

IN THE BRITISH STUDIOS

by BRUCE ALLAN
in London

Eight for BIP

Working to a schedule which will entail a new picture going on to the floor at Elstree every week for the next two months, Walter Mycroft, director of productions of British International Pictures, plans to complete eight pictures before the end of December.

Already on the floor are "Sensation," screen version of "Murder Gang," with John Lodge, Diana Churchill, Francis Lister and Jerry Verno, and "The Dominant Sex," which Herbert Brenon is directing with Romney Brent, Carol Goodner, Phillips Holmes and Diana Churchill, who repeats her stage role in the film. Brent has been playing opposite Elisabeth Bergner in "Dreaming Lips," and at the same time in the West End stage production, "Three Men on a Horse."

Next on the floor will be "Aren't Men Beasts," a current London theatrical success. Robertson Hare will play for the film his leading part in the stage farce, but the director and supporting cast are still to be announced.

Another stage buy by BIP is the London Hippodrome musical comedy, "Please Teacher," which will be filmed with Bobbie Howes, Wylie Watson, Vera Pearce and Bertha Belmore of the original cast.

"Bulldog Drummond at Bay" will be another vehicle for John Lodge, and Gertrude Michael is expected from New York for the woman lead.

Also on the BIP schedule are "The Norwich Victims," a mystery thriller for which Otto Kruger is expected to come over, "Glamorous Night," from an Ivor Novello play which broke even "Cavalcade" records at Drury Lane, and a spectacular musical, as yet untitled, based on a wireless revue, "The Silver Spoon," and introducing "mike" favorites of America, England and the Continent.

Africa in London

For the Gaumont-British production of "King Solomon's Mines" at Shepherd's Bush, the experts of the property department have temporarily "gone native," and produced hundreds of African huts by methods exactly following black precedents in the art and craft of reed-weaving. Sound stage number four is now known as the Beehive, from the appearance of these primitive homes in a set reconstructing a jungle village.

More local color, using the word in its most literal sense, is provided by various native members of the cast whose claim to celebrity is more than skindeep. E. I. Ekpenyon, for instance, is the author of a standard textbook on Eftik and has been coaching Paul Robeson in that tongue. Toto Ware is the grizzled Negro who made a hit in "Sanders of the River."

SIDNEY R. KENT, president of Twentieth Century-Fox, and Mrs. Kent arrived in New York Monday from London, aboard the Queen Mary. Mr. Kent had been in England on the Gaumont British negotiations, as reported on page 78.

"King Solomon's Mines" is being directed by Robert Stevenson, with Glenn MacWilliams at the camera. Sir Cedric Hardwicke, Anne Lee and John Loder are the leading white players in the Sir Rider Haggard story.

Welcomes Donat

Robert Donat's first scene for "Knight without Armor" at Denham brought him opposite Marlene Dietrich, who for several weeks has carried on without a leading man while Donat has lain in a specially air-conditioned nursing home bedroom. The episode shows Donat as a Russian Red Army commissar, escorting the beautiful refugee aristocrat, in peasant garb, to imprisonment in Petrograd. It opens before a Denham reconstruction of one of those delightful Russian country villas since converted into Soviet creches or the like. Donat, nicknamed "Knight without Asthma" since his escape from the doctors, is living within easy reach of the studio and still finds special daily treatment necessary to keep him fit for the camera.

On the conclusion of "Rembrandt," last personal direction of Alexander Korda, it is said, London Films have shipped back to Holland the several almost priceless pictures by the master which were collected by the Society of Dutch Art Dealers for use in the film. The treasures included Rembrandt's portrait of Henrickje. They were under day and night guard during their stay in England and their insurances made those of the most highly paid stars look insignificant.

In another Denham stage Victor Saville has been working in a full-size replica of a German submarine for "Dark Journey." Sections of a tramp steamer were also used in scenes showing the methods by which "Q Ships," or camouflaged merchant vessels, trapped the "U" boats. Used as extras were many ex-seamen who actually sailed on the mystery ships, and were able to provide much valuable information about actual wartime procedure.

Vivien Leigh, who took up the lead in "Dark Journey" immediately after completing her part in "Fire Over England," is on holiday in Austria previous to playing in "Storm in a Teacup," which starts at Denham next week.

GB TO STAND PAT ON 24 FOR AMERICA

Gaumont British will definitely release 24 productions in America as announced at the beginning of the season, Arthur A. Lee, vice-president and general sales manager, said in New York this week upon his return from a tour of exchanges through the middle west and west coast.

Seventeen of the scheduled 24 features are already completed, while plans for the remaining seven are well advanced, Mr. Lee said.

Itemized

Thomas Bentley returned to direction of "Silver Blaze" at Twickenham studios, after two weeks' illness. . . . Ralph Ince is directing Claude Hulbert in a detective-comedy, "The Vulture," on the new floor of Warner-First National Teddington studio. . . . Douglas Fairbanks, Jr., invented a red and yellow striped cravat, to be known as the "Criterion tie," for his associates at Worton Hall. . . . Cecil Goodman, on completion of his job as production manager for Paramount's "Full Steam Ahead," sailed for Australia to get a shark-fishing picture. . . . Donovan Pedelty is to make "Landslide," from his own script, for Paramount. . . . Marcelle Chantal, French star of Twickenham's "Widow's Island," flew to Paris to complete scenes in a French picture.

His Majesty's theatre in Montreal, operated as a legitimate and roadshow house for many years, has adopted a policy of showing all-British pictures.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Come and Get It

(United Artists - Goldwyn)

Dramatic Romance

Impressive in its picturization of that quality of physical and elemental conflict so well appreciated by men folks, appealing in its presentation of a story of dramatic and romantic conflict, the production is of the kind generally alluring to women. "Come and Get It" is distinctively an adult attraction. Its theme, following the thrill action prologue, is completely over the heads of those in and below the teen ages. It treats a delicate and intimate story with discriminate good taste.

For adults the picture is both a character drama and an absorbing romance drama. Reversing the customary production formula, it presents its spectacular mechanical thrill in the opening sequences. The details depicting lumber camp activities, the felling of huge trees, getting the timber out of the snow-buried forests, shooting the logs down flumes and breaking up jams, together with the fury of a mob, take place before the actual story motivation gets under way. So placed, they are thrilling, however, and are effective in establishing the mood to appreciate the human conflict that is to follow.

The story concerns an ambitious lumberjack who violates every principle of business ethics and every tenet in the moral code in a ruthless drive for power and might. Breaking the heart of his dance hall paramour, he makes a loveless business marriage. Cold, even inimical to his wife and son, tolerant only of his daughter, he builds himself up as the tyrant of a vast lumber empire during a score of years. In middle age, he meets the motherless daughter of the buddy of his old lumberjack days and falls madly in love with the child of the woman he once cast aside. Spending money lavishly on her, her father and aunt, his objective is to make the girl his kept woman. But the girl and the man's son fall into honest love. The situation becoming known to the man, he turns on his son with bitter enmity. Deprived of the only thing in life he wanted and could not have, he challenges the boy to fight. A physical lamb in the grip of a lion, his spirit is broken not by force and power, but by the pleading words of a terrorized girl who begs the boy to pity him because he is "only an old man."

The film boasts no magnetic box office names—personalities who can be counted upon to stand patrons in line regardless of the quality of story or production. But Edward Arnold, Joel McCrea, Walter Brennan, Andrea Leeds, Mady Christians, Mary Nash, Cecil Cunningham and especially Frances Farmer, who plays the roles of both women, contribute sincerely convincing and realistic performances. The story of a man who defied custom, convention and all the laws of ethics, a man who considered everyone who came in contact with him as pawns in the chessboard of life as he saw it, the picture places in the hands of exhibitors solid, substantial and intelligently treated dramatic entertainment that gives them legitimate right to make an honest and forceful bid for adult patronage.

Previewed in Warner Hollywood Theatre, following "A Midsummer Night's Dream." As is usually the case when a Goldwyn picture is on the preview screen, there was a goodly assemblage of Hollywood professional and executive figures. Yet the contrast between the two attractions, one whimsical fantasy, one powerful and vivid drama, had the paying customers vividly excited about "Come and Get It."—GUS MCCARTHY, Hollywood.

Produced by Samuel Goldwyn. Distributed by United Artists. Associate producer, Merritt Hulburd. Directed by Howard Hawks and William Wyler. Novel by Edna Ferber. Screen play, Jane Murfin and Jules Furthman. Cinematographers, Gregg Toland, Rudolph Mate. Musical director, Alfred Newman. Costumes, Omar Kiam. Art director, Richard Day. Set decorator, Julia Heron. Sound technician, Frank Maher. Film editor, Edward Curtiss. Special effects photographed by Ray Binger and Paul Eagler. Logging sequences directed by Richard Rosson. Assistant director, Walter Mayo. P.C.A. Certificate No. 2793. Running time, when seen in Hollywood, 98 minutes. Release date, November 6, 1936. General audience classifications.

CAST

Barney Glasgow	Edward Arnold
Richard Glasgow	Joel McCrea
Lotta Bostrom Lotta Morgan	Frances Farmer
Swan Bostrom	Walter Brennan
Evvie Glasgow	Andrea Leeds
Tony Schwerke	Frank Shields
Karie	Mady Christians
Emma Louise Glasgow	Mary Nash
Sid LeMaire	Edwin Maxwell
Josie	Cecil Cunningham
Hewitt	Charles Halton

The Garden of Allah

(UA-Selznick)

Romantic Drama

When an audience sits motionless watching a picture, breaking its silence only when it applauds in appreciation of some particularly beautiful exhibition of color photography or exceptionally worthy bit of acting, that picture must have something. As "The Garden of Allah" unfolded on the screen of Grauman's Chinese theatre, it was evident that its auditors were impressed by its high production quality, the accomplished performances given by the leading players and supporting cast, the intelligent manner in which the intimately delicate love drama had been adapted, the significance of the musical score and the sane, discriminating fashion in which directorial technique had welded all together. The patronage included a large percentage of professionals, attracted by the news that the picture promised something daringly different in theme and in advanced color application, and the reaction of this contingent, together with that of the paying customers, indicated that in "The Garden of Allah" smart showmen have a show in which they really may become enthusiastic.

Two troubled souls meet at the edge of the Sahara Desert, legendary Garden of Allah. The man, yielding to the temptations of the flesh, has broken his sacred vows as a monk and fled his cloistered Trappist monastery. The woman is seeking an ethereal happiness which only God and she know is in her heart. Together they come under the exotic fascination of the Orient as their mortal hearts call to each other. A stirring passion dance, vividly executed by a desert siren, sets aflame the animal natures of both. The man who hates and fears the living and material symbols of God and the woman, victim of an unfathomable attraction, marry. The beauty of their love, portrayed in sequences that are the ultimate of good taste and dramatic propriety, tumbles into the dust of tragedy as the secret of the man's identity and past history is revealed. There is no bitterness in the heart of husband or wife as the man, confessing his sin to God and woman, cleanses his soul and is surrendered to his monastery by the woman. Both see beyond the horizon of temporal existence a greater happiness in another life.

While different to the point of being daring, "The Garden of Allah" in story and manner of telling does not come into conflict with any, even the most austere, standards of fitness or propriety except in the Tilly Losch dance sequence which is so far outside the bounds of decency—and Code Regulations—that sharp cutting is in order. Quite naturally, it is an attraction for adults. It behooves showmen to give the attraction close study.

Undoubtedly the inititial presentations will be accompanied by an intense publicity and advertising campaign. It is also quite likely that critical reviewers will have much to say about the film. It would seem to be advisable on the part of individual exhibitors to pay closer than usual heed to the tenor of the initial marketing drive as well as note the reception which audiences in the more metropolitan centers give the film.—G. M.

Distribution by United Artists. Produced by David O. Selznick, Selznick International Pictures, Inc. Directed by Richard Boleslawski. From the book by Robert Hichens. Screen play by W. P. Lipscomb and Lynn Riggs. Photographed by W. Howard Greene. Photographic adviser, Harold Rosson. Associate photographers, Virgil Miller, Wilfred Cline and Robert Carney. Music written and directed by Max Steiner. Natalie Kalmus, color supervisor. P. C. A. Certificate No. 2405. Running time, when seen in Hollywood, 80 minutes. Release date, November 20, 1936.

CAST

Domini Enfilden	Marlene Dietrich
Boris Androvsky	Charles Boyer
Count Anteoni	Basil Rathbone
Father Roubier	C. Aubrey Smith
Irena, the dancer	Tilly Losch
Captain de Trevignac	Alan Marshall
Batouch	Joseph Schildkraut
Sand Diviner	John Carradine
Mother Josephine	Lucille Watson
A Nun	Helen Jerome Eddy
First Child in Convent	Marcia Mae Jones
Second Child in Convent	Ann Gillis
The Abbe	Charles Waldron
Brother Gregory	John Bryan
The Lectern	Nigel de Brulier
Hadj	Harry Brandon
Gardener	Pedro de Cordoba
Hotel Clerk	Ferdinand Gottschalk
Carriage Driver	Adrian Rosely
Bous-Bous	"Corky"

The Legion of Terror

(Columbia)

Contemporary Melodrama

The producer's descriptive catchline for this film is "as timely as today's headlines." The headlines referred to are those used atop newspaper stories of the recent trial of alleged members of a secret organization in the Middlewest on charges of murder.

In common with other motion pictures predicated on headlines of contemporary currency, this one presents a fiction paralelling in essentials the facts dealt with in the stories concerned. In common with such others, also, it relies for box office interest upon the measure of general reader interest in the factual story as published in the news press, sacrificing, in

...HOW MANY TIMES HAVE YOU BEEN TOLD

HERE'S ANOTHER "MR. DEEDS"! HERE'S ANOTHER "IT HAPPENED ONE NIGHT"! HOW OFTEN HAVE YOU BEEN DISAPPOINTED?

CAN COLUMBIA DO ANOTHER PICTURE COMPARABLE WITH THESE TWO GREAT SCREEN CLASSICS?

IT HAS!

see next page . . .

exchange for that exploitation factor, the elements of surprise, unfamiliarity of material and uncertainty of plot outcome generally inherent in original story matter. All of this points clearly to the type of promotional enterprise exhibitors are expected to employ if they elect to offer a production of this kind to their patrons.

For picture purposes the story told in the newspapers is varied slightly as to circumstance and to the terrorism which is its principal factor is added a dash of romantic interest, and for the trial finish is substituted a motor pursuit of the mob leader and his death in flaming wreckage, the while state militia presumably rounds up the hooded members of the organization.

The scene is a middle sized American city, the organization leader the editor of a newspaper, his instruments its pages and radio commentator, his aids the municipal officers and executives of the city's business enterprises. The investigator who brings about the downfall of the terrorists is a postal inspector. He divides the romantic interest with the sister of a victim of the hooded legion.

Reviewed at the Globe theatre, a Broadway cinema dependent chiely upon the patronage of passersby, the film elicited no perceptible manifestation of favor or disfavor.—WILLIAM R. WEAVER, New York.

Produced and distributed by Columbia. Directed by C. C. Coleman, Jr. Screen play by Bert Granet. Film editor, Al Clark. Photography by George Meehan. P. C. A. certificate No. 2538. Release date November 1. Running time, 60 minutes. General audience classification.

CAST

Frank Marshall	Bruce Cabot
Nancy Foster	Marguerite Churchill
Slim Hewitt	Crawford Weaver
Don Foster	Ward Bond
McCullom	Charles Wilson
Cummings	John Hamilton
Gardner	Arthur Loft
Lefty	Nicholas Copeland
Feeney	John Tyrell
Breardon	Ed Le Saint

The Man I Marry

(Universal)

Comedy

Intent here is to amuse. No dramatic element is inserted in a series of incidents relating to the romance of a playwright and a stage producer's niece. Comedy ranges, as to kind, from sophisticated repartee to a Chic Sale characterization, by Chic Sale. Somewhere in between these extremes lies a double-drunk performance by Skeets Gallagher and Cliff Edwards. The locale is New York and a small town and country place in Connecticut.

Doris Nolan is the girl, script reader for her uncle, a stage producer, both of them related to but not overly supplied with wealth. Michael Whalen is the boy, heir to millions, posing as a struggling playwright to prove his literary ability. They are thrown together in a vacant country place owned by her aunt and fall in love without knowing each other's identity. After that everybody's efforts to help everybody else result in numerous complications which, at picture's end, are brought to abrupt conclusion in a clinch.

Reviewed at the Palace theatre, where it divided the program with "Dimples," the picture was quietly received.—W. R. W.

Produced and distributed by Universal. Executive producer, Charles R. Rogers. Directed by Ralph Murphy. Associate producer, Val Paul. Story by M. Coates Webster. Screen play by Harry Clork. Photographed by Joseph Valentine. P. C. A. Certificate No. 0000. Release date, October 18. Running time, 75 minutes. General audience classification.

CAST

Rena Allen	Doris Nolan
Ken Durkin	Michael Whalen
Eloise Hartley	Marjorie Gateson
Throckton Van Cortland	Gerald Oliver Smith
Robert Hartley	Nigel Bruce
Jack Gordon	Skeets Gallagher
Jerry Ridgeway	Cliff Edwards
Organist	Ferdinand Gottschalk
Piano player	Harry Barris
Sheriff	"Chic" Sale
Druggist	Ed McWade
Minister	Harry Hayden
Woody Ryan	Rollo Lloyd

Smartest Girl in Town

(RKO Radio)

Romance with Music

Light, gay music tinged comedy romance that bends nicely towards farce, this film, which again features the Gene Raymond-Ann Sothern combination, has the essentials that generally have done well at the box office. The story, all its action and dialogue, together with the situations both precipitate, is of that frothy never-to-be-taken-seriously line of amusing entertainment.

Well mounted, moving speedily in a modern atmosphere, the well acted show has an unusual down-to-earth character. Clever team work, on the part of actors, writers, director, producer and lyricists, combines to bring out this quality in effective fashion.

In the yarn, which has been given colorful production Gwen runs a style modeling advertising agency. Frances is the attractive photographer's model. The pair are humorously pestered by Italian nobleman Torino, who, in addition to being an exasperating suitor for Frances' hand, has other engaging hobbies. Needing a swank background for a special job, Gwen and Frances prevail upon Philbeam, valet to wealthy Dick Smith, to let them use his yacht. On the day set for the pictures, Frances' professional male partner forgets to show up, and Dick is a willing substitute. Complications that provoke glee interluding, Dick under Philbean's management goes into the advertising business, keeping his identity disguised. The fun is gay and giddy, as Dick fights off the volatile Torino until he can win Frances and win over her crabby Aunt Gwen.

The type of entertainment that is usually of appeal to customers above the adolescent age, there is plenty of showmanship possibility in addition to the prestige of the Raymond-Sothern team that should make the selling job comparatively easy.

Previewed in the RKO Hillstreet theatre. A Saturday night audience seemed to think it was quite the thing to suit the amusement appetites. —G. M.

Produced and distributed by RKO Radio. Produced by Edward Kaufman. Directed by Joseph Santley. Screen play by Viola Brothers Shore. Story by Muriel Scheck and H. S. Kraft. Musical director, Nathaniel Shilkret. Song "Will You" by Gene Raymond. Photographed by J. Roy Hunt. Art director, Van Nest Polglase. Associate, Al Herman. Special effects by Vernon Walker. Gowns by Bernard Newman. Set dressing by Darrell Silvera. Recorded by Clem Portman. Edited by Jack Hively. Assistant director, Ivan Thomas. P.C.A. Certificate No. 2576. Running time, when seen in Hollywood, 60 minutes. Release date, November 27, 1936. General audience classification.

CAST

Dick Smith	Gene Raymond
Frances Cooke	Ann Sothern
Gwen	Helen Broderick
Philbean	Eric Blore
Torino	Erik Rhodes
Terry	Harry Jans

Yellow Cargo

(Grand National)

Melodrama

The yellow cargo of the title is composed of Chinese aliens. The plot has to do with methods of smuggling them into the United States. The device principally employed to this end is a motion picture production company which does not produce pictures but serves as a front for the smugglers and cloaks their operations. The two whose investigations thwart the smugglers are an agent of the immigration bureau and a representative of the department of justice, the boy and girl of the love interest, respectively, he posing as an actor and she as a reporter.

The foregoing indicates the nature of the material, hence the probable character of suitable exploitation, and it may be added that justice triumphs and that there is relatively little bloodshed although there is much brandishing of firearms toward the close of the picture. It should be made known, too, that whatever dark reflection upon the motion picture industry might be expected to result from the use of a production company for ulterior purposes is offset by a scene in which the chief conspirator makes it evident that the "producers' association" is investigating the comany and that it is futile to attempt continued deception.

The story takes one O'Connor, investigator for the immigration bureau, to Hollywood in search of smugglers known to operate from there, and into the employment of the chief smuggler as an actor. The smugglers' system is to take 20 extras out on location daily, costumed as Chinese, releasing and returning them by another route, and bringing in, after nightfall, 20 Chinese aliens in their relinquished costumes. O'Connor meets and falls in love with Bobby Reynolds, Department of Justice agent posing as a reporter, and when the criminals have been rounded up the two are married.

Reviewed in projection room.—W. R. W.

Produced by George A. Hirliman. Distributed by Grand National. Directed by Crane Wilbur. Screen play by Crane Wilbur. Associate producer, Samuel Diege. Assistant director, Bobby Ray. Film editor, Tony Martinelli. Art director, Frank Sylos. Photographed by Mack Stangler. P. C. A. certificate No. 2188. Release date, October 13. Running time 63 minutes. General audience classification.

CAST

Allan O'Conner	Conrad Nagel
Bobbie Reynolds	Eleanor Hunt
"Bulb" Callahan	Vince Barnett
Al Perrelli	Jack LaRue
Monty Brace	Crane Wilbur
Fay Temple	Claudia Dell
Joe Breeze	Henry Strange
Burke Darrell	Vance Carroll

Killer at Large

(Columbia)

Melodrama

The homicidal maniac, vengeful, cunning and operating alone, is the creature of the title. His immediate occupation is gem burglary, his secondary engagement the wreaking of vengeance on the young couple whose romance is the love interest in the picture. The things that happen are represented as of the big city and there is some attempt to preserve plausibility.

The killer burglarizes a department store by posing as a figure in a show window and learning the combination of the vault, stealing valuable gems. A clerk under suspicion and the girl detective employed by the store trace him to a wax works, narrowly escaping with their lives, and are instrumental in leading police to the cemetery where the jewels are buried with the body of a victim of the killer. Thereafter the police trail the young couple, believing the killer will seek to avenge himself upon them, which he does. The killer is killed and the young people are married.

The title suggests directly the type of picture it is and, no doubt, the type of exploitation likely to attract the type of patronage likely to care for it.

Reviewed at the Globe theatre on a rainy Monday morning, the picture elicited no audible response from a sparse and pre-dampened audience.—W. R. W.

Produced and distributed by Columbia. Directed by David Selman. Story by Carl Clausen. Screen play by Harold Shumate. Assistant director, Milton Carter. Film editor, James Sweeney. Photographed by Allen G. Seigler. C.P.A. certificate No. 2537. Release date, October 1. Running time 58 minutes. General audience classification.

CAST

Linda Allen	Mary Brian
Tommy Braddock	Russell Hardie
Kate	Betty Compson
Kelly	George McKay
Inspector O'Hara	Thurston Hall
Mr. Zero	Henry Brandon
Bentley	Harry Hayden
Whitley	Boyd Irwin

Crime Over London

(Criterion - United Artists)

Melodrama

The selling angle here is that American gangsters, with things made too hot for them at home by "G" men and the like, are seen attempting to try out the old tricks in conservative, but well organized, England. This gives an opportunity for some provocative publicity

HOW DO WE KNOW?

BECAUSE . . . . .

at a sneak preview in California an audience laughed itself silly and shouted itself hoarse!

BECAUSE . . . . .

it has all of the elements—personalities . . . direction . . . production . . . writing—that make a great picture!

BECAUSE . . . . .

a lot of people who should know a helluva lot about pictures are screaming about its possibilities!

ANOTHER GREAT COLUMBIA PICTURE ARRIVES

see next page . . .

about the respective crime preventive methods of the old and the new world. Whether gangsters could exist in Europe is a question which may be posed, with the further problem whether, perhaps, America might learn how to tackle its crime problem by studying European police methods. Additional is a really ingenious story, the development of which largely turns on the fact that a wealthy store owner has a "double" in an old actor employed by a thug gang.

Sherwood, old self-made owner of Sherwood's Stores, is about to celebrate the 25th anniversary of the opening of his great department store by a big reception at which every employee is to receive a month's pay.

Too much attention to business has affected his health and, in order to keep up the tradition of personal supervision, he engages an old actor, Riley, to impersonate him in the store while he obeys the doctor's orders to pay more attention to golf.

Riley is in the power of a group of American gangsters, who have come to England in search of easy money because America has become too hot for them. They conceive the idea of kidnaping Sherwood and having Riley impersonate him at the Jubilee celebrations, making it possible for the gang to get away with the big cash accumulated for the staff bonuses.

One of the gang is shot by the leader, his rival in love for the only woman member of the gang, and Sherwood's nephew is suspected, on the strength of carefully manufactured circumstantial evidence. The great day of the celebrations finds the gang's plans working according to schedule. The bogus Shewood is accepted as the real article and the cash is collected. Police surround the store, and a battle royal ends in death for the gangsters and establishment of the innocence of the millionaire's nephew.

The double role of Joseph Cawthorn is the big asset of the picture. He acts admirably. The love interest interpreted by Rene Ray and Bruce Lister is subsidiary but interesting. Editing will definitely improve the picture for American audiences.

Press show, Pavilion. It was thought rather slow but to have plenty of useful material in it, to be brought out by cutting.—Bruce Allan, London.

Produced by Criterion Film Productions and distributed by United Artists. Story by Louis de Wohl. Directed by Alfred Zeisler. Adaptation by Norman Alexander. Dialogue, Harold French. Camera, Victor Armenise. Running time, 80 mins. Adult audience classification.

CAST

Mr. Sherwood	Joseph Cawthorne
Mr. Riley	
Joker Finnigan	Basil Sydney
Pearl	Margot Grahame
Inspector Gary	Paul Cavanagh
Joan	Rene Ray
Ronald Martin	Bruce Lister
Sniffy	David Burns
Spider	Edmon Ryan
Jim	John Darrow
Klemm	Danny Green
Miss Dupres	Googie With

Tarzan Escapes

(MGM)

Jungle Romantic Drama

Momentum given public interest, especially the youngsters, by the previous Tarzan films, plus the continued popularity of the ape man's amazing experiences as a colored supplement newspaper feature, stand in good stead for this attraction. From the standpoint of production value, story quality, caliber of acting and exciting action, this production is several strides ahead of its forerunners in both potential entertainment and commercial quality. As all that is expected of a Tarzan show is intelligently delivered, "Tarzan Escapes" is almost a certainty to interest the red-blooded youngsters greatly. At the same time, it is of such a character that adults who see it are not likely to consider the time wasted.

Naturally Tarzan's jungle stamping ground is the locale. The small screen personnel supporting cast, of course, are important in the picture. They provide romantic and dramatic excitement as well as comedy. But in the punch sequences it is Tarzan's jungle friends, tribesmen and animals, that are the principal objects of interest.

Tarzan and his mate, Jane, are living happily in the jungle. As a sort of prelude to the actual story, production details present them undergoing many dangerous experiences. Into the idyllic land comes a safari, guided by Captain Fry, animal procurer, and including Rita and Eric, relatives of Jane, who have come to inform her that she is an heiress and must return to civilization. Jane explains to Tarzan that she will return, however. Meanwhile Captain Fry has sensed that Tarzan would be a seventh day wonder circus attraction in England, and captures him. Action following the pattern established in the Edgar Rice Burroughs cartoons, the savage tribes rush to the rescue of their friend. Atmosphere building to a highly dramatic pitch, Tarzan makes his escape to summon a herd of stampeding elephants to forestall the natives from wreaking vengeance on Fry. In the climax Jane returns to Tarzan.

Though the film is long in running time, there are no noticeable letdowns or pauses. Contradistinctly there is always something doing on the screen. A feature that lends itself readily to unique and colorful exploitation, the film has the elements for a showman's holiday for those exhibitors who really like to get out and do things.

Previewed in the Uptown theatre, Los Angeles. The audience, made up mostly of adults, got quite a thrill out of the film. The few youngsters in attendance gave vent to an enthusiasm that augurs well for Tarzan's reception when it plays before a predominantly juvenile gathering.—G. M.

Produced and distributed by Metro-Goldwyn-Mayer. Associate producer, Sam Zimbalist. Directed by Richard Thorpe. Screen play by Cyril Hume. Based upon the characters created by Edgar Rice Burroughs. Recording director, Douglas Shearer. Art director, Elmer Sheeley. Photographed by Leonard Smith. Film editor, W. Donn Hayes. Assistant director, Art Smith. P.C.A. Certificate No. 1563. Running time, when seen in Hollywood, 90 minutes. Release date, November 6, 1936. General audience classification.

CAST

Tarzan	Johnny Weissmuller
Jane	Maureen O'Sullivan
Captain Fry	John Buckler
Rita	Benita Hume
Eric	William Henry
Rawlins	Herbert Mundin
Masters	E. E. Clive
Bomba	Darby Jones
Cheetah	By Herself

Hopalong Cassidy Returns

(Paramount)

Comedy-Drama

The longer the "Hopalongs" continue, the better they become from a production, entertainment and commercial standpoint. The quality of the series already pretty well established in patron favor, this release retains all the values of its predecessors and adds a few others for good measure. Brimful of valor in conflict with intrigue and deceptive double dealing, this sound premise is highlighted with action, primitive emotions, romance, drama, comedy and more action.

As the picture unfolds, familiar old friends greet the patrons. William Boyd and George Hayes again appear in their characteristic roles, and such other screen personalities as Evelyn Brent, William Janney, Irving Bacon, John Beck and Al. St. John are important in the action and delineation.

With Western locale, the yarn has to do with a gang of crooks, led by the woman boss of the town, Lilli Marsh, attempting to jump a gold claim. All is presented logically and naturally. Prosepctor Peg Leg is murdered by minions of Lilli, who is desirous of knowing the location of his claim. The ruthless act arouses the townspeople, and crippled editor Saunders is made town marshal to bring some semblance of law and order and safety. He summons to his assistance the wandering cowboy, Hopalong, his weakling younger brother, Buddy, and old time desert rat Windy. But furiously avaricious Lilli is determined that she shall not be beaten. The spectacularly contrived slaying of Saunders permits Hopalong to become marshal. Simultaneously romance springs up between him and Lilli. The film builds to its climax through an intelligently handled series of action episodes which start to work a regeneration in the life of Lilli. But the forces she has let loose are too strong for her to control. In an effort to eradicate lawlessness and to atone for misdeeds, also to protect Hopalong, she dies in a fight that wipes out her erstwhile confederates.

The picture is well prepared, acted, directed and produced. Action is applied principally to amplify the dramatic premise. Logically for this type of picture, romantic love interest has only a small but nevertheless important interest creating function. And when situations become vigorously menacing, amusing comedy bits are inserted to lessen the tension.

Substantial entertainment for the Hopalong admirers, the film also has a quality which properly sold should bring it to the attention of audiences not regularly going in for westerns.

Reviewed in the Filmarte theatre in Los Angeles to the press and a specially invited audience.—G. M.

Distributed by Paramount. Produced by Harry Sherman Productions. Directed by Nate Watt. Based on the story by Clarence E. Mulford. Screen play and dialogue by Harrison Jacobs. Associate producer, Eugene Strong. Photographed by Archie Stout. Assistant directors, V. O. Smith and D. M. Abrahams. Film editor, Robert Warwick. Sound, Earl Sitar. Art director, Lewis Rachmil. Effects, Mel Wolf. Wardrobe, Al Kennedy. P. C. A. Certificate No. 2547. Running time, when seen in Hollywood, 72 minutes. Release date, October 16, 1936. General audience classification.

CAST

Hopalong Cassidy	William Boyd
Windy Halliday	George Hayes
Mary Saunders	Gail Sheridan
Lilli Marsh	Evelyn Brent
Blackie	Stephen Morris
Buddy Cassidy	William Janney
Peg Leg Holden	Irving Bacon
Bob Clairborne	Grant Richards
Robert Saunders	John Beck
Benson	Ernie Adams
Luke	Al St. John
Buck	Joe Rickson
Davis	Ray Whitley
Dugan	Claude Smith

Alla en el Rancho Grande

(There On the Big Ranch)

(Bustamante y de Fuentes, A. en P.)

Mexican Drama with Music

Here is something brand new and of definite American appeal in an all-Mexican picture. Not only is this production, with the theme of the famous song, "Alla en el Rancho Grande" ("There on the Big Ranch"), which is already known in the United States and which many consider more tuneful and swingy than "La Cucharacha," a deftly directed and played drama of ranch life in Mexico as it really is, but it is brimful of exploitation angles: an appealing love story; songs that are easily hummed; the performance of Tito Guizar, noted Mexican tenor; and a splendid rendition of "El Jarabe Tapatio," Mexican national dance which features the "charro" (Mexican cowboy garb) and the "china poblana" (Mexican feminine costume). The picture is head and shoulders above other Mexican made films. American tourists and residents went for it in a big way during its exhibition at the Cine-Teatro Alameda, Mexico City.

Fernando de Fuentes has done his best directing in this feature. The photography is very good and the sound is satisfactory. It is a simple yet forceful tale of a comely though sickly orphan girl who attains happiness despite a double timing foster moster. Gun play is limited to one shot—of the pistol—and rough stuff to a few feet of Anglo-Saxon fistics. A kindly old soak, typical of Mexican ranches, is good comedy relief. There is high drama in the incident of the young ranch owner, who takes the heroine home unmolested when he discovers she is the sweet heart of his best friend.

Two outstanding novelties are in the picture: a "song-guitar duel," a Spanish-Mexican game of a pair of gallants warbling gibes at each

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IRENE DUNNE

THEODORA GOES WILD

with

MELVYN DOUGLAS

Thomas Mitchell • Thurston Hall

Rosalind Keith • Spring Byington

Screen Play by Sidney Buchman

Directed by Richard Boleslawski

•

COLUMBIA'S NEXT EXTRA-BIG ONE!

1936—37

other's defects to guitar music, between Guizar and Lorenzo Barcelata, who wrote music and songs for the picture and plays the rival for the girl's hand. Another highlight is a good rendition by Olga Falcon and Emilio Fernandez of the national dance, a spirited performance of difficult steps and prodigal displays of lacy white petticoat.

Guizar has a considerable radio name north of the Rio Grande. Mexico's glamour and the fact that this is an authentic cross section of a virile phase of life just south of the Rio Grande are factors for exploitation. De Fuentes' intelligent direction makes the picture further acceptable to American audiences.—JAMES LOCKHART, *Mexico City.*

Produced by Bustamante y de Fuentes, A. en P. Directed by Fernando de Fuentes. Scenario by Luz Guzman de Arellano and Luz Aguila. Adaptation and dialogue by Fernando de Fuentes and Luz Aguila. Camera, Gabriel Figueroa. Sound, B. J. Kroger. Art director, Jorge Fernandez. Production manager, Alfonso Sanchez Tello. General audience classification. Running time, 105 minutes.

CAST

José Francisco	Tito Guizar
Cruz	Esther Ferandez
Felipe	René Cardona
Martín	Lorenzo Barcelata
Doña Angela	Emma Roldán
Florentino	Carlos López

Two Too Young
(MGM-Roach)
Very Good

This has the usual flavor of the "Our Gang" comedies. Spanky and "Alfalfa" plot to obtain some firecrackers that two other members of the gang possess. Failing to get them on the first try, Spanky and "Alfalfa" dress up as G men, and this method brings results. Before they can shoot the fireworks the bell rings for school and the gang goes to class with "Alfalfa" putting the firecrackers in his back pocket. When "Alfalfa" gets up to recite, another member of the gang sets off the firecrackers by using a magnifying glass. Running time, 10 minutes.

Merry Mutineers
(Columbia)
Good

Two boys, one of whom is Scrappy, are sailing their boats in a small pond in the park. The boats are manned by famous motion picture characters but appear lifeless. Suddenly, in this animated cartoon, the figures come to life and a battle is staged. The animated caricatures include W. C. Fields, the Marx Brothers, Bing Crosby, Jimmy Durante, Major Bowes, Charles Laughton, Laurel and Hardy, Wallace Beery and Joe E. Brown. Running time, 7 minutes.

Whose Baby Are You?
(Educational)
Very Funny

This is good entertainment with Bert Lahr in fine form, aided by comic situations and good dialogue. Lahr gets into hot water trying to help a friend, owner of a candy and ice cream store. The friend's wife is in a maternity hospital. He is trying to negotiate a loan but doesn't want the finance folk to know about the expected baby. Lahr becomes quite involved in the tangle, and with the girl to whom he is engaged, before everything is explained. Other players are George Haggerty, Gertrude Mudge, Sally Starr, Earl Gilbert and Eddie Lambert. Running time, 18 minutes.

Star Gazers
(Columbia)
Instructive

This is an instructive and interesting subject on the progress of the telescope from Galileo's little spy-glass to the 200 inch "eye" that was constructed at Corning, New York, and is now being ground at Pasadena, Cal. After scenes of Galileo receiving the professorship of science at the University of Padua, the camera records present day activities of astronomers and the equipment perfected for their use. Various observatories, including that on Mount Wilson, are shown. The subject ends with a flashback to Galileo, his life in danger for professing that the earth moves around the sun. Running time, 10 minutes.

Kiko Foils the Fox
(Educational)
Animated

This is a lively cartoon with Kiko, the happy Kangaroo, befriending the birds of the forest. Kiko is entertaining the birds with his flute when a wily Fox intrudes on the scene. The Fox harasses the birds but Kiko bombards the villain with pellets and finally drives the Fox against a hornet's nest. The hornets complete the rout of the Fox. A Terry-Toon subject. Running time, 8 minutes.

Olympic Ski Champions
(MGM)
Excellent

Extraordinarily effective photography contributes towards making this an outstanding short subject. Pete Smith has compiled the subject from the Official Olympic Pictures, which were made by a crew of 50 cameramen and are particularly notable for the detail evidenced in their making. The thrills of ski jumping never have been more vividly caught than in these shots from the Bavarian Alps, scene of the Olympic winter sports. Shown, too, are the relay cross country ski race and the combined Slalom and downhill race, but the jumping contests hold the most thrills. Running time, 10 minutes.

Krazy's Newsreel
(Columbia)
Clever

A burlesque of a newsreel with "Krazy Kat" in the saddle, this is good for plenty of laughs. "Goofy-Tone" offers goofy peace conferences, goofy floods and goofy sports. "Kitty Kat" describes the latest in fashions. A wrestling bout tops the program. Running time, 7 minutes.

Hollywood Extra
(MGM)
Good

This is an interesting camera study of the average day in the life of the typical Hollywood "extra" girl. The girl, Jane Barnes, is in the chorus of a musical production. Told there is no work for her tomorrow, Miss Barnes goes home dejected, and en route returns borrowed money, stockings and lends money to other "extra" girls. A call to the Central Casting Office with a negative result is followed by a call each day in hopes of a job. Finally, after money and patience is practically exhausted, Miss Barnes gets a hurried call at night, and when the studio car calls for her she feels that at last her opportunity has come. Instead of a dramatic part, however, Miss Barnes has been chosen because her underpinnings photograph well. Running time, 11 minutes.

Fun in the Fire House
(Universal)
Good

Acting as masters of ceremonies, Smith and Dale, nationally known vaudeville comics, are conducting a variety show on the floor of their fire house to raise money for new equipment. The show's routine is repeatedly interrupted by a call to a fire but so interested are the two comedians in the presentation of the talent that they refuse to answer until they finally discover that Dale's home has been blazing all the time. In addition to Smith and Dale's usual brand of comedy and some clever trick photography, Ferry Corway, a dexterous bellringer, Jeanne McCully, nimble tap dancer, and Virginia Verrill, songster of radio fame, assist to make this a pleasing and amusing short subject. Running time, 10 minutes.

Symphony In Snow
(Educational)
Good

Scenic beauty and three Alpine climbers contribute to the effectiveness of this number of the Treasure Chest series. While the climbers ascend the snow covered Alps the camera records the perils and hazards they encounter. Of special note, if one looks behind the scenes, is the exceptional work of the cameraman in obtaining the shots. Story and narration by A. L. Alexander. Running time, 9 minutes.

Philippine Fantasy
(20th Century-Fox)
Of Interest

Highlighted by excellent photography, this number of the Magic Carpet of Movietone series is an interesting excursion to the Philippines. Scenes of Manila, its building, streets and industries, including the art of cigar and cigaret making, are shown. Also in the camera's itinerary is a trip to the island's prison, Fort Santiago, and a tour through the interior. Produced by Truman Talley. Edited by Lew Lehr. Running time, 10 minutes.

Ace Drummond
(Universal)
Action Serial

Taking the first three chapters as a basis, this gives promise of being an entertaining action serial for the juvenile trade. The production has those ingredients that sustain a serial from week to week. Based on the newspaper feature of the same name and created by Captain Eddie Rickenbacker, World War ace, this has, as might be supposed, an air theme, and a timely theme, for it has to do with the establishment of an international airway that will link all the nations of the world. The setting is the Orient, in a place called Magnolia, and the force trying to halt the development of the airways is a mysterious organization headed by an equally mysterious "Dragon." John King as "Ace" is well cast in the title role. Supporting players include, in a large cast, Jean Rogers, Noah Beery, Jr., Lon Chaney, Jr., and that veteran of the legitimate stage and of the "Roses and Drums" radio feature of a year ago, Guy Bates Post. Directed by Ford Beebe and Cliff Smith. Running time, each chapter approximately 20 minutes.

No Place Like Rome
(MGM)
Excellent

A very amusing musical comedy short subject, this is a satire on the Roman edict compelling all bachelors to marry. With a setting of ancient Rome, a cast headed by Frank Albertson and Suzanne Kaaren, and dialogue that is a combination of the ancient and modern variety, the production is decidedly well done. Albertson and a group of his bachelor friends parade in protest against the marrying law, soon to go into effect. One by one Albertson's friends marry, until he is the only bachelor left. On the day the law goes into effect Albertson falls in love with Miss Kaaren, a slave in his father's employ, but before he can marry her he is accosted by the guards and thrown to the lions. Miss Kaaren jumps into the arena with Albertson and both are pardoned by the emperor. Running time, 19 minutes.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended October 31, 1936, from 110 theatres in 18 major cities of the country was $1,129,966, a decrease of $42,028 from the total for the preceding week ended October 24, 1936, when 108 theatres in 18 large cities aggregated $1,171,994.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	**(Tabulation covers period from January, 1935)** **(Dates are 1936 unless otherwise specified)**
Boston							
Boston	3,246	25c-65c	"Back to Nature" (20th Cent.-Fox) (on stage: Morton Downey and revue)	15,000	"The Big Game" (Radio) (on stage: Ken Maynard and Tarzan, his horse)	16,500	High 9-7-35 "Hot Tip" (plus stage show "Folies Bergere") 35,000 Low 6-13 "The Harvester" and "Abdul the Damned" 4,000
Fenway	1,382	30c-50c	"The Big Broadcast of 1937" (Para.)	6,000	"Anthony Adverse" (W.B.) (2nd week)	5,500	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"The Gay Desperado" (U.A.)	15,000	"Ramona" (20th Cent.-Fox)	16,500	High 2-29 "Follow the Fleet" 37,000 Low 8-17-35 "Jalna" 5,500
Loew's Orpheum	2,970	25c-55c	"The Devil Is a Sissy" (MGM) (2nd week)	12,500	"The Devil Is a Sissy" (MGM) (1st week) and "They Met in a Taxi" (Col.)	18,000	High 11-16-35 "Mutiny on the Bounty" 25,000 Low 6-27 "Sins of Man" and "Half Angel" 9,000
Loew's State	3,537	25c-55c	"The Devil Is a Sissy" (MGM) (2nd week)	11,500	"The Devil Is a Sissy" (MGM) (1st week) and "They Met in a Taxi" (Col.)	16,500	High 11-16-35 "Mutiny on the Bounty" 24,500 Low 7-6-35 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	25c-65c	"Cain and Mabel" (W.B.) (on stage: Harriet Hoctor and revue)	26,000	"Dimples" (20th Cent.-Fox) (on stage: Hal Kemp and Orch.)	25,000	High 4-6-35 "Private Worlds" (plus stage show) 56,000 Low 7-20-35 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"The Big Broadcast of 1937" (Para.)	8,500	"Anthony Adverse" (W.B.) (2nd week)	8,500	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"The Big Broadcast of 1937" (Para.)	18,006	"Libeled Lady" (MGM)	21,004	High 4-27-35 "Mississippi" 23,800 Low 7-27-35 "Broadway Gondolier" 6,600
Century	3,000	25c	"Old Hutch" (MGM) and "Don't Turn 'Em Loose" (Radio)	10,000	"The Bengal Tiger" (F.N.) and "Border Flight" (Para.)	5,900	High 10-17 "Pepper" and "King of the Royal Mounted" 9,500 Low 8-3-35 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"Libeled Lady" (MGM)	9,700	"Ramona" (20th Cent.-Fox) (30c-50c)	8,300	High 9-5 "The Gorgeous Hussy" 23,500 Low 4-11 "Three Godfathers" and "Her Master's Voice" 4,900
Hippodrome	2,500	25c-40c	"The Road to Glory" (20th Cent.-Fox) and "Star for a Night" (20th Cent.-Fox)	8,300	"The Devil Is a Sissy" (MGM)	10,290	High 2-9-35 "David Copperfield" 17,200 Low 4-11 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	3,300	25c	"The President's Mystery" (Republic) and "Sitting on the Moon" (Republic)	3,800	"Craig's Wife" (Col.) and "Shakedown" (Col.)	11,000	High 1-12-35 "Broadway Bill" 17,100 Low 10-31 "The President's Mystery" and "Sitting on the Moon" 3,800
Chicago							
Apollo	1,400	30c-60c	"Stage Struck" (F.N.)	7,600	"Craig's Wife" (Col.)	7,600	High 9-12 "Girls' Dormitory" 11,900 Low 5-25-35 "The Devil Is a Woman" 1,000
Chicago	4,000	35c-75c	"Valiant Is the Word for Carrie" (Para.) (on stage: Dave Apollon and revue)	28,000	"Ladies in Love" (20th Cent.-Fox) (on stage: Horace Heidt and Orch.)	40,000	High 1-18 "The Bride Comes Home" 56,600 Low 4-27-35 "Living on Velvet" 24,000
Garrick	900	30c-60c	"Ladies in Love" (20th Cent.-Fox)	7,100	"Give Me Your Heart" (W.B.)	6,400	High 11-3 "Sing, Baby, Sing" 10,300 Low 5-4-35 "One New York Night" 3,000
Oriental	3,490	25c-40c	"China Clipper" (F.N.) (plus stage show)	17,200	"Hollywood Boulevard" (Para.) (plus stage show)	16,500	High 11-2-35 "Woman Wanted" (on stage: Major Bowes' Amateurs) 25,500 Low 9-21-35 "Man on the Flying Trapeze" 13,400
Palace	2,509	30c-60c	"The Big Game" (Radio) (plus stage show)	25,600	"The Magnificent Brute" (Univ.) (on stage: Ann Sothern and revue)	22,000	High 9-12 "Swing Time" (plus stage show) 35,600 Low 4-11 "Love Before Breakfast" 6,000
Roosevelt	1,591	30c-60c	"Cain and Mabel" (W.B.)	14,400	"Ramona" (20th Cent.-Fox) (2nd week)	10,500	High 1-5-35 "Forsaking All Others" 27,000 Low 11-23-35 "O'Shaughnessy's Boy" 7,000
State-Lake	2,776	20c-35c	"A Son Comes Home" (Para.) (plus stage show)	16,400	"36 Hours to Kill" (20th Cent.-Fox) (plus stage show)	15,200	High 9-12 "The Iron Man" 20,100 Low 7-20-35 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"Libeled Lady" (MGM) (3rd week)	15,000	"Libeled Lady" (MGM) (2nd week)	20,000	High 2-29 "Modern Times" 35,500 Low 4-13-35 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,330	30c-42c	"Killer at Large" (Col.) (4 days) "Pepper" (20th Cent.-Fox) (3 days)	3,000 1,800	"15 Maiden Lane" (20th Cent.-Fox) (4 days) "The Bengal Tiger" (W.B.) (3 days)	4,000 3,500	High 1-12-35 "Bright Eyes" 9,000 Low 6-22-35 "The Daring Young Man" 1,300
Hippodrome	3,800	30c-42c	"My Man Godfrey" (Univ.)	15,000	"Dimples" (20th Cent.-Fox)	11,000	High 9-21-35 "Top Hat" 27,500 Low 8-24-35 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"Adventure in Manhattan" (Col.) (plus stage show)	14,000	"The Big Game" (Radio) (on stage: Major Bowes' Amateurs)	15,000	High 4-6-35 "Transient Lady" 39,000 Low 6-8-35 "Break of Hearts" 5,500
State	3,400	30c-42c	"The Devil Is a Sissy" (MGM)	17,000	"Libeled Lady" (MGM)	22,000	High 4-18 "Petticoat Fever" (on stage: Jack Benny and Mary Livingston) 40,500 Low 3-16-35 "Folies Bergere" 6,000
Stillman	1,900	35c-65c	"Libeled Lady" (MGM) (25c-35c)	9,000	"The Big Broadcast of 1937" (Para.)	6,200	High 7-25 "San Francisco" 11,000 Low 5-9-36 "Too Many Parents" 2,000
Denver							
Aladdin	1,500	25c-50c	"Dodsworth" (U.A.)	4,000	"Ladies in Love" (20th Cent-Fox) (2 days) "Seven Sinners" (GB) (5 days)	400 1,600	High 3-28 "Little Lord Fauntleroy" 5,000 Low 6-22-35 "Nell Gwyn" and "My Heart Is Calling" 600
Broadway	1,500	25c-40c	"The Man Who Lived Again" (GB)	1,500	"A Midsummer Night's Dream" (W.B.)	1,500	High 5-16 "The Great Ziegfeld" (50c-$1.36) 8,000 Low 12-28-35 "Unfinished Symphony" 300
Center	1,500	15c-35c	"Werewolf of London" (Univ.) (plus stage show)	3,000	"It's Love Again" (GB) and "Guns and Guitars" (Republic) (plus stage show)	3,500	....
Denham	1,500	25c-40c	"The Big Broadcast of 1937" (Para.) (2nd week)	6,000	"The Big Broadcast of 1937" (Para.) (1st week)	9,000	High 2-29 "Klondike Annie" 13,000 Low 8-24-35 "Without Regret" 1,750
Denver	2,500	25c-50c	"Dimples" (20th Cent.-Fox) (plus stage band)	11,000	"Dodsworth" (U.A.) (plus stage band)	7,000	High 11-16-35 "Mutiny on the Bounty" 15,000 Low 12-28-35 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"Libeled Lady" (MGM) and "Don't Turn 'Em Loose" (Radio) (2nd week)	8,500	"Libeled Lady" (MGM) and "Don't Turn 'Em Loose" (Radio) (1st week)	11,500	High 5-18-35 "Romance in Manhattan" 16,000 Low 12-28-35 "The Perfect Gentleman" 2,000
Paramount	2,000	25c-40c	"The Bengal Tiger" (W.B.) and "Down the Stretch" (F.N.)	2,500	"The Girl on the Front Page" (Univ.) and "Yellowstone" (Univ.)	3,000	High 5-11-35 "Bride of Frankenstein" 7,000 Low 11-30-35 "Bad Boy" 800

ALL THE WORLD LOVES A LOVE STORY... and the critics say this one is GREAT!

RKO
Radio
PICTURES

Directed by Mark Sandrich
A Pandro S. Berman Production

"Hepburn triumphs in 'A Woman Rebels' . . . Miss Hepburn gives a stirring performance in this handsome film adaptation of 'Portrait of a Rebel'." *—N. Y. Daily Mirror*

"Hepburn's power as actress at height in 'A Woman Rebels'." *—N. Y. American*

"It is cunningly put together, ably acted and genuinely touching." *—N. Y. Herald Tribune*

"Picturesque, humorous and tragic . . . one of her best . . . opened yesterday at Radio City Music Hall before an audience which seemed to derive as much pleasure from it as we did." *—N. Y. Times*

"Hepburn glowing and hypnotic in film at Radio City Music Hall." *—N. Y. World-Telegram*

"Finely shaded performance given by Miss Hepburn in a drama of mother love and sacrifice." *—N. Y. Journal*

"Will bring joy to a showman's heart and shekels to his box-office." *—Film Daily*

"Hepburn superb in 'A Woman Rebels'." *—Hollywood Reporter*

"Katharine Hepburn's work is gripping." *—Motion Picture Daily*

"Preponderantly a woman's picture." *—Daily Variety*

KATHARINE HEPBURN • HERBERT MARSHALL
"A WOMAN REBELS" . . . with ELIZABETH ALLAN
DONALD CRISP • Doris Dudley and David Manners

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Hollywood							
Chinese	2,500	30c-55c	"Ladies in Love" (20th Cent.-Fox) and "All American Chump" (MGM)	11,500	"Libeled Lady" (MGM) and "Back to Nature" (20th Cent.-Fox) (2nd week)	11,500	High 2-22 "Modern Times" 26,000 Low 5-4-35 "West Point of the Air" 4,900
Pantages	3,000	30c-65c	"Don't Turn 'Em Loose" (Radio) and "The Girl on the Front Page" (Univ.)	6,500	"The Big Game" (Radio) and "Two in a Crowd" (Univ.)	9,000	High 9-12 "My Man Godfrey" and "Yellowstone" 21,000 Low 4-13-35 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	30c-65c	"A Midsummer Night's Dream" (W. B.)	7,000	"Dodsworth" (U.A.) and "The Case of the Velvet Claws" (F.N.) (3rd week)	12,250	High 10-10 "Dodsworth" and "The Case of the Velvet Claws" 18,200 Low 6-27 "The Big Noise" 4,000
Indianapolis							
Apollo	1,100	25c-40c	"Dimples" (20th Cent.-Fox)	6,000	"Ladies in Love" (20th Cent.-Fox)	4,800	High 9-12 "My Man Godfrey" 8,000 Low 6-27 "Sins of Man" 1,600
Circle	2,800	25c-40c	"The Big Broadcast of 1937" (Para.) (2nd week)	3,500	"The Big Broadcast of 1937" (Para.) (1st week)	6,500	High 10-10 "Anthony Adverse" (25c-55c) 10,000 Low 3-16-35 "Transient Lady" 2,000
Loew's	2,800	25c-40c	"Libeled Lady" (MGM) (2nd week)	7,000	"Libeled Lady" (MGM) (1st week)	15,000	High 10-24 "Libeled Lady" 15,000 Low 4-6-35 "Casino Murder Case" 2,750
Lyric	2,000	25c-40c	"Here Comes Carter" (F.N.) (plus vaudeville)	7,200	"The Girl on the Front Page" (Univ.) (plus vaudeville)	9,000	High 9-12 "Pepper" (on stage: Major Bowes' Amateurs) 14,000 Low 2-7-35 "Murder of Dr. Harrigan" (on stage: vaudeville) 5,700
Kansas City							
Mainstreet	3,100	25c-40c	"Cain and Mabel" (W.B.)	8,000	"Dimples" (20th Cent-Fox)	9,900	High 11-23-35 "Case of the Lucky Legs" 22,000 Low 1-12-35 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"Libeled Lady" (MGM)	21,000	"The Devil Is a Sissy" (MGM) and "All American Chump" (MGM)	11,900	High 8-24-35 "China Seas" 25,000 Low 9-14-35 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"The Magnificent Brute" (Univ.)	4,600	"The Big Broadcast of 1937" (Para.)	9,000	High 5-25-35 "Goin' to Town" 14,000 Low 5-18-35 "Dinky" 3,000
Tower	2,000	25c	"They Met in a Taxi" (Col.) (plus stage show)	6,800	"The Girl on the Front Page" (Univ.) (plus stage show)	7,000	High 1-18 "Magnificent Obsession" 14,500 Low 3-14 "Lady of Secrets" (plus stage show) 5,000
Uptown	2,000	25c-40c	"Dimples" (20th Cent.-Fox)	3,400	"East Meets West" (GB) and "Three Married Men" (Para.) (9 days)	3,800	High 9-7-35 "Steamboat Round the Bend" 11,000 Low 7-27-35 "Black Sheep" 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"Romeo and Juliet" (MGM) (4th week)	8,700	"Romeo and Juliet" (MGM) (3rd week)	9,500	....
Four Star	900	30c-55c	"Valiant Is the Word for Carrie" (Para.) (2nd week)	4,500	"Valiant Is the Word for Carrie" (Para.) (1st week)	6,500	High 5-18-35 "Les Miserables" 7,800 Low 12-17-35 "Return of Peter Grimm" 2,400
Grand Intern't'l.	750	35c-40c	"The Resort Flirt" (Foreign)	2,200	"Waltz Time in Vienna" (Ufa)	2,100	High 7-25 "Ecstasy" (6 days-2nd week) 5,000 Low 12-7-35 "Such a Girl You Never Forget" 900
Hillstreet	2,700	30c-65c	"Don't Turn 'Em Loose" (Radio) and "The Girl on the Front Page" (Univ.)	8,300	"The Big Game" (Radio) and "Two in a Crowd" (Univ.)	9,700	High 9-12 "My Man Godfrey" and "Yellowstone" 24,000 Low 11-2-35 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"Ladies in Love" (20th Cent.-Fox) and "All American Chump" (MGM)	17,000	"Libeled Lady" (MGM) and "Back to Nature" (20th Cent.-Fox) (2nd week)	14,700	High 12-7-35 "Mutiny on the Bounty" 24,500 Low 10-26-35 "Way Down East" 6,200
Paramount	3,596	30c-55c	"The Big Broadcast of 1937" (Para.) (plus stage show) (3rd week)	16,380	"The Big Broadcast of 1937" (Para.) (plus stage show) (2nd week)	20,500	High 8-22 "Yours for the Asking" (on stage: Eddie Cantor and Bobby Breen) 33,000 Low 6-27 "Case Against Mrs. Ames" (plus stage show) (5 days) 9,126
W. B. Downtown	3,400	30c-65c	"A Midsummer Night's Dream" (W. B.)	7,800	"Dodsworth" (U.A.) and "The Case of the Velvet Claws" (F.N.) (3rd week)	11,200	High 1-11 "Captain Blood" 17,100 Low 6-27 "The Big Noise" 3,800
Minneapolis							
Lyric	1,239	20c-25c	"Don't Turn 'Em Loose" (Radio)	1,900	"Wives Never Know" (Para.)	1,200	High 7-25 "Sons O' Guns" 2,100 Low 11-3 "Hollywood Boulevard" and "I'd Give My Life" 900
Minnesota	4,000	25c-55c	"Anthony Adverse" (W.B.)	14,000	"The Big Broadcast of 1937" (Para.)	15,000	High 1-4 "The Bride Comes Home" 31,326 Low 4-4 "Klondike Annie" 8,000
RKO Orpheum	2,900	25c-40c	"The Big Game" (Radio) (plus stage show)	10,000	"Stage Struck" (F.N.)	5,000	High 9-21-35 "Top Hat" 18,000 Low 6-13 "The Golden Arrow" 3,000
State	2,300	25c-40c	"The Big Broadcast of 1937" (Para.) (35c-55c)	8,000	"The Devil Is a Sissy" (MGM)	5,000	High 9-19 "Sing, Baby, Sing" 8,000 Low 10-17 "The Last of the Mohicans" 4,000
World	400	25c-35c	"My Man Godfrey" (Univ.) (4th week)	1,000	"My Man Godfrey" (Univ.) (3rd week)	2,300	High 9-5 "Secret Agent" 6,000 Low 9-19 "The Private Life of Louis XIV" 1,900
Montreal							
Capitol	2,547	25c-60c	"The Big Broadcast of 1937" (Para.) and "The Final Hour" (Col.)	12,000	"Dimples" (20th Cent.-Fox) and "Two in a Crowd" (Univ.)	10,000	High 2-9-35 "Lives of a Bengal Lancer" 15,500 Low 8-3-35 "My Heart Is Calling" and "College Scandal" 7,000
His Majesty's	1,700	25c-50c	"East Meets West" (GB) and "Limelight" (British)	6,500	"Nine Days a Queen" (GB) and "Two's Company" (Band D) (2nd week)	4,500	High 10-17 "Nine Days a Queen" "Two's Company" 9,000 Low 6-2-34 "All Quiet on the Western Front" 3,000
Loew's	3,115	25c-60c	"Kelly the Second" (MGM) (on stage: Fats Waller and Orch.)	11,500	"Follow Your Heart" (Republic) (plus stage show)	12,500	High 9-26 "Public Enemy's Wife" (John Boles on stage) 15,000 Low 6-15-35 "Mark of Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"Dodsworth" (U.A.) and "Wives Never Know" (Para.) (2nd week)	7,000	"Dodsworth" (U.A.) and "Wives Never Know" (Para.) (1st week)	10,500	High 12-7-35 "Mutiny on the Bounty" 15,000 Low 7-20-35 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"The Last of the Mohicans" (U.A.) and "Three Married Men" (Para.)	8,000	"Stage Struck" (F.N.) and "Second Wife" (Radio)	8,000	High 2-22 "Modern Times" and "Guard That Girl" 12,500 Low 12-28-35 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"Romeo and Juliet" (MGM) (11th week)	8,930	"Romeo and Juliet" (MGM) (10th week)	11,900	....
Capitol	4,700	25c-85c	"The Devil Is a Sissy" (MGM) (2nd week)	22,000	"The Devil Is a Sissy" (MGM) (1st week)	35,000	High 1-5-35 "Forsaking All Others" 87,400 Low 5-30 "Three Wise Guys" 7,000
Criterion	1,700	25c-75c	"Follow Your Heart" (Republic)	9,000	"Ramona" (20th Cent.-Fox) (2nd week)	14,000	....
Palace	2,500	25c-65c	"Stage Struck" (F.N.) and "Daniel Boone" (Radio)	10,000	"My Man Godfrey" (Univ.) and "15 Maiden Lane" (20th Cent.-Fox)	8,000	High 10-5-35 "Top Hat" 15,000 Low 7-25 "The Poor Little Rich Girl" and "Dancing Pirate' 4,800
Paramount	3,700	25c-85c	"The Big Broadcast of 1937" (Para.) (on stage: Clyde Lucas and Orch.)	62,000	"Valiant Is the Word for Carrie" (Para.) (plus Enric Madriquera and Orch.) (2nd week)	26,000	High 1-19-35 "Lives of a Bengal Lancer" 65,300 Low 12-21-35 "Millions in the Air" 10,000
Rialto	594	25c-55c	"The Big Game" (Radio)	9,000	"The Longest Night" (MGM)	7,000	
Rivoli	2,200	25c-99c	"Dodsworth" (U.A.) (5th week)	23,000	"Dodsworth" (U.A.) (4th week)	27,600	High 2-15 "Modern Times" 65,000 Low 6-29-35 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"Adventure in Manhattan" (Col.) (plus stage show)	63,000	"The Gay Desperado" (U.A.) (plus stage show) (2nd week)	68,000	High 9-7-35 "Top Hat" (plus stage show) 131,200 Low 11-30-35 "Crime and Punishment" (plus stage show) 45,000
Roxy	6,200	25c-75c	"The Magnificent Brute" (Univ.) (plus stage show)	42,000	"Dimples" (20th Cent.-Fox) (plus stage show) (2nd week)	32,000	High 1-4 "If You Could Only Cook" (plus stage show) 62,000 Low 4-20-35 "My Heart Is Calling" (plus stage show) 17,500

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CHARLES R. ROGERS EXECUTIVE PRODUCER

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)	
Oklahoma City								
Capitol	1,200	10c-41c	"Wives Never Know" (Para.)	1,900	"Hearts in Bondage" (Republic)	1,500	High 8-29 "Girls' Dormitory" Low 5-9 "Big Brown Eyes"	3,900 1,300
Criterion	1,700	10c-55c	"The Texas Rangers" (Para.)	5,200	"Libeled Lady" (MGM)	8,000	High 9-14-35 "Steamboat Round the Bend" Low 11-12-35 "The Case of the Lucky Legs"	10,000 2,500
Liberty	1,500	10c-36c	"M'Liss" (Radio) (plus stage show) (4 days(10c-40c) "Parole" (Univ.) and "Thank You, Jeeves" (20th Cent.-Fox) (3 days)	2,900 800	"High Tension" (20th Cent.-Fox) and "Spendthrift" (Para.) (4 days) "Postal Inspector" (Univ.) and "Educating Father" (20th Cent.-Fox) (3 days)	1,600 1,200	High 1-19-35 "Gentlemen Are Born" and "Crime Doctor" Low 10-26-35 "Little Big Shot" and "I Live for Love"	4,200 1,500
Midwest	1,500	10c-55c	"Cain and Mabel" (W.B.)	4,500	"Dimples" (20th Cent.-Fox)	3,800	High 11-16-35 "Mutiny on the Bounty" Low 8-24-35 "The Farmer Takes a Wife"	8,800 1,800
Omaha								
Brandeis	1,200	25c-40c	"Don't Turn 'Em Loose" (Radio) and "Here Comes Carter" (F.N.) (6 days)	3,100	"The Big Game" (Radio) and "The Case of the Velvet Claws" (F.N.)	4,200	High 9-14-35 "Top Hat" Low 6-6 "Dancing Pirate" and "Murder on the Bridle Path"	9,500 2,600
Omaha	2,200	25c-40c	"The Road to Glory" (20th Cent.-Fox) and "Kelly the Second" (MGM)	5,200	"Old Hutch" (MGM) and "Sworn Enemy" (MGM)	8,500	High 7-11 "San Francisco" and "The First Baby" Low 10-5-35 "Dante's Inferno" and "She Gets Her Man"	11,600 3,600
Orpheum	3,000	25c-40c	"Ladies in Love" (20th Cent.-Fox) and "Forgotten Faces" (Para.)	8,000	"Dimples" (20th Cent.-Fox) and "Border Flight" (Para.)	9,500	High 2-29 "Exclusive Story" (on stage: Ted Lewis) Low 12-28-35 "Mister Hobo" and "Three Kids and a Queen"	21,150 5,800
Paramount	2,900	25c-55c	"The Great Ziegfeld" (MGM) (on stage: Gladys George)	10,500	....		....	
Philadelphia								
Aldine	1,300	40c-65c	"The Gay Desperado" (U.A.) (2nd week)	6,500	"The Gay Desperado" (U.A.) (1st week)	9,500	High 10-3 "Dodsworth" Low 1-26-35 "The Runaway Queen"	19,000 2,200
Arcadia	600	25c-50c	"Lady, Be Careful" (Para.) (4 days)	1,100	"The Gorgeous Hussy" (MGM) (9 days)	3,500	High 1-25-35 "The Bride Comes Home" Low 9-21-35 "Bonnie Scotland"	4,800 800
Boyd	2,400	40c-55c	"Craig's Wife" (Col.)	11,500	"Ladies in Love" (20th Cent.-Fox)	14,000	High 1-4 "A Tale of Two Cities" Low 8-17-35 "Jalna"	30,000 6,000
Earle	2,000	25c-55c	"Magnificent Brute" (Univ.)	11,000	"Two in a Crowd" (Univ.)	11,500	High 1-4 "Miss Pacific Fleet" Low 10-5-35 "I Live for Love"	22,000 9,500
Fox	3,000	40c-65c	"Libeled Lady" (MGM) (3rd week)	15,000	"Libeled Lady" (MGM) (2nd week)	20,000	High 5-9 "Under Two Flags" Low 9-28-35 "Redheads on Parade"	31,000 7,500
Karlton	1,000	25c-40c	"Ladies in Love" (20th Cent.-Fox)	2,600	"Wives Never Know" (Para.)	2,200	High 10-5-35 "Top Hat" Low 6-1-35 "Dinky"	6,300 1,200
Keith's	2,000	30c-50c	"Dodsworth" (U.A.)	3,500	"My Man Godfrey" (Univ.)	3,700	High 4-13-35 "Roberta" Low 1-2-35 "The Right to Live"	5,800 900
Stanley	3,700	40c-55c	"Dimples" (20th Cent.-Fox)	14,000	"The Big Broadcast of 1937" (Para.) (2nd week)	14,500	High 9-12 "Swing Time" Low 5-11-35 "Stolen Harmony"	30,500 4,000
Stanton	1,700	30c-50c	"Murder with Pictures" (Para.)	6,200	"Old Hutch" (MGM)	6,300	High 1-11 "Riffraff" Low 3-23-35 "Captain Hurricane"	10,000 1,800
Portland, Ore.								
Blue Mouse	1,700	30c-40c	"Mr. Deeds Goes to Town" (Col.) (26th week) and "It Happened One Night" (Col.) (4th week)	2,000	"Mr. Deeds Goes to Town" (Col.) (25th week) and "It Happened One Night" (Col.) (3rd week)	2,000	High 6-17-35 "Life Begins at Forty" Low 6-22-35 "My Heart Is Calling"	2,700 1,400
Broadway	1,912	30c-40c	"Libeled Lady" (MGM) and "The Case of the Black Cat" (F.N.)	7,000	"Old Hutch" (MGM) and "The Captain's Kid" (F.N.) (2nd week)	6,000	High 5-16 "The Singing Kid" Low 7-27-35 "Calm Yourself" and "Chinatown Squad"	8,500 4,000
Mayfair	1,700	30c-40c	"The President's Mystery" (Republic) and "Follow Your Heart" (Republic)	5,000	"A Midsummer Night's Dream" (W.B.)	5,000	High 1-25 "A Midsummer Night's Dream" Low 1-19-35 "Behold My Wife" and "Defense Rests"	12,000 1,600
Orpheum	1,700	30c-40c	"Give Me Your Heart" (W.B.) and "Wives Never Know" (Para.) (2nd week)	7,000	"Give Me Your Heart" (W.B.) and "Wives Never Know" (Para.) (1st week)	6,500	High 9-28-35 "She Married Her Boss" Low 11-23-35 "To Beat the Band" and "Wanderer of the Wasteland"	9,500 4,000
Paramount	3,008	30c-40c	"The Big Broadcast of 1937" (Para.) and "The Big Game" (Radio) (2nd week)	7,500	"The Big Broadcast of 1937" (Para.) and "The Big Game" (Radio) (1st week)	8,200	High 4-20-35 "Private Worlds" Low 5-2 "The Witness Chair" and "Big Brown Eyes"	11,500 5,000
United Artists	945	30c-40c	"The Gay Desperado" (U.A.)	8,500	"Dodsworth" (U.A.) (2nd week)	7,200	High 10-17 "Dodsworth" Low 6-8-35 "Age of Indiscretion"	9,500 4,000
San Francisco								
Clay	400	15c-35c	"Walpurgis Night" (Scandinavian)	1,100	"I Desire You" (Casino)	700	High 12-28-35 "Peasants" Low 10-24 "I Desire You"	2,500 700
Embassy	1,400	10c-40c	"Legong" (DuWorld) and "Missing Girls" (Chesterfield)	4,500	"The President's Mystery" (Republic) and "Oh, Susanna!" (Republic)	3,500	High 4-11 "Penitente Murder Case" Low 12-7-35 "Two Sinners" and "$1,000 a Minute"	6,500 2,000
Fox	5,651	15c-75c	"The Big Broadcast of 1937" (Para.) and "15 Maiden Lane" (20th Cent.-Fox) (2nd week)	17,500	"The Big Broadcast of 1937" (Para.) and "15 Maiden Lane" (20th Cent.-Fox) (1st week)	19,000	High 9-19 "Road to Glory" and "Kelly the Second" Low 11-30-35 "To Beat the Band" and "Freckles"	20,000 4,000
Geary	1,400	55c-$1.65	"As You Like It" (20th Cent.-Fox) (9 days)	6,000	....		....	
Golden Gate	2,800	10c-40c	"Without Orders" (Radio) (plus vaudeville)	14,000	"Walking on Air" (Radio) (plus vaudeville)	13,500	High 8-15 "The Last Outlaw" (on stage: Eddie Cantor) Low 5-23 "Dancing Pirate"	34,000 9,000
Orpheum	2,440	15c-40c	"Craig's Wife" (Col.) and "Two in a Crowd" (Univ.) (2nd week)	6,500	"Craig's Wife" (Col.) and "Two in a Crowd" (Univ.) (1st week)	10,500	High 9-19 "My Man Godfrey" and "Yellowstone" Low 10-26-35 "King Solomon of Broadway" and "Fighting Youth"	17,000 4,800
Paramount	2,670	15c-75c	"Thank You, Jeeves" (20th Cent.-Fox) and "Valiant Is the Word for Carrie" (Para.)	13,000	"The Gorgeous Hussy" (MGM) and "Three Married Men" (Para.) (3rd week)	13,500	High 7-11 "San Francisco" Low 3-2-35 "Living on Velvet" and "All the King's Horses"	23,000 8,500
St. Francis	1,470	15c-40c	"Cain and Mabel" (W.B.) and "Sworn Enemy" (MGM) (2nd week)	5,500	"Cain and Mabel" (W.B.) and "Sworn Enemy" (MGM) (1st week)	6,800	High 8-1 "San Francisco" Low 6-29-35 "No More Ladies"	12.400 5,000
United Artists	1,200	15c-55c	"Dodsworth" (U.A.) (3rd week)	6,000	"Dodsworth" (U. A.) (2nd week)	6,500	High 10-26-35 "Barbary Coast" Low 12-28-35 "Mimi"	15,000 2,500
Warfield	2,700	15c-75c	"Libeled Lady" (MGM) and "Sitting on the Moon" (Republic)	14,500	"Ladies in Love" (20th Cent.-Fox) and "Murder with Pictures" (Para.) (8 days- 2nd week)	13,000	High 10-5-35 "I Live My Life" Low 3-28 "Colleen" and "Too Many Parents"	35,000 13,000
Seattle								
Blue Mouse	950	25c-55c	"Ladies in Love" (20th Cent.-Fox) and "Three Married Men" (Para.)	3,800	"Swing Time" (Radio)	3,800	High 11-30-35 "Mutiny on the Bounty" Low 2-16-35 "Million Dollar Baby" and "Notorious Gentleman"	6,100 2,900
Fifth Avenue	2,500	25c-55c	"The Great Ziegfeld" (MGM)	8,500	"The Road to Glory" (20th Cent.-Fox)	7,200	High 9-19 "Anthony Adverse" Low 4-26 "The Trail of the Lonesome Pine"	11,300 2,600
Liberty	1,800	20c-55c	"The Gay Desperado" (U.A.) (2nd week)	5,100	"The Gay Desperado" (U.A.) (8 days-1st week)	7,200	High 9-28-35 "She Married Her Boss" Low 4-13-35 "White Lies" and "Happy Landing"	7,900 2,700
Music Box	950	25c-55c	"The Road to Glory" (20th Cent.-Fox)	3,100	"Give Me Your Heart" (W.B.) and "Back to Nature" (20th Cent.-Fox)	3,200	High 2-16-35 "Roberta" Low 1-26-35 "The Man Who Reclaimed His Head"	6,100 2,850
Orpheum	2,450	25c-40c	"The Devil Is a Sissy" (MGM) and "Wives Never Know" (Para.)	5,600	"Ladies in Love" (20th Cent.-Fox) and "Three Married Men" (Para.)	7,600	High 9-21-35 "Top Hat" Low 8-31-35 "Dante's Inferno" and "Lady Tubbs"	10,400 4,800
Palomar	1,500	15c-35c	"Postal Inspector" (Univ.) (on stage: Major Bowes' Amateurs)	7,500	"The President's Mystery" (Republic) (plus vaudeville and band)	4,500	....	
Paramount	3,050	20c-40c	"Cain and Mabel" (W.B.) and "The Big Game" (Radio)	6,250	"Dimples" (20th Cent.-Fox) and "East Meets West" (GB)	5,350	High 12-14-35 "Annie Oakley" Low 6-6 "Till We Meet Again" and "Times Square Playboy"	9,200 3,250

POTENTIAL

Of the 29,066,72 young Americans in school this year, a survey, made by FORTUNE and widely published by the U. S. cinema trade press, estimates that only 56.4% attend motion picture theaters once a week. Biggest potential then for the development of regular patrons is the remaining 43.6% eager to go but discouraged by the unwarranted disapproval of U. S. cinema fare by parents and teachers.

MARCH OF TIME, heir to TIME's long popularity as an authoritative textbook in U. S. schools, for more than a year has experimented with school cooperation to overcome this condition. In widely scattered areas pioneering exhibitors have proved to their own satisfaction the box-office value of MARCH OF TIME's school tie-up.

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PRODUCED BY THE EDITORS OF TIME

BAR AND ESCALATORS IN THIS NEW THEATRE

There's Also Free Parking for Baby and Car at the Walton in Chicago

by WILLIAM F. CROUCH
in Chicago

A bar, a nursery, escalators and free parking are a few of the features to be offered by the newest Chicago theatre, to be built by Essaness Theatres Corporation at 911 Rush street.

The new theatre, to be called the Walton, will have 1,600 seats and will cost in the neighborhood of $250,000. Newhouse and Bernham are the architects.

With a bar and nursery available, Chicago mothers can park the car in the lot, the baby in the nursery, the husband at the bar and enjoy the picture undisturbed—unless they join their husbands.

Patrons who wish to sit in the balcony or mezzanine at the new Walton theatre will not have to climb stairs to get to their seats. This is the first time the escalator is used in theatre construction here.

The new theatre, which is to be air-conditioned, will be ready by June 1, 1937. The lot is "L" shaped with a 90-foot frontage on Rush street, a depth of 200 feet, and an additional 70-foot frontage on Walton street with a 45-foot depth. Essaness bought this site from Julius Strass. The deal was handled by Frankenstein and Company.

This new theatre is in line with the expansion program of Essaness, which now operates 26 theatres in the Chicago area.

▽

Sam C. Meyers of Wilmette will build a new theatre on Chicago's Northside at Devon and Maplewood avenues. The new theatre, which will seat 1,200, is to open May 1. It will cost about $200,000. C. W. and George L. Rapp are the architects.

▽

The Fred Anderson circuit at Morris, Ill., is rapidly expanding. Last week this downstate theatre group took over the management of four theatres at strategic points. The new houses to join the Anderson circuit were the Lyric in Genoa, and the Fargo theatres in Sycamore and Geneva. These houses were formerly operated by C. G. Lekander. The fourth house to be taken over was the Arcada in St. Charles, which was operated by Lester Norris. This new arrangement makes the Anderson group one of the most important in the state.

▽

The 2,000 foot reel, although approved by the operators' union and already in use in a number of Chicago theatres, is still far from having smooth going. The Chicago city officials who approve motion picture equipment have yet to give the 14½ inch spool their approval as it allows but three-quarters of an inch clearance on a 16 inch magazine. The Film Board of Trade is endeavoring to get a resolution through to accept these big spools, and the bill they are presenting will go before the Chicago City Council soon.

In the meantime the operators and exhibitors are concerned over something else of seemingly more importance. That is the carbon situation. With the 2,000 foot reel it is necessary, in the larger theatres, to change carbons with each reel. The use of high intensity lamps in the projectors makes it impossible to use a carbon for more than one of the larger reels, though the many short pieces of carbon left over would be usable for shorter reels. The use of special adapters for carbon is being suggested.

▽

In a surprise move United Artists booked "The Gay Desperado" into the RKO-Palace theatre for the coming week. Balaban and Katz had just signed a new contract for the UA product. Neither circuit would comment but it was reported that the recent joining of Jesse L. Lasky with Radio Pictures had something to do with the situation, as B & K had too many bookings set for the United Artists theatre.

"Dodsworth," the current attraction at the UA, will be followed by "Come and Get It," according to the latest reports.

▽

Double features will be general in Chicago in the next few weeks, say most exchange managers. The starting of duals in B. & K.'s "B" and "C" week theatres this coming week is expected to start the ball rolling. The independents maintain they will not start duals, and other circuits make the same statement. However, when B. & K. gets the twin bills operating in their other theatres it is expected that one by one, or in groups, the other theatres will fall in line with the dual program idea merely as a matter of protection.

▽

The New Capitol theatre in Canton will be opened the 24th of this month. The theatre has been entirely remodeled at a cost in excess of $50,000.

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By using the General Film Laboratories Paramount News was able to release specials on Sunday for their midwestern territory on the football games between Northwestern and Minnesota and Notre Dame and Ohio State.

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The Chicago Amusement Publicists Association will have new quarters within the next few weeks. Arrangements have been made for additional space in the Sherman hotel and the new headquarters will include a bar, card room and assembly room.

The dance to be held Thanksgiving eve at the grand ballroom in the Sherman, with Ina Ray Hutton and her Melodears presiding, is one of the many functions planned for the season.

▽

Several weeks ago the Chicago *Tribune* sent a crew to Hollywood to make pictures with a special color still camera which the *Tribune* owns. This crew was instructed to get pictures of the reigning film celebrities for use in the color roto section of the paper. The pictures are now appearing in the Sunday *Tribune*.

▽

Bill Robson, Hollywood film writer, is here directing the "Then and Now" show for Sears-Roebuck and Company, which is broadcast every Thursday night over the CBS-WBBM network.

▽

Among the arrivals via the Santat Fe this week were Louis Milestone, Richard Dix, and Victor Jory. Frances Drake took the Chief on her trip back to Hollywood, where she is to start work on a new Paramount picture.

△

Chicago theatres made special efforts this week to supply their patrons with election news as it came over the wires on Tuesday evening. Late shows were held, and radio bulletins and news wire reports were flashed to the patrons at regular intervals.

▽

The Goldblatt department stores are the latest group to be interested in Bank Night. The chain has ten stores, including the newly acquired loop store formerly operated by the Davis Company. If the plan is adopted there will be a prize of $1,000 weekly. If the winner is present or has made a purchase at any of the stores during the day he wins the award, otherewise it is carried over until the following week.

▽

The Warner Avalon theatre is the first to have the new RCA sound equipment. All Warner theatres are being re-wired and equipped with the new RCA sound units.

▽

Sara Phillips, cashier at Aaron Jones' Woods theatre, has just completed thirty years of continuous ticket selling for Mr. Jones, in return for which he surprised her with a check for $500 and a four week trip down south with pay.

Hollywood Newsreel Planned

Hollywood Newsreel, Inc., has been formed by Erman Pessis and William Klein to produce 26 one-reel subjects, all dealing with news of Hollywood, and will be released every other week. Mr. Klein will have charge of production.

McCoy To Make Eight Films

Tim McCoy, western star, has started work on a series of four outdoor features and four G-Man productions to be distributed through Imperial Distributing Corporation. Imperial has contracted with RCA for the use of High Fidelity sound in all future productions.

Havrilla Signed as Commentator

Universal has signed Alois Havrilla, radio announcer, as commentator for its "Stranger Than Fiction" series of short subjects made under the supervision of Charles Ford.

Harold Winston, stage and dialogue director for Columbia, has been delegated by the studio to go to New York to organize a new talent department at the home office.

AMERICA SPEAKS!

"Good murder mystery well handled all around with appeal to audiences in general. Republic presents a timely subject in an exciting, interesting manner. They have seen to it that the picture is good entertainment, besides concerning itself with a subject of wide interest."
—Film Daily

"This emerges as Republic's best effort and seems certain to reach the upper brackets as an important grosser. The direction of Phil Rosen builds continuous suspense from the various situations, never letting interest diminish. The picture will back up all claims made for it."
—Motion Picture Daily

"President's Mystery" B. O.
Properly Sold Can Prove
a Clean-up

"When the President of the United States suggests the story, when a national magazine hires six famous name writers to put it into words, then you have exploitation possibilities that should make 'The President's Mystery' a box-office natural, if properly exploited."
—Hollywood Reporter

"Picture is one of Republic's most important endeavors, lavishly and carefully made and dealing with topic of most intimate national concern in seriously conceived drama. Generally it stacks up well on credit side and should do business everywhere. Has solid dramatic wallop and human interest."
—Daily Variety

REPUBLIC PICTURES

THE PRESIDENT'S MYSTERY STORY

Conceived by FRANKLIN D. ROOSEVELT and written for LIBERTY MAGAZINE by
RUPERT HUGHES • SAMUEL HOPKINS ADAMS • ANTHONY ABBOT • RITA WEIMAN S.S.VAN DINE JOHN ERSKINE
with
HENRY WILCOXON
BETTY FURNESS
and a brilliant cast
Directed by PHIL ROSEN
Screen play by Lester Cole and Nathanael West • Musical Settings by Hugo Riesenfeld
Produced by **NAT LEVINE**
A REPUBLIC PICTURE

Kolbe Quits GN As Pathe Sells Its Holdings

Pathe Exchange, Inc., has disposed of its stock holdings in Grand National Pictures, ending the interest it has had in the new motion picture company since its formation, following the resignation from the Grand National board of directors of Frank F. Kolbe, a director and former president of Pathe, according to *Motion Picture Daily*. The company's Grand National holdings were disposed of in the open market over an extended period of time, it was said.

A large block of Grand National stock was issued to Pathe on the formation of the new picture company in return for Pathe's interest in First Division Exchanges, which was taken over by Grand National. Pathe's liquidation of its First Division and now of its Grand National holdings has been in line with its declared policy of withdrawing from production and distribution interests to concentrate on its laboratory operations. Arrangements were completed recently by Pathe for the retirement, as well, of obligations of the Van Beuren Corporation which it holds.

Mr. Kolbe said that he would continue on the Pathe board, but would devote less time in the future to actual film work than heretofore. He is identified with the brokerage firm of Young and Kolbe. He resigned the presidency of Pathe several months ago after occupying that position for about three years and was succeeded by O. H. Briggs.

Samuel Tauber Sues Vocafilm and Hochreich

A $100,000 suit alleging fraud and deceit was filed Monday in the New York supreme court by Samuel Tauber against Vocafilm Corporation of America and its president, David R. Hochreich. The complaint charges that in December, 1935, Mr. Hochreich represented to Mr. Tauber that he was president of Vocafilm and that he was working on a plan for organization of a company to be known as the Exhibitors' Franchise Corporation, which was to take in several other film companies. Mr. Tauber charges that Mr. Hochreich further represented that he was to become president of this new corporation in addition to securing for Vocafilm a settlement of the $5,500,000 suit which is pending against American Telephone and Telegraph, Western Electric and Electrical Research Products, Inc. He further states that he had a three-year contract calling for $500 a week compensation and that he performed services up to last June 16, but received no compensation.

Companies' Officials Attend Universal Club Banquet

First public social function to be conducted by the "new Universal" was the annual Universal club dinner dance held Monday night at the Waldorf Astoria in New York at which virtually all of Universal's executive personnel were at hand, and many officials of other motion picture companies.

IN THE NEWSREELS

HEARST METROTONE NEWS—No. 212, Vol. 8.—Nation hails Jubillee of Miss Liberty....Mollison hops for new ocean record....Landon invades East in campaign finale....The Sweepstakes winners are in again....Metrotone Snapshots: 1—Outsider captures New England Futurity classic; 2—Leathernecks display expert drilling.

HEARST METROTONE NEWS—No. 213, Vol. 8.—Timely sidelights on Europe today....Seamen's strike paralyzes shipping....Snapshots: 1—How mines blow up; 2—Fordham honors Papal envoy....Great Minnesota upset at last....Election extra.

MOVIETONE NEWS—No. 14, Vol. 19.—World Events: 1—President Roosevelt at Statue of Liberty ceremonies; 2—Al Smith welcomes Governor Landon; 3—Train accident in New Jersey; 4—France unveils monument to Alsace war dead; 5—Hitler calls "class of 1914" to colors....Beauty hints for dogs....Mollison takes off on Atlantic hop....Sport flashes....Lew Lehr interviews sweepstakes winners.

MOVIETONE NEWS—No. 15, Vol. 19.—Election special....Fordham honors Cardinal Pacelli....Earthquake in Italy....Bureau of Mines inspects mine blasts....Britain launches first of 29 airliners....Battle fought at Oviedo, Spain. Mussolini's son-in-law calls on Hitler in his mountain retreat....Fordham-Pittsburgh tie, Northwestern beats Minnesota.

PARAMOUNT NEWS—No. 25—Britain gets stronger Navy; War games on....Paris says: "Paint your hair, girls"....New method makes flax American crop....Sir Oswald Mosley talks following riots....New dictatorship hailed in Austria....President Roosevelt honors "Miss Liberty"....Sweepstakes winners.

PARAMOUNT NEWS—No. 26—Fox hunters ride to hounds in Virginia....Shipping tied up as 37,000 workers strike....Rain-proof bike sensation in England....Belgians riot as the king holds review....Upsets mark exciting day on gridiron....Election special.

PATHE NEWS—No. 29, Vol. 8.—Statue of Liberty honored on 50th birthday....Mollison on fourth ocean hop....Napoleons of football....Sweepstakes winners tell how it feels to win....Reaping Reward wins New England Futurity.

PATHE NEWS—No. 30, Vol. 8.—Highlights of winning candidate's public career....Candid camera shots of next President in his office, at home, with family...."Armed Peace" — Mussolini....Fordham University honors Cardinal Pacelli....Dynamite digs ditch.

UNIVERSAL NEWSPAPER NEWSREEL—No. 506, Vol. 8.—Miss Liberty has birthday....300,000 back Austria's dictator....Plays Chopin with elbows....Midget puts punch in law....Cops stunt for Mussolini....Ten girls split sweeps win....Mollison starts ocean hop....Peaches knock off apples....Treasure hunting apparatus....Pilot takes family along.

UNIVERSAL NEWSPAPER NEWSREEL—No. 507, Vol. 8.—Strike paralyzes shipping....Italian quake kills scores....Blazing ship makes harbor....Science fights mine blasts....Fordham honors Papal aide....National Hunt Meet in England....Minnesota loses, Fordham-Pitt tie, Dartmouth wins....One killed in railroad wreck....Duce shows might of tanks....Girls take over community....Wins fastest pianist title.

Warner Stockholders To Meet December 14

Warner Brothers have set December 14 as the date for their annual stockholders' meeting in Wilmington, Del. Five directors will be elected at that time. Those whose terms expire are: Samuel Carlisle, Stanleigh P. Friedman, Charles S. Guggenheimer, Sam E. Morris and Morris Wolf. All are expected to be renamed for another three years.

Ivan Culbertson, Joseph Hazen and Mr. Carlisle have been empowered to act as a committee for the representation of proxies. The annual financial report for the fiscal year ending August 29 will be completed about November 15, according to a letter to stockholders and signed by Robert W. Perkins, secretary.

Breen New York Bound

Joseph I. Breen, Production Code Administrator in Hollywood, is on his way to New York by train to confer with eastern executives of the Motion Picture Producers and Distributors of America, Inc.

Wilcox Production Costs at 5 Million For 14 Pictures

Herbert Wilcox, executive producer of General Films Distributors of London, releasing agent of Universal Pictures in the British Isles, announced on his arrival in New York this week that he plans to make 14 features for his 1936-37 program at a total cost of $5,000,000. Mr. Wilcox is in New York to confer with Charles R. Rogers, executive producer of Universal, on interchanging talent and to arrange for the distribution of his pictures in this country.

Mr. Wilcox will also confer with R. H. Cochrane, president of Universal and with J. Cheever Cowdin, chairman of the board. He brought over with him from England prints of "The Three Maxims," in which Anna Neagle is starred, "London Melody," "The Navy Eternal," featuring H. B. Warner and Richard Cromwell, and "This Will Make You Whistle," starring Jack Buchanan. The pictures are part of his 1936-37 program.

Accompanying Mr. Wilcox was G. C. Woodham-Smith, counsel for General Film Distributors.

Herschel Stuart Is Consolidated Manager

Herschel Stuart has joined Consolidated Amusements, New York circuit operating a number of neighborhood houses, as general manager to relieve Laurence Bolognino, operating head, of duties in the field.

For eight years, Mr. Stuart was chief aid to Harold B. Franklin at Paramount, for four and a half years general manager of Fox Poli and in 1933 he joined RKO as general manager of circuits. He made a survey for Paramount in 1934 and in the same year became publicity, advertising and exploitation head for Columbia. Within the past year he has handled a few shows for Al Rosen, Hollywood producer.

NBC Holds Television Demonstration in East

National Broadcasting Company is to demonstrate television in New York this Friday. The test comes right on the heels of the inauguration of daily television broadcasts in London at the Alexandra Palace Television Service.

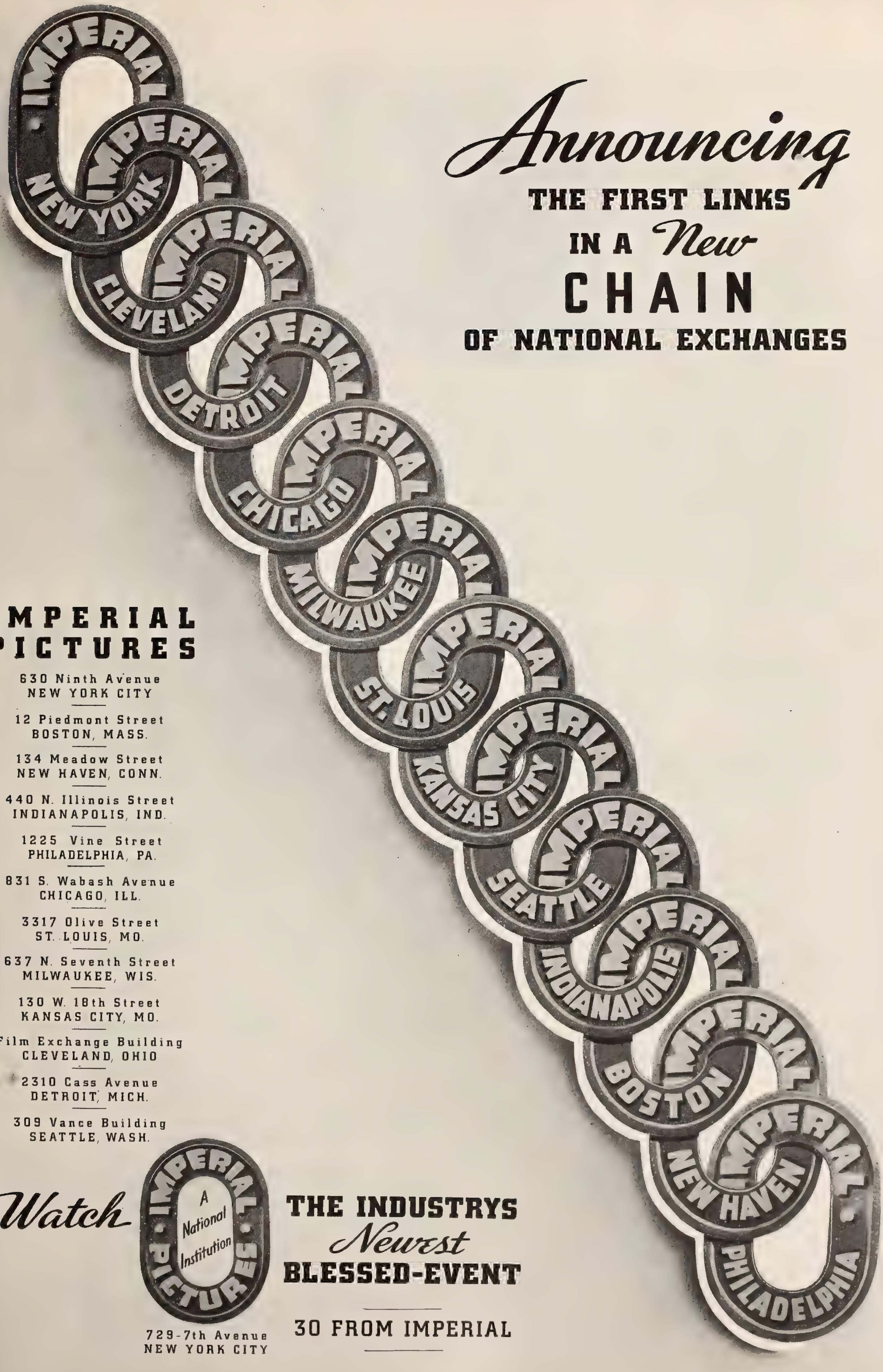
The NBC engineers for several months have been experimenting and "building" programs for television and they plan to reveal their technique in the Friday test, using the 10-kilowat transmitter atop the Empire State Building to flash the televised programs to Radio City receiving sets.

Rolsky Files Appeal In Conspiracy Action

Emanuel Rolsky and seven independent exhibitors have filed an appeal in Kansas City from the verdict in their conspiracy suit against Fox Midwest and major distributors. The case was decided in favor of the defendants on August 5 in the federal court there.

Announcing

THE FIRST LINKS IN A *New* CHAIN OF NATIONAL EXCHANGES



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THE INDUSTRYS *Newest* BLESSED-EVENT

30 FROM IMPERIAL

Argentine Group May Build Studio Near Montevideo

by PAUL BODO
in Montevideo

A production industry for Uruguay is envisioned as a result of a recent visit here of Jorge Mendez Delfino, owner of a large studio in Buenos Aires, and Amador Feliu, technical manager, to study local conditions with a view to building a studio and laboratory here.

Local authorities have gone more than half way to meet Delfino's proposal in the matter of franchises, since his would be the first production studio in the country. It is claimed that weather conditions here are superior to those in Argentina, resembling the climate of southern California, and production costs are expected to be lower than in other production centers.

▽

Teatro Albeniz, former legitimate house, has been transformed into a second run film house, operated independently. The lease on the house has been bought by the Glucksman circuit, which plans to replace the theatre with a modern house to be called Radio City, to seat 1,000, and using American equipment. The house is only a block away from the new Cine Metro.

▽

Juan V. Porta and Francisco Hermann, representatives for Republic, have opened a new office here. They are handicapped by the fact that all circuits virtually have completed their release schedules. The two also are agents for Screeno, and plan to introduce the box office stimulant into local houses.

▽

Unusual success accompanied the presentation of the French picture "Lucrecia Borgia" in Cine Ariel of the Glucksman circuit. Box office returns reached the top; in two daily performances the house was sold out. The result is due partly to the really artistic value of the picture, and principally to the fact that "Lucrecia Borgia" is quoted apt only for adults. The obligatory mention "pelicula no apta para menores"—not apt for minors—appearing only exceptionally on our programs, was exploited by Mr. Nebio Caporale Scelta, publicity manager of the Glucksman theatres.

▽

In the fourth week after the opening, the new Cine Metro is operating satisfactorily. After opening with "Melodias del Broadway 1936" (Broadway Melodies of 1936), "Anna Karenina," "Rose Marie," "Historia en dos Ciudades" (A Tale of Two Cities), followed. To be shown are: "Motin a Bordo" (Mutiny on the Bounty) and "Dos fusileros sin balas" (Bonnie Scotland).

As MGM pictures had been withheld from this market this year for the opening of their own house, stars of exceptional drawing power, not seen by our public for a year, are appearing for the first time on a Montevideo screen, backed by an unusual publicity campaign. MGM publicity covers daily papers, weeklies, broadcasting stations and even street cars. Cine Metro mails the weekly program regularly to thousands of addresses.

Twentieth Century-Fox presents its productions in the Cine Mogador, first run house of Delmaur Ltd. It is reported that Twentieth Century-Fox, under a recent arrangement between the two companies in New York, will release some pictures in Cine Metro, but according to M. Smith, manager of MGM of Uruguay, Inc., no definite decision in this matter has been made.

A job for the cameraman. Shooting a scene of "Port Arthur", Czechoslovakian production, starring Adolf Wohlbruck and Danielle Darrieux, and most ambitious screen undertaking at the mountain studios in Prague.

Greatest Czech Picture in Work

by HARRY KNOPF
in Prague

ATOP the Barrandov mountain, to which Prague clings, the studio center of Czechoslovakian film production was erected some years ago. Here have been produced many pictures which have found their way around the world, such as "Ecstasy," "Marysa," "Janosik," "Stefanik" and "Golem." And here, now in full activity, the producer trio, Emil Lustig, Pierre O' Connel and Nicholas Farkas, are working on the most ambitious picture ever attempted in this country, "Port Arthur." It is to be made in three versions, English, French and German, at a cost expected to reach $750,000.

Based on the wellknown book of Pierre Frondaie, "Port Arthur" is the story of the heroic defense of the last Russian Fort, Port Arthur, known from the Russo-Japanese war in 1904. The romantic element is the great love between a Russian officer and a Japanese girl, with the conflict theme of love versus patriotism.

Adolf Wohlbrück,, famous German actor, who plays the chief role, is to leave in a short time for Hollywood, where he is under contract to RKO. Danielle Darrieux is Youki, the Japanese girl. Nicholas Farkas, for years a cameraman, is directing, after such successes as "La Bataille" and "Variéte," with Annabella.

Two versions are in work, the French and German, while preparations are underway for reproducing the picture in England this month with a complete English cast. Otto Heller will again be behind the camera. Mr. Lustig's plan of production in England is aimed directly towards the American market.

In the scenario a close parallel has been drawn between the fate of the Fort and of Boris and Youki.

Interiors will have been taken in a few more days and the staff will leave for Bulgaria for the exterior shots. The Bulgarian government has assigned 16,000 soldiers for the climactic battle.

Rentals Abroad Seen Higher for Native Products

by J. K. RUTENBERG
in Berlin

Foreign productions are generally sold at smaller rental figures than are charged for domestic pictures in practically all European countries, it is indicated by a survey of distribution details in 17 countries adhering to the International Association of Cinema Proprietors.

The general trend throughout Continental Europe, the study indicates, is in favor of the selling of pictures on a percentage basis, the flat rental method being used for the most part only in the case of minor houses and theatres in outlying country districts.

Percentages range on the average from 20 to 50 per cent. A specific average is approximately 30 per cent. In France, Germany and Italy there is no differentiation between domestic and foreign product as far as rental figures are concerned. In Esthonia, Luxemburg and Yugoslavia there is virtually no domestic production, the theatres in general showing about half European films and half American product.

Switzerland has a minimum rental, stipulated by the renters' association, of 100 francs, no matter what the size of the house may be. In many cases percentage figures are computed on the basis of the theatre's total income before the deduction of the entertainment tax, which in many cases is quite severe. In Germany, Poland and Norway, however, the percentages are computed after the deduction of the tax.

In Finland on domestic product as high as 50 to 60 per cent goes to the distributor, owing to the Federal law which exempts domestic product from any form of taxation.

In France films are rented almost entirely on the basis of quality of product, which makes for a wide range of rental figures, dictated to a large extent by supply and demand. The range is from 25 to 50 per cent, with the average approximately 40 per cent.

In the small country of Luxemburg films are rented exclusively on a flat rental basis. German product, being the most popular, brings as high as 12,000 francs per house, with other films drawing only half as much.

Joins Philadelphia Paper

Arthur B. Waters, former drama critic on the defunct *Public Ledger,* has taken over the drama and film critic's position on the Philadelphia *Gazette-Democrat,* German newspaper.

Taylor with National Screen

Harry Taylor, district manager and Kansas City exchange manager for Columbia, leaves next week for the Pacific coast, where he will manage the entire Western slope area for National Screen Service.

Dissolve Eastman Branch

A certificate has been filed in Albany, N. Y., dissolving the corporate existence of Verichrome Films, Inc., Rochester, Eastman Kodak subsidiary.

RECORD BREAKER

EIGHTEEN months ago Eastman Super X Film was introduced as a special film for a special purpose. Today it stands as the world's leading all-purpose negative. Breaker of records, it is a notable contribution to a record-breaking era in the motion picture industry. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

Another "PASTEUR"

SAYS EMANUEL PUBLICATIONS

ACCLAIM!

"Well made, with the same selling angles as 'Pasteur,' this is worth attention. Players all turn in good performances."

—The Philadelphia Exhibitor

"Sincere, impressive and absorbing, this dramatic tale of the courageous battle waged by a few heroic souls against the dread yellow fever germ will interest all who appreciate serious films."

—Boxoffice

"The story is interesting and the acting for the most part is capable ... It is a tribute to the medical profession in their successful efforts to conquer the dread disease."

—M. P. Herald

AWAKENING THE SLEEPERS

By Wolfe-Smith

"'YELLOW JACK'—The dread scourge of mankind! . . . Fever-crazed men endangering one of the great engineering feats of modern times—the building of the Panama Canal . . . Gents, that brief synopsis hardly does justice to a BIG theme. You must remember 'Arrowsmith' and so do your patrons. Well, you have the same type of thing to work with here. It's IMPORTANT! . . . There's dough in 'The White Legion,' if you go after it with the proper shovel."

—Independent Exhibitors Film Bulletin

EDWARD L. ALPERSON presents

"WHITE LEGION"

WITH **IAN KEITH · TALA BIRELL**

FERDINAND GOTTSCHALK · SUZANNE KAAREN
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A **B. F. ZEIDMAN** production

Story and Direction by KARL BROWN · Musical Setting Conceived and Directed by HUGO RIESENFELD

A GRAND NATIONAL PICTURE

WHAT THE PICTURE DID FOR ME

Columbia

MINE WITH THE IRON DOOR, THE: Richard Arlen, Cecilia Parker—This picture pleased 90 per cent of patrons. A swell little program picture with an open atmosphere. Did fair; above average for Tuesday and Wednesday run. Running time, 66 minutes. Played September 29-30.—C. J.. Hubley, Jr., Cameo Theatre, Tallulah, La. Rural and small town patronage.

SECRET PATROL: Charles Starrett, Finis Barton —Very good. Our western fans think young Starrett is a comer. Business slightly above normal. Played October 10.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

THEY MET IN A TAXI: Chester Morris, Fay Wray—Just another program picture that was helped out by Stander as "Fingers." That was the high point of the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

First National

TRAILIN' WEST: Dick Foran, Paula Stone—Up to this one my patrons have not cared much for the Dick Foran Westerns. However, the star is improving with each picture and there were many compliments on "Trailin' West." The story is excellent and there is enough action to make it a splendid feature for a double bill. Just a few more as good as this and Foran will build up a following. Running time, 56 minutes. Played October 22-24.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

Grand National

IN HIS STEPS: Eric Linden, Cecilia Parker—Leaving all its mediocre achievements of the past behind and selecting "In His Steps," the most widely read book in the U. S. as the base for its first motion picture production released under a new banner, "Grand National," formerly First Division and subsidiaries, have announced its entrance into the category occupied by the foremost major producing companies. Preview audiences here have acclaimed "In His Steps" as one of the finest films exhibited in this territory during the fiscal year. Many women, as well as men, were in tears during the tender and more touching scenes while the timely injection of amusing comedy was met with hearty laughter. Cecilia Parker and Eric Linden are admirably matched as the young lovers and their individual histrionic renditions proclaim a bright future while the acting of the finest aggregation of supporting players cannot be overlooked for the splendid parts they played in making "In His Steps" a truly fine and most successful production. Exhibitors will particularly notice the startling change that has taken place in the directorial as well as the technical status of the first production under the new banner. Gone is the poor direction. Gone is the poor fog-like photography. Gone are the poorly illuminated settings, while in their places we find clear and clean-cut photography upon beautiful settings; clear, even, undistorted sound, all under capable and masterful direction of Karl Brown. Compliment should be forwarded to Grand National for its grand effort to produce bigger and better productions, and sincerely hope all future releases can compare or better their first and it will not be long when exhibitors shall heed the progress of Grand National. Grand National has made a "Grand" start. Business good. Running time, 80 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. General patronage.

Metro-Goldwyn-Mayer

BOHEMIAN GIRL, THE: Laurel and Hardy—A good Laurel and Hardy to above average business.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

DEVIL IS A SISSY, THE: Freddie Bartholomew, Jackie Cooper, Mickey Rooney—All three boys were great in their roles, as were all the others. It is a swell picture regardless of the title. Ian Hunter, Peggy Conklin and Jonathan Hale were all good, especially the latter as the judge. Intelligent portrayals of the roles and also the directing made the picture, as it does so many of them.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD

Rockefeller Center, New York

KELLY THE SECOND: Patsy Kelly, Pert Kelton —Good rowdy fun to average business. Running time, 7 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

MURDER MAN, THE: Spencer Tracy, Virginia Bruce—A swell show for a regular program. Very interesting and in every way entertaining. Good for Friday and Saturday. Running time, seven reels. Played October 23-24.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

PETTICOAT FEVER: Robert Montgomery, Myrna Loy—I would class this as a little above an average programmer. The stars both draw fairly well here. Played September 19-20.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

SMALL TOWN GIRL: Janet Gaynor, Robert Taylor—It seems that when the title contains the words "small town" or "farmer" business is good. This drew better than any picture for several weeks.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

SPEED: James Stewart, Wendy Barrie—A very interesting picture showing the testing of automobiles at the factory. The automobile races were very thrilling and interesting. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SPEED: Wendy Barrie, James Stewart—One of the best action pictures we have played in some time. It's worth playing and should do extra business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Paramount

ARIZONA RAIDERS, THE: Buster Crabbe, Marsha Hunt—This is the finest little western we have played for some time. Quite a bit of comedy in it and a slambang ending. Even the women enjoyed this one. Played September 16-17.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

EARLY TO BED: Charles Ruggles, Mary Boland—An average comedy programmer. No entertainment. Played September 12-13.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

GENERAL DIED AT DAWN, THE: Gary Cooper, Madeleine Carroll—Different and pleased all who came in. Running time, 98 minutes. Played October 19-20.—Wilbur V. Cole, Park Theatre, Dexter, Me. Small town patronage.

MOON'S OUR HOME, THE: Margaret Sullavan, Henry Fonda—Pretty good program picture that did poorly at the box office. Margaret Sullavan has never made money for us. Running time, 83 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

POPPY: W. C. Fields, Rochelle Hudson—Good program picture that kept the audience laughing all through the show. Running time, 73 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PRINCESS COMES ACROSS, THE: Carole Lombard, Fred MacMurray—For some unknown reason, we had light business, but this was no fault of the picture. We can recommend it without reservations. Played October 21-22.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

TIMOTHY'S QUEST: Dickie Moore, Eleanore Whitney, Virginia Weidler—A very good family picture. Running time, 73 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TRAIL OF THE LONESOME PINE, THE: Henry Fonda, Sylvia Sidney—Our first Technicolor that really clicked. Wanger was sure Santa Claus when he released this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

13 HOURS BY AIR: Fred MacMurray, Joan Bennett—This turned out to be a very fine show. Seemed to please nearly 100 per cent. Business above average. Running time, 78 minutes. Played September 9-10.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

Republic

HEARTS IN BONDAGE: James Dunn, Mae Clarke —As well produced as any of the majors' productions. Production of historical value to school children; of interest to all classes. Good action and dual romance.—C. J. Schultz, Orpheum Theatre, Tremonton, Utah. General patronage.

OH, SUSANNA: Gene Autry, Frances Grant—The best Autry to date. Business above average. Autry building all the time. We have established a good following for the Autry pictures.—C. J. Schultz, Orpheum Theatre, Tremonton, Utah. General patronage.

THREE MESQUITEERS: Ray Corrigan, Kay Hughes—By far the best audience appeal of any horse opera in years. Syd Saylor is in a class by himself as a comedian. Excellent audience reaction and excellent business.—C. J. Schultz, Orpheum Theatre, Tremonton, Utah. General patronage.

RKO Radio

BIG GAME, THE: June Travis, Philip Huston—Dandy football picture. Played midweek in special hookup with local football team to good business and audience reaction. Running time, 8 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

EX-MRS. BRADFORD, THE: William Powell, Jean Arthur—Terrible flop at the box office. Played September 26-27.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

FARMER IN THE DELL, THE: Fred Stone, Jean Parker—A pleasing picture for any rural community. —P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

IN PERSON: Ginger Rogers, George Brent—In spite of a rainy night, we did very well in the matter of attendance. Most of the audience enjoyed the feature, although some expected Ginger Rogers to do more singing and dancing. The picture really was good. Played October 17.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LAST OUTLAW, THE: Harry Carey, Hoot Gibson—This is my idea of what a good western should be. An interesting story, excellent cast, comedy relief and superb direction. With good crops in this section the farmers are coming back to picture shows and they are hungry for good westerns. If an exhibitor could promise his patrons splendid westerns like this one and "Powder Smoke Range," he could soon build back the oldtime Tom Mix crowds on the weekends. Running time, 70 minutes. Played October 1-3.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

LET'S SING AGAIN: Bobby Breen, Henry Armetta —Pretty good program picture. The singing by Bobby Breen was not clear enough to be appreciated by the audience. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MARY OF SCOTLAND: Katharine Hepburn, Fredric March—Seemed to satisfy everybody and pleased some. More for class audiences. Running time, 123 minutes. Played October 23.—Wilbur V. Cole, Park Theatre, Dexter, Me. Small town patronage.

MUMMY'S BOYS: Wheeler and Woolsey—Here's a dandy feature for a double bill. One of the best that Wheeler and Woolsey ever made. The laughs are well spaced and even the story is fairly good. If your audience likes this pair of comedians you may rest assured that this feature will give good satisfaction. Running time, 69 minutes. Played October 18-20.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

MURDER ON THE BRIDLE PATH: Helen Broderick, James Gleason—A rather mediocre murder mystery that did normal business. Should be double billed.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SWING TIME: Fred Astaire, Ginger Rogers—Astaire and Rogers still making shows that the public will go for and come to see. Pleased everybody. Running time, 103 minutes. Played October 21-22.—Wilbur V. Cole, Park Theatre, Dexter, Me. Small town patronage.

Twentieth Century-Fox

CAPTAIN JANUARY: Shirley Temple, Guy Kibbee, Slim Summerville—I think this is the best Temple we have played to date. As usual, business was very good. You can depend on Shirley for that.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

CHARLIE CHAN AT THE RACE TRACK: Warner Oland, Helen Wood—With ideal set-up and conditions the film gave us the lowest Chan gross of any of this series of pictures. Running time, 7 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

COUNTRY BEYOND, THE: Rochelle Hudson, Paul Kelly—Very good show of the North country. Buck the dog is wonderful and the cast does well also. Good scenery, plenty of snow. Good show for the hot summer days. It makes you feel cool when you can look at the snow in hot summer. Running time, seven reels. Played October 16-17.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

EVERYBODY'S OLD MAN: Irvin S. Cobb, Rochelle Hudson—A good program picture. However, it did nothing at the box office.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

EVERY SATURDAY NIGHT: June Lang, Thomas Beck—If the rest of the Jones Family series are as good as this I believe they will work up a certain following in small towns. Played on a double feature to above average business.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

FIRST BABY, THE: Shirley Deane, Johnny Downs—Excellent comedy for the whole family that pleased the majority. A number one program picture. Running time, 74 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

GENTLE JULIA: Jane Withers, Tom Brown—Little Jane Withers is just as good a drawing name to us as Shirley Temple and in every picture she has starred in she has turned out a swell performance. Our patrons go for her big. Running time, 63 minutes. Played October 2-3.—Emmett Lyons, Nordland Theatre, Cincinnati, Ohio. Suburban patronage.

GIRLS' DORMITORY: Herbert Marshall, Simone Simon—Publicity made it pull above average, but none of the three main leads can talk plain American and patrons go out somewhat disappointed. Running time, 7 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

HIGH TENSION: Brian Donlevy, Glenda Farrell—Only fair program picture. Running time, 63 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LITTLE MISS NOBODY: Jane Withers, Ralph Morgan, Betty Jane Hainey—Very good show. Should please them all. It brings the house to an uproar when Jane and Mary get into a fight with a crook that wants to rob Mary's home. Running time, nine reels. Played October 18.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

LITTLE MISS NOBODY: Jane Withers, Ralph Morgan—We had them standing out on the street waiting to see this one. House was filled to capacity (900 seats) one hour after box office opened. Running time, 72 minutes. Played October 17.—Emmett Lyons, Nordland Theatre, Cincinnati, Ohio. Suburban patronage.

PADDY O'DAY: Jane Withers, Pinky Tomlin—A good picture with an entirely satisfactory cast. However, our little friend, Jane Withers, tries singing and dancing in this. It is my opinion that there are better singers and dancers than Jane.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

POOR LITTLE RICH GIRL, THE: Shirley Temple—Shirley Temple is always good for extra business, although it was not quite as large for this attraction. Gave satisfaction. Played October 14-15.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

THREE MORE JOIN REPORTING CORPS

Three contributors joining the staff of exhibitors reporting to "What the Picture Did for Me" this week come from as many states.

C. J. Schultz, Orpheum Theatre, Tremonton, Utah.

James N. Saunders, Avalon Theatre, Easton, Maryland.

Returning to the fold after almost a year's absence is a veteran reporter to the Department:

William Daab, Lyric Theatre, Shenandoah, Pa.

Read the reports of these showmen in the columns of the Department.

PROFESSIONAL SOLDIER: Victor McLaglen, Freddie Bartholomew—This picture brought diversified comments, but pleased in general and did some extra business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RIDE, RANGER, RIDE: Gene Autry—Our first Autry and it's a real knockout, not because we have bought them, but because it's good. Plenty of action, riding, songs and music. We have played scores of worse pictures on Sundays. Running time, six reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

ROAD TO GLORY, THE: Fredric March, Warner Baxter, Lionel Barrymore, June Lang—A swell war picture, fine acting and good story. Did average business considering night football games. Running time, 110 minutes. Played October 22-23.—C. J. Hubley, Jr., Cameo Theatre, Tallulah, La. Rural and small town patronage.

STATE FAIR (RE-ISSUE): Will Rogers, Janet Gaynor—These reissues not what cracked up to be; although we did very good business, was still fifty per cent short of his last few. Good picture; my patrons enjoyed seeing it over. Played September 24-25.—C. J. Hubley, Jr., Cameo Theatre, Tallulah, La. Rural and small town patronage.

United Artists

AMATEUR GENTLEMAN, THE: Douglas Fairbanks, Jr., Elissa Landi—We double billed this with "Speed." The combination sold us out. Each picture had its followers. Recording poor.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LAST OF THE MOHICANS, THE: Randolph Scott, Binnie Barnes, Henry Wilcoxon, Heather Angel, Bruce Cabot—This was one of the few releases from United Artists during the current year that made me some money. The story is well told, the acting is good and the picture has a splendid box office draw. The first night was about average but word-of-mouth advertising brought the two following nights way above expectations. Many patrons remarked on how well the picture followed the book. Running time, 90 minutes. Played October 4-6.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

ONE RAINY AFTERNOON: Francis Lederer, Ida Lupino—A musical picture that gave us a surprise the first night and sorrow the second at the box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Universal

INVISIBLE RAY, THE: Karloff, Bela Lugosi—A show that keeps you guessing all the way through and it is so different that it seems a novelty to run a show of this kind. Very exciting and thrilling. Running time, nine reels. Played October 21.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—Excellent!! Photography and sound as good as we have ever run, and this, of course, serves to bring out the superb work of the cast. Tears, laughs, pathos, comedy; this one has an ample supply of each, and neatly woven in the thirteen reels is the central theme of the Lloyd C. Douglas masterpiece; i.e., that by helping others, unknown to the rest of the world, "power" is gained to accomplish one's greatest desires. It is a tribute to the picture when an audience such as ours sits in absolute silence throughout the dramatic situations and winds up with copious tears. This will rank with Universal's best of all times. Running time, 112 minutes. Played October 24th.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

Warner Bros.

GREEN PASTURES, THE: Rex Ingram—Negroes upheld business, otherwise would have flopped completely. My patrons didn't care much for it; what few saw it found it to be so much different than expected. Bucked Parish Fair as opposition. Played October 6-7.—C. J. Hubley, Jr., Cameo Theatre, Tallulah, La. Rural and small town patronage.

GREEN PASTURES, THE: Rex Ingram—This picture pleased the ones that came in. It did not draw as was expected. Running time, 93 minutes. Played September 29-October 1.—Emmett Lyons, Nordland Theatre, Cincinnati, Ohio. Suburban patronage.

TRAILIN' WEST: Dick Foran, Paula Stone—Don't pass this one up; it's a small town natural. Play it three nights, and watch it build up. It's the best western we've played in some time. When you hear Foran sing, you'll become a Foran fan at once. He should go places. Play this by all means. You'll never regret it, and you'll make new customers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TREACHERY RIDES THE RANGE: Dick Foran, Paula Stone, Monte Blue—Not as good as "Trailin' West." Foran's voice makes him popular with our western fans.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Short Features

Columbia

PAIN IN THE PULLMAN, A: Broadway Comedies—An excellent slapstick Stooge comedy. Just as crazy as ever but they like it.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

Educational

DAME SHY: Buster West, Tom Patricola—Pretty good comedy. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FARMER AL FALFA AND THE RUNT: Paul Terry-Toons—Don't let this one go by. Running time, six minutes.—Emmett Lyons, Nordland Theatre, Cincinnati, Ohio. Suburban patronage.

HILLBILLY LOVE: Song and Comedy Hit—Pretty good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HURRAY FOR RHYTHM: Song and Comedy Hits—A good single reel musical novelty.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

KIKO FOILS THE FOX: Paul Terry-Toons—Just an ordinary black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

19TH HOLE CLUB, THE: Paul Terry-Toons—An average cartoon.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

RAIL BIRDS: Tom Howard, George Shelton—This is about the best comedy that these two have turned out in many months. Is sure to draw laughs from every patron. Running time, 18 minutes.—Emmett Lyons, Nordland Theatre, Cincinnati, Ohio. Suburban patronage.

SLEEPLESS HOLLOW: Harry Gribbon—A good comedy with plenty of laughs and excitement all the way through. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WHITE HOPE, THE: Joe Cook—Very funny all the way through. Joe does well in his role and the laughs come easy just as soon as he hits the screen. O. K. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Metro-Goldwyn-Mayer

ALIAS ST. NICH: Harman-Ising—One of the cleverest Happy Harmonies we have played to date. Running time, one reel.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

BORED OF EDUCATION: Our Gang—Good. Got enough extra kids to pay its rental. Running time, 1 reel.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

FOOL PROOF: Crime Doesn't Pay Series—Our people like all these crime reels of Metro and this is no exception.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LUCKY CORNER, THE: Our Gang—Another outstanding "Our Gang" comedy. These are our most popular two-reel comedies.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

MODERN TOKYO: FitzPatrick Travel Talks—A fairly entertaining travel reel. Running time, one reel.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

NEIGHBORHOOD HOUSE: Charley Chase—A good Chase comedy depicting Bank Nite troubles. Running time, two reels.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

PERFECT TRIBUTE, THE: Chic Sale Special—This short caused more favorable comments and made a little extra business for us. However, some people read a political significance in it. Running time, two reels.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

PERFECT TRIBUTE, THE: Charles (Chic) Sale—A wonderful reel of its kind. The rental charge was too high. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PUP'S PICNIC: Harman-Ising—An excellent colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RACING CANINES: M-G-M Sports Parade—A swell turnout by Metro with Peter Smith as commentator. Good shots of dogs in slow motion. Will please all. Running time, 10 minutes.—Emmett Lyons, Nordland Theatre, Cincinnati, Ohio.

SLIGHTLY STATIC: Todd-Kelly—Oh boy, what a good comedy. Patsy Kelly sure puts it over with a bang. Plenty of laughs. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

STARLIT DAYS AT LIDO: Musical Revues—A very good musical and dancing reel showing screen and radio stars. Color good. Running time, two reels.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

Paramount

I-SKI LOVE-SKI YOU-SKI: Popeye the Sailor—Another Popeye that made the kids noisy. They roar when Popeye shows.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

KING OF THE MARDI GRAS: Popeye The Sailor—One of the best Popeyes we have played so far. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

POPULAR SCIENCE, NO. 1: A very good reel in colors. Reels like this take the place of a news which we do not use.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

SPINACH OVERTURE, THE: Popeye the Sailor—Not near as good as many of his other ones. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

YOU'RE NOT BUILT THAT WAY: Betty Boop Cartoons—An average Betty Boop.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

CORAL ISLE OF THE ATLANTIC: World on Parade Series—Very interesting. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

DUMBBELL LETTERS, NO. 6: Why the exhibitor buys these reels I cannot understand.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

IN LOVE AT 40: Edgar Kennedy Comedies—Edgar Kennedy comedy that didn't bring as many laughs as some.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

IT'S A GREEK LIFE: Rainbow Parade Cartoons—Just a fair colored cartoon. Will get by.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MARCH OF TIME, NO. 2 (1936 Issue)—Very timely subject but not worth more than any other two-reeler. We will be glad when the contract runs out. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MOLLY MOO COW AND RIP VAN WINKLE: Rainbow Parade Cartoons—These Technicolor series are becoming more popular.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TROLLEY AHOY: Rainbow Parade Cartoons—Very good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Twentieth Century-Fox

ADVENTURES OF THE NEWSREEL CAMERAMAN SERIES: These single reels always take.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Ont. General patronage.

NIGHT LIFE IN EUROPE: Adventures of the Newsreel Camera—An "Adventures of the Newsreel Cameraman" reel showing glimpses of entertainers in Europe. Some good music and dancing. Running time, noe reel.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

WEST INDIES CRUISE: Magic Carpet Series—Fair travel reel. Very good musical score. Running time, one reel.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

United Artists

COOKIE CARNIVAL, THE: Silly Symphonies—Pretty good. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TWO GUN MICKEY: Mickey Mouse—The Mickey and Silly seem to go over well second-run. Would advise everyone to pick them up.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

MONKEY WRETCHERS: Oswald Cartoons—Best Oswald cartoon we have had yet from Oswald. Keep up the good work, Osie. Running time, one reel.—Rudolf Ruba, Royal Theatre, Kimball, S. D. Small town patronage.

PLAYING FOR FUN: Mentone Musical Comedies—Excellent vaudeville reels.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

DAY'S JOURNEY, A: Our Own United States Series—A very interesting single on Benton Harbor.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

FOR THE LOVE OF PETE: Big V Comedies—Warners' comedies are not as good as the two-reel musicals.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

I'M MUCH OBLIGED: Vera Van, George Debbs—A real smart musical, with diversified fast-moving entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LITTLE JACK LITTLE AND ORCHESTRA: Melody Masters—A very fine single that pleased everyone.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RHYTHMITIS: Hal LeRoy, Toby Wing—This boy did some very fast dancing that appealed to both young and old.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RUSH HOUR RHAPSODY: Broadway Brevities—A weak sister. Thought it might be a Major Bowes Amateur Hour until we saw the end. Will get by in your weak spots.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SLIDE, NELLIE SLIDE: Big V. Comedies—A two-reel Big V. Comedy of a beautiful girl soft-ball game that seemed to take.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SLUM FUN: Johnny Berkes, Charles O'Donnell—A real slapstick comedy on building repairs that brought the house down.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Miscellaneous

NEWSREEL: The intense interest in the political campaign, and there is a lot of footage being used up, is making for rowdy houses. They clap and boo and boy, I will be glad when the damn thing is settled one way or the other. Then maybe we will get some news in them again.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Reri in Hollywood for Films

Reri, Polynesian, last seen in this country in Paramount's "Tabu," arrives in Hollywood November 1st, from her native Tahiti, to appear in a South Seas film. Reri has spent the last four years touring in theatricals and appearing in motion pictures in France, Italy, Spain, Holland, Poland and Belgium.

Patrician Pictures Dissolves

Dissolution papers for Patricia Pictures have been filed with the secretary of state of Sacramento by Emil Jensen, vice-president, and Frederick H. Stokes, secretary of the company.

American Theatres Buy Theatre Site

Walter Reade, who recently organized American Community Theatres, has purchased the first plot of ground in the proposed plan to build 100 new theatres in small communities. The site is at Toms River, N. J.

Thomas W. Lamb, associated in the new enterprise, is now preparing specifications for the theatre, which is expected to seat around 600. Construction will be started shortly after the first of the year.

Burroughs-Tarzan has signed Donald Novis to an exclusive contract for four pictures annually for two years. The first will be "Just Another Night."

FOR... HOT-FROM-THE-SPOT

NEWS REELS

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OSTRERS' "B" SHARES TO MAXWELL FOR 3 MILLION

Believes Delay May Be Expected in the "A" Stock Sale Due to 20th Century-Fox Claim

by BRUCE ALLAN
in London

John Maxwell of Associated British Pictures is paying the Ostrer brothers £618,125 (approximately $3,000,000) for their 250,000 "B" or non-voting shares in the Metropolis and Bradford Trust, which controls Gaumont-British.

Transfer of the "B" shares formally will complete the "first stage" in the operation whereby Mr. Maxwell for his company plans to obtain control of Gaumont-British.

The "second stage" will be the acquisition of the 5,100 "A" or voting shares in Metropolis held by the Ostrers, against 4,900 shares in the hands of Twentieth Century-Fox. Its completion is unlikely for some time, due principally to the fact that Twentieth Century-Fox is claiming that the Ostrers may not sell their "A" shares without making it a condition that at least half of the "A" shares held by Twentieth Century-Fox are also bought.

Formal announcement of the terms on which the "B" shares were being transferred came from G. H. Gaunt, secretary of Associated British Pictures, who said that the Ostrers were receiving £350,000 in cash and 300,000 fully paid 5s ordinary shares of ABP. The market value of these shares is 17s 10½d each, giving the value of £268,125 to the 300,000 shares transferred to the Ostrers.

"Bonus" Rate Plan Voided

Embodied in Mr. Gaunt's statement was an intimation that the 300,000 shares were part of the 1,800,000 unissued ABP shares which, it was announced at the annual meeting, were to be offered to existing shareholders at "bonus" rates (less than current market value). This promise to shareholders, said Mr. Gaunt, could not now be carried out as it was intended to use the balance of the unissued shares "in completing this and possibly further acquisitions in the same direction."

The deduction was made in trade quarters that it was planned to pay at least part of the purchase price of the Ostrer "A" Metropolis shares also in ABP ordinaries, and that there might further be a desire to use some of these shares in purchase of the Twentieth Century-Fox shares, if a deal were finally concluded with the American company. It was noted that the 1,500,000 shares remaining, with a nominal value of £375,000, had a market value of approximately £1,340,000, if the ruling price on the Stock Exchange was maintained in face of the increased issue.

No official information was available with regard to the price to be paid by Mr. Maxwell for the Ostrer "A" shares, or to the offer which he had made to Twentieth Century-Fox for its holding. It was a general rumor that the former figure was £800,000 and that to Twentieth Century-Fox an offer of £1,500,000 had been made for their "B" shares.

Emphasizing the fact that all arrangements for the transfer of control in Metropolis (and therefore in G-B) to Mr. Maxwell were, formally at least, tentative, was a statement from Mr. Mark Ostrer once again repeating that press stories about the deal gave a misleading impression and that the control of Metropolis and of G-B remained exactly as before.

In Maxwell quarters the attitude remains that the completion of the "second stage" of the ABP-Ostrer deal cannot be stopped by Twentieth Century-Fox. Although the American company controls 2,186,250 G-B shares against 728,750 controlled by the Ostrers, through the respective holdings of the parties in Metropolis, it is claimed that they will be unable to prevent the Ostrers from transferring the control to Mr. Maxwell.

A Puzzling Situation

A somewhat puzzling trade situation has been created. The repeated affirmations of the Ostrer brothers that control has not passed read somewhat strangely in combination with various pronouncements attributed to Mr. Maxwell which, if they do not assume that the control has passed in all but the legal sense, at least seem to indicate that its passing to him is inevitable.

On the one hand he has said that he joined the G-B board because "we have now a substantial interest in its shares" but that the no-dividend policy had been settled long before and that "we are not at present in control, either voting or administrative."

On the other hand, he speaks very much as an executive in power in saying in regard to the G-B American organization:

"My own view is that its services should be at the disposal of any British producer who has a picture which the American executives of the company consider suitable for distribution in the States," and that

"I have already instructed our agent in New York to make available to the G-B distributing organization there all our pictures in that country."

Dispelling fears that may have arisen as a consequence of the original Fox-Metro-G-B plan is his further statement that "I would regard it as a calamity should it be necessary to disband" the American G-B organization.

Gaumont Meeting Postponed

Shareholders, at the Gaumont British annual meeting, succeeded in passage of a resolution that the meeting be adjourned two weeks, or until the directors can present a complete consolidated balance sheet for the company and its subsidiaries. This action followed a stormy meeting. An earlier amendment to appoint a committee of investigation lost by a show of hands.

"Unless we are prepared to put a part of the cost of production of world films into a development account we cannot guarantee even this year to receive back the whole of our cost," Mr. Ostrer said, while if production for the world market is discontinued the shareholders must face the alternatives of a program of inexpensive films for the home market or complete abandonment of production. "Either would make dividends certain," he said, "but we would do nothing to help the foreign prestige of British films or to make the British film industry an international business." This was the explanation for the allocation of £200,000 to a special reserve.

Dixey Directors Nominated

Twenty nominations have been made by provincial theatre men for the four directorate posts reserved for exhibitors on the board of Capt. A. C. N. Dixey's Independent Exhibitors' Distributing Company. Further exhibitor meetings in aid of the plan, organized independently of the Dixey offices, were to be held in Newcastle, Nottingham, Cardiff and Bristol.

20TH CENTURY-FOX TO OPPOSE OSTRER SALE

Twentieth Century-Fox will withhold approval of the proposed sale by the Ostrers to John Maxwell and associates of their 5,100 shares in Metropolis & Bradford Trust, holding company for Gaumont-British, according to President S. R. Kent, returning to New York after five weeks in England. Under terms of the trust agreement made when his company acquired 4,900 A shares of M. & B., Twentieth Century-Fox has veto right over any sales transactions conveying voting power.

SHORT PRODUCT PLAYING BROADWAY

Week of October 31

CAPITOL	
Olympic Ski Champion	MGM
To Spring	MGM
CRITERION	
Don't Look Now	Vitaphone
Camp Meetin'	RKO Radio
We Drivers	Jim Handy Productions
MUSIC HALL	
Alpine Climbers	United Artists
PARAMOUNT	
Lovers' Paradise	Paramount
Rah, Rah, Football	Paramount
RIALTO	
How To Vote	MGM
Air Hoppers	MGM
RIVOLI	
Alpine Climbers	United Artists
Philippine Fantasy	Twentieth Century-Fox
ROXY	
Vocalizing	RKO Radio
Brotherly Love	Paramount
Sport Headliners of 1936	Educational
STRAND	
Porky's Poultry Plant	Vitaphone

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ROCKEFELLER CENTER NEW YORK

Tribute Paid Richardson For Projection Service

COSMO-SILEO PHOTO

A LUNCHEON given by Martin Quigley and Quigley Publications on Thursday at the Hotel Pennsylvania, New York, concluded the round of events in "Richardson Week," a series of tributes to F. H. Richardson, technical editor of *Motion Picture Herald,* by theatre projectionists, equipment manufacturers and his colleagues in the motion picture trade press.

At the speakers' table at the luncheon, at which Terry Ramsaye was toastmaster, were John Chalmers, publisher of Moving Picture World before its amalgamation with the *Herald;* Dr. Alfred N. Goldsmith, technological engineer and former president of the Society of Motion Picture Engineers; Walter E. Green, president of National Theatre Supply Company; W. W. Byrne, president of the American Projection Society; P. A. McGuire of International Projector Corporation; Colvin Brown, vice-president and general manager of Quigley Publications; Mr. Quigley, and the guest of honor.

The events, in recognition of the 30 years of service to the industry completed on Mr. Richardson's seventieth birthday, October 25th, began with a testimonial banquet Saturday night. On Tuesday a luncheon was given by National Theatre Supply Company and International Projector Corporation. At the Wednesday luncheon the hosts were the members of the Pioneer Projectionists Association.

Fairbanks and Goldwyn Joining for One Picture

The partnership arrangement announced last week in Hollywood between Douglas Fairbanks and Samuel Goldwyn will only be for one production, "Marco Polo," Mr. Fairbanks said in New York this week. He has no definite plans at this time for additional production activity beyond that one picture.

Questioned as to the possible effect on "Marco Polo" of an adverse court decision for Mr. Goldwyn in the latter's litigation with Paramount over Gary Cooper, who will star in the film, Mr. Fairbanks said, "That is not my worry. Cooper's contract is supposed to be with Goldwyn. I haven't given the matter any thought."

"Marco Polo" is budgeted now at $1,500,000. A director has not yet been chosen but Mr. Fairbanks will supervise the picture, for which he prepared the story from Captain A. Pogson's novel. Robert E. Sherwood is doing the screen play.

Mr. Fairbanks sails for Europe this week on the Queen Mary and will return to Hollywood after the first of the year.

American Seating Not With Reade in Circuit

H. M. Taliaferro, president of the American Seating Company, writes from Grand Rapids, Mich., to deny articles which appeared last month in motion picture trade publications inferring that this company is about to become interested in the operation of a circuit of theatres. "Such is not the case," he declared. "We have never been, are not now, and do not expect to be interested directly or indirectly in the operation of theatres. Our sole interest in connection with the theatre field, is to properly manufacture, sell and service our product"—theatre seats.

The appearance of executives of American Seating at a luncheon given by Walter Reade to the press to announce the formation of a new community theatre circuit, together with informal remarks made thereat, was construed at the time as an indication that American Seating might be interested with Mr. Reade in the venture.

New Artists Bureau Formed in New York

Central Artists Bureau has been formed in New York by Irvin R. Gwirtz, Sam G. Harris and Harry D. Goldberg, with offices at 1619 Broadway, to handle players, models for commercial photography or fashion shows, night club floor shows, radio programs and personal management of artists.

Mills Publicity Reorganized

The advertising and publicity department of Mills Artists, Inc., has been reorganized under the direction of Ned E. Williams. The new staff includes Helen Oakley, special features and trade press; Irving Hyland, metropolitan press and advertising, and Lupin Fien, out-of-town press and exploitation.

Invincible Schedules Nine

Maury M. Cohen, producer of Invincible Pictures, plans nine features for 1936-37. "Ellis Island," the first, is now in production with Donald Cook, Peggy Shannon and Jack LaRue heading the cast.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

TAKERS AND RIDERS, GIVERS AND PUSHERS

One of the more active and enthusiastic members some time back in referring to readers who secure workable ideas from these pages but report little in return, called them "takers" but not "givers." And now Pat Patterson, publicist of the State and Roxy Theatres, Marshall, Minn., offers the terms "riders" and "pushers" and has this to say about it:

" . . . The Round Table has added many years to my experience in showbusiness by compiling the experiences of veterans for my use. I cannot in any way express the regard I hold for the Round Table. It is beyond mere words. Please let me thank you for corralling all this information which I find absolutely invaluable. . . . Yes, my face is a bright scarlet when I am forced to admit that I have been a very enthusiastic 'rider' on your department without doing anything to 'push.' I shall try to do better in the future."

For the umpteenth time may we be allowed to say the success of this organization is due to the obligation that members voluntarily take upon themselves to report not too infrequently what they are doing to put over their attractions. And if it isn't too early for New Year resolutions the erring brothers might do far worse than resolve to do their share, as Pat so well puts it, by less "riding" and more "pushing."

▽ ▽ ▽

MORE FERTILE FIELDS?

At lunch with a prominent out-of-town department store owner the talk turned to pictures and the executive spoke highly of a manager in his city known over the territory and farther for the successful operation of a children's theatre club with which activity the storeman cooperates to stimulate the sale of merchandise for juveniles.

In fact the showman made so firm an impression by his expertness in winning the confidence of the youngsters that the executive admitted he has offered the manager an important job in the children's department. The opportunities for advancement are many, the future promises real security. Whether the theatreman takes the job or not is besides the point but the offer again brings up the possibilities of success in the field of merchandising for seasoned but dissatisfied theatremen who do not see anything ahead of them in the way of advancement.

Much of the present day technique of merchandising promotion stems directly from the methods inaugurated by theatremen who spread the gospel by their successful tieins with merchandisers. The business of retailing until a comparatively few years ago was conducted along colorless conservative lines and a lot of today's general razzle-dazzle in store advertising and promotion was taught to shrewd retailers by exploitation-conscious showmen. It is not surprising therefore that the man who by instinct and training knows how to focus boxoffice attention upon his wares is regarded as sound timber for executive training in other lines dealing with the same masses and classes.

The beckoning finger of opportunity may be of little concern to showmen who are making actual progress and who look forward with reasonable assurance of getting somewheres. But, convinced they are making no headway, those who have the equipment and, more important, the opportunity are not to be scorned for looking upon offers to sell their savvy in more fertile fields.

▽ ▽ ▽

WELL WORTH CHEWING UPON

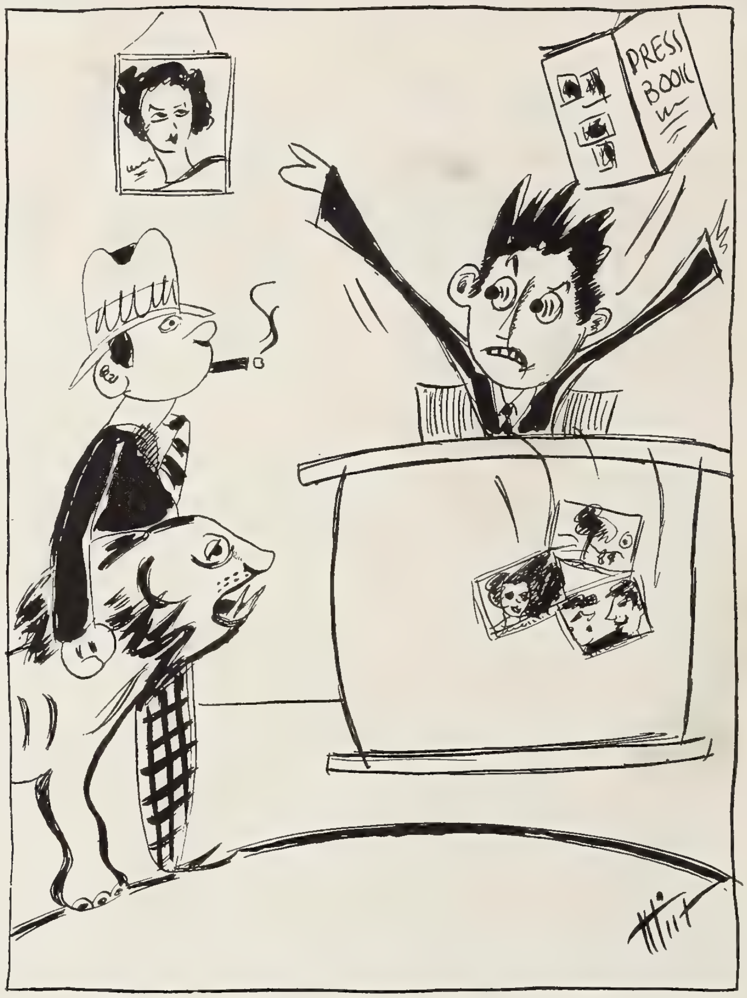
The drives for business usually inaugurated in the early Fall with Greater New Season and similar campaigns speed merrily on their way up to around Thanksgiving which signals the completion one might say of the first lap in the theatre year's Boxoffice Futurity. At that point the manager takes a hitch in his galluses, gets his second wind and sets out on the second lap at a fast pace to get his slice of the holiday money that folks are saving for Christmas.

Shopping money already earmarked by anticipatory merchants for this year's Yuletide season is expected to reach an even higher amount than the most optimistic of totals. Which of course means business for the theatre as well—but not without fighting for a fair share. The fact that folks have more to spend for gifts this Christmas can also mean they will be inclined to spend more time in shopping and less in theatres.

An old-timer once said that the more Yuletide money there was in circulation the harder and more intelligently a manager had to work to keep up his pre-holiday grosses. The statement may not necessarily be a truism but it certainly contains plenty of food for thought.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS

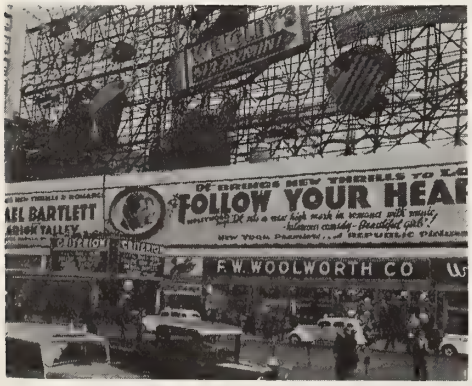


This cartoon was created by Club Cartoonist Milt Rosenfeld.

Press Agent: This is Leo the Lion; we're making a good will tour.

Universal News Cameraman Covers "Heart" Opening

The many top-line celebrities on hand at the New York Criterion for the opening of Republic's "Follow Your Heart," singer Marion Talley's first picture, were pictured by Universal newsmen as they entered the house, the stunt crowding the Broadway block in gala premiere fashion. Also of interest was banner covering front of entire building. Size was 200 feet by 22 wide spotted with giant oil paintings. Shadowboxes with color enlargements featured the front display at the theatre.



200-Foot Banner at the New York Criterion

Windows in smart spots were also arranged by publicist Arthur Jeffrey for tieins on the music in the picture. Counter displays were featured by department stores. On Marion Talley's radio program, mention was made of the picture and hit tunes played by top orchestras.

"Have You Contributed Lately?"

Flowered Float Sells "Swing Time" for Mensing

A neat tieup was engineered for "Swing Time" by Charlie Mensing, Empress Theatre, Owensboro, Ky., with local florist who got up a beautifully flowered float which toured the streets for several days. Float was arranged with a swing completely covered with flowers in which a boy in top hat and tails was swinging a pretty girl a la Rogers. Three-piece colored band almost entirely hid by flowers furnished the music and truck was well bannered.

Small swings were erected in each school yard and in two of the public parks, all carrying signs plugging the picture. And another highlight of Charlie's campaign was a gas-filled balloon anchored to the top of the theatre and properly spotlighted, from which was hanging a swing in which a dummy dressed like Rogers attracted considerable attention. While the balloon itself was safely anchored, the swing flew back and forth, in the balmy Southern breezes.

Steel Mills Tied To Date on 'Brute'

When "The Magnificent Brute" was booked for early showing in Pittsburgh, Managing Director George D. Tyson, Alvin Theatre cashed in on the made-to-order setting for the picture's "steel" angle with a nifty tieup with the steel mills and metal fabricating plants. Tyson prepared two different cards—one, calling the workers' attention to "The Magnificent Brute" as their picture, and the other cautioning against accidents so that they wouldn't have to miss the picture. These cards were tacked up on all the bulletin boards in the plants.

Also outstanding in the campaign was the local working of the national Premier-Pabst beer tieup. Pittsburgh agency tacked up five hundred posters with theatre and date imprints, on store windows, and devoted entire windows in three strategic spots.

Local distributor of *Liberty Magazine* bannered his eleven trucks, using copy tying up magazine with the story "Big," from which "The Magnificent Brute" was adapted. Sylvan Leff of the Universal Home Exploitation Department assisted.

"Have You Contributed Lately?"

National Air Tour Arranged To Plug "Gold Diggers of '37"

Starting on Nov. 15th, and set to cover 24 cities, a transcontinental air trip has been arranged by Warner Bros with American Airlines wherein studio featured players and selected girls from the chorus of the picture will visit cities in all parts of the country in advance of "Gold Diggers."

Trip will be inaugurated at El Paso and stops are set for Fort Worth, Dallas, Memphis, St. Louis, Chicago, Detroit, Cleveland, Pittsburgh, Washington, Philadelphia, New York, Albany, Syracuse, Rochester, Buffalo, Columbus, Cincinnati, Louisville, Kansas City, Denver, Salt Lake, San Francisco and back to Los Angeles.

ONLY A FEW WEEKS TO THANKSGIVING

Now that the members have just about got their football tieups to clicking, it's time to give a thought or two to Thanksgiving Day and the usual stunts that go with the Turkey. Most important at least as a prestige builder is the canned goods matinee, admission being foodstuffs to be turned over to local charities. Newspapers, civic organizations and leading citizens are always willing to get in line.

Show is usually set for Saturday ahead with publicity started well in advance. Contributions are piled up in front of the theatre for the traditional newspaper photo and, of course, theatremen will be sure to see that the divvy is made so that the various denominations are represented.

CHARNINSKY AND LIMERICK HONORED IN FIRST DOUBLE AWARD CEREMONY

Governor Allred of Texas Lauds Winners of September Quigley Plaques in Ceremony at State Capitol; Legislators Attend

by A-MIKE VOGEL

Celebrating the first time in the history of the Quigley Awards that both the Silver and Bronze Plaques were won in one month by theatremen in the same state, Governor James Allred of Texas, at the State Capitol in Austin, recently presented the Silver to Louie Charninsky and the Bronze to George Limerick. The honors were conferred in the executive offices of the state's chief executive officer in the presence of members of both houses of the Texas legislature and officials of the Interstate and Griffith's circuits, represented by the winners.

Charninsky journeyed to the Capital from Dallas, where at the Capitol Theatre he created his winning campaign on Warner Bros. "Bengal Tiger." Limerick came on from Cleburne and his entry was on Paramount's "Texas Rangers" at the Yale Theatre.

In presenting the Awards, Governor Allred said:

"It is a pleasure for me to make these awards in behalf of the Quigley Publications to Mr. Louie Charninsky and Mr. George Limerick. I feel their achievement reflects credit upon the State of Texas in our Centennial year. I am happy to present to you, Mr. Charninsky, the Quigley Silver Plaque Award for your fine exploitation campaign on the picture, 'Bengal Tiger' and to you, Mr. Limerick, I present the Quigley Bronze Plaque Award for your campaign of advertising on our own Texas film, 'The Texas Ranger.'

"When it is considered that you gentlemen have won these awards in competition with a field of several thousands of entries from all over the world it is easy to see that you are deserving of every congratulation, for it brings not only recognition to you but to Texas."

The September Awards are the first plaques to be taken down by either of the winners, although they have been active in the Competitions. The September voting also brings Texas into the plaque column for the first time and the signal honors accorded the Lone Star theatremen are expected to stimulate wider Quigley activity in that sector.

As previously stated, showmen voted the Silver and Bronze monthly awards in 1936 are eligible for the Grand Awards, which are to be again presented in Hollywood. Entrants selected by the judges for the top honors are to be transported to the Coast via United Air Lines as guests of MOTION PICTURE HERALD. In addition to the presentation ceremonies to be attended by leading Hollywood figures, the winners will be given a week's entertannment in the studios and in other California high spots of interest.

The Texas showmen who won the September Quigley Award Plaques receive their honors from Governor Allred in the State Capitol at Austin. Pictured above from left to right are Louis Novy, Interstate City Manager for Austin, Louis Charninsky, the Governor, George Limerick and "Brownie" Akers, Griffith Circuit Division Manager.

Jack Heinz Places First In New York RKO Contest

Top prize in the RKO Theatre metropolitan area Packard Swingtime contest for the best campaign on the picture was awarded to Manager Jack Heinz of the RKO Alden Theatre, Jamaica. The prize, a new Packard Six, was voted the winner from among the 28 entries submitted.

Five other campaigns were recommended for Honorable Mention and were awarded checks of $50 each by Ned E. Depinet, RKO Distributing Corp. head and by Major Leslie Thompson, RKO Theatre executive. Checks went to S. Wexo, Dyker Theatre, Brooklyn; Saul Schwartz, Albee Theatre, Brooklyn; Bob Ungerfeld, Proctor's Newark; Joseph Di Lorenzo, Proctor's New Rochelle, and Charles M. Oelreich, Proctor's Mount Vernon. Each of the three metropolitan divisions headed by Charles McDonald, H. R. Emdee and Louis Goldberg were represented among the winning entries, with the entire New York campaign under the supervision of John Dowd, RKO Theatres.

Judges were S. Barret McCormick, A-Mike Vogel, Fred Weil and Frank Denton.

The New York contest is separate from the national event, which closes on Nov. 10th, and in which three Packards are to be given for the best campaigns.

Double Opening Used For "Girls' Dormitory"

An effective exploitation campaign for "Girls' Dormitory" was put on by Spyros Cardas, Loew's State, and Dave Fred, Chinese Theatre, Los Angeles, with special announcements made during fall fashion show held at leading department store. Accompanying photo shows attractive window display in store.

Newspaper publicity was planted in eighteen community papers, special announcement made over station KHJ for five broadcasts.

Los Angeles "Dormitory" Window Display

Insurance Company Aids Lamm on "Bride Walks Out"

Local insurance company tied in with Louis Lamm, Warner's Palace, Lorain, Ohio, for "The Bride Walks Out" furnishing him with 3,000 pamphlets on the insuring of wedding presents, front cover showing picture of bride, imprinted with copy on picture, playdates, etc.

Special attractive window display was secured from local florist (see photo), various merchants came through with ads, copy reading "don't let your bride walk out, give her," etc., and Louie invited all couples who had become newlyweds during September to be his guests at the showing.

"Have You Contributed Lately?"

Air Lines Aid Lafferty On "Ace Drummond" Display

Frame of a full-size, open cockpit plane, propellers, rotary motor, airplane parts and maps obtained by William Lafferty, manager, Warner's Allegheny Theatre, Phila., through a tieup with the Eastern Air Lines made a realistic display for the "Ace Drummond" serial. Display was set up one week in advance of the first chapter showing (see photo). A very interesting panel, and one that repaid the Air Line for their courtesy, was composed of a number of photographs of the "Great Silver Fleet" in flight. Lafferty was assisted by William Finkelstein of the Philadelphia Exchange.

"Have You Contributed Lately?"

Newspaper Contest Planted By Westwood for "Show Boat"

A special tieup was arranged by Norman Westwood for the "Show Boat" engagement at the Metropol in Shanghai, China, with local newspaper giving one admission for everyone taking a six months' subscription to the paper. In exchange Norman received a half page for four days ahead and during engagement of picture in addition to one full page after first four days of showing.

Local busses were bannered with title, star names and playdates, attractive window displays secured in various stores and front was dressed with cutout title letters approximately five feet high. Westwood also ran personal endorsement ad in paper.

"Have You Contributed Lately?"

Various Stunts Used By Joiner for "Pastures"

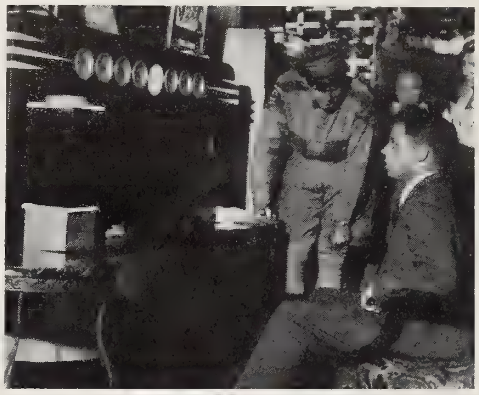
As a result of the campaign put on by Maynard Joiner, Capitol Theatre, Vancouver, B. C., for "Green Pactures," the picture chalked up one of the biggest grosses in the history of the theatre. Joiner started his campaign by arranging a tieup with the *Liberty* magazine distributors in the city, whereby the latter inserted 15,000 heralds, plugging the picture and theatre, in each copy of the magazine.

Special editorial was run in the local *News-Herald* and special story with a three-column head in the Sunday magazine section of the Vancouver *Sun.* All book stores and book departments of department stores gave the picture numerous displays, while sixteen leading restaurants in town plugged the picture with counter displays.

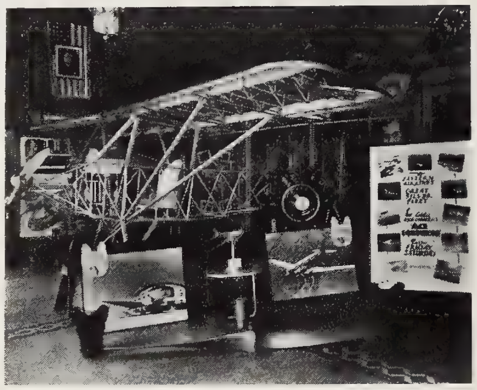
Leading hotels and downtown newsstands carried display frames with theatre copy, and stores plugged picture with the mounted page from *Liberty* magazine showing the rave review which the film received in that magazine.

A number of influential women's societies were contacted for endorsements and recommendations, and the film received special radio plugs prior and throughout engagement. A special front was built for the Granville St. main entrance of the house.

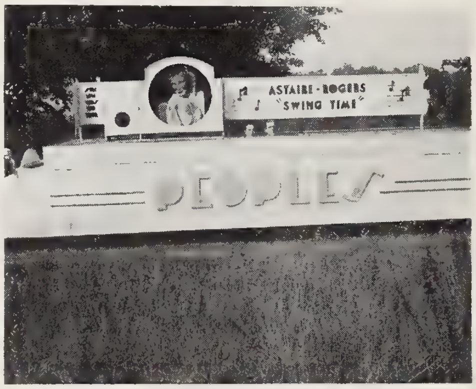
Lamm's "Bride" Floral Window



O'Connor's Reactometer on "Death"



Lafferty's "Ace Drummond" Lobby Display



Coughlan's Attractive "Swing Time" Float

Reactometer in Lobby Sells "Sudden Death"

Assistant John O'Connor, Warner's Parker Theatre, Darby, Pa., for "And Sudden Death" contacted local insurance company for loan of a "reactometer," new test machine to determine time it takes each subject to release accelerator and stamp on brake in emergency. Machine was planted in lobby (see photo) where it created considerable furore, uniformed attendant from automobile club gave the tests.

Traffic towers about town were bannered, half sheets posted on telegraph poles, automobile club distributed folders containing picture imprint and vest pocket programs with plugs were placed in stores and restaurants.

"Have You Contributed Lately?"

Swing Waltz Contest Held By Wartha for "Swing Time"

In conjunction with local ball room, Arthur J. Wartha, Roxy, Laporte, Ind., for "Swing Time" put on a swing waltz with prizes going to winners. Band constantly played hit tunes from picture and posters were spotted around the ballroom.

Campfire girls were selected to make house to house canvass securing signatures on pledge cards promising to see the picture and have Packard dealer give demonstration of the car. Girls received passes for their efforts.

Art bought a page from daily newspaper and then went out and sold merchants for co-op page, "Swing Time" stickers were pasted on stores' shopping bags and through tieup with Packard dealer, photos of Astaire were given to kiddies.

"Have You Contributed Lately?"

"Rangers" Booklet Sells

Putting over in London a picture with as definitely an American flavor as "Texas Rangers" was quite a job and to help sell it, Paramount ad chief F. L. C. Thomas created a very attractive booklet in color with lots of smart art and copy. Front cover was etching of mounted Ranger and inside pages detailed cast, photos of stars and their histories, illustrated story of the picture, shots of the Governors of Texas and New Mexico on location, etc.

"Have You Contributed Lately?"

Special Bally Constructed By Coughlan for "Swing Time"

Used regularly for advertising of coming shows is bally wagon (see photo) constructed by Burt Coughlan, Peoples Theatre, Maynard, Mass., measuring 27½ feet long, seven feet wide and five high, mounted on an old chassis and equipped with headlights and tail light.

Entire bally was done in two shades of blue, sky and medium, trimmed with aluminum. The box with the small black hole enclosed speaker.

For "Swing Time" Burt used photos of Astaire and Rogers set back in frame about eight inches and lighted from inside, all lettering was cut out of wood as were the notes and music bars. Coughlan says at other times he has used live models, depicting a beach scene with bathing beauties, lawn umbrellas, etc., and it has always proved an eye-attractor.

Indianapolis Theatres Have Little Opposition

Annual Memorial Day 500-Mile Automobile Race Is Called Sharpest Competition

by WALTER F. MORSE
from Indianapolis

Proud of its classification as the Crossroads of America and one of the typical American cities, Indianapolis is a town where the typical American entertainment, the motion pictures, is snugly in the driver's seat among amusement enterprises.

No other form of entertainment offers severe competition, unless it would be the 200-odd beer taverns. Theatre men assert that tavern activity has hurt them little.

Managers of the fifty-four houses that dot the city find that a considerable proportion of the population makes movie-going habitual, but the number isn't large enough to keep any theatre man sprawled out on a bed of roses. To keep in the black ink the houses must keep their wares constantly in public notice.

Independent Ownership High

Independent ownership predominates. How independent the area is shows graphically in the size of the local staff of Ross Federal, whose checking needs require maintenance of its fourth largest office in Indianapolis, a town that's a good many notches below being the fourth largest city. R. R. Bair operates five theatres, the Tamler Theatre Company, headed by Charles and Nathan Tamler, four, and the Fountain Square Theatre Company, of which Louis B. Golden is president, three. All these are neighborhoods. The Indianapolis Theatrical Management Associates operate the Circle and Indiana, downtown first runs, with Art J. Baker manager. Manny Marcus of Fort Wayne owns three small downtown houses which Carl Niesse manages. Virtually all other operation is singleton.

Neighborhood business is in the foreground with thirty-nine spots, at least seven of which are in the de luxe class. The de luxe houses were built within the decade, the last in 1928, and represent in themselves the last signs of any definite movement in any direction in the Indianapolis theatre business. Since 1930 little change has come in and no startling new pathways are in sight.

Seating Capacities Vary

Seating capacity of the large neighborhood spots ranges from 1,500 to 2,500. All are exceptionally well equipped. These houses, the Granada and the Fountain Square, managed by Earl Cunningham; the Uptown and the Ritz of the Bar chain; the Zaring, operated by E. C. Zaring; the Rivoli, operated by Joseph Cantor, and the Walker (the last a Negro house, managed by Dudley Williston) have done well from the day they opened and continue to draw good business. In 1927 a 3,200-seat downtown house was completed, the Indiana, one of the state's largest houses.

Though the general theatre situation is favorable to motion pictures, showmen in the Hoosier metropolis are kept right on their toes to keep the folks coming to the boxoffice in profitable numbers. It may be the lack of outside opposition or the predominance of independent ownership that accounts for the regularity of sound exploitation campaigns and generous newspaper advertising but whatever the reason Indianapolis theatremen are found to be doing a generally smart job of selling.

This article continues the Round Table's Showman's Travelogue series written by Motion Picture Herald correspondents on the status of the theatre in the world's key cities.

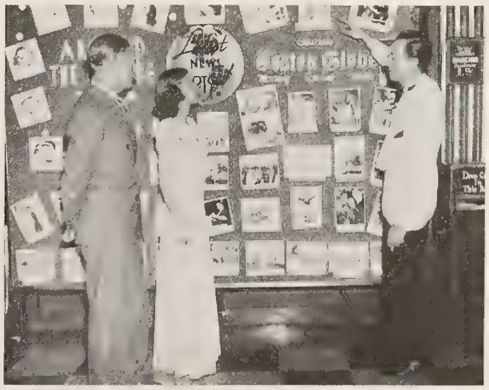
A-MIKE.

Theatre mortality, despite the depression, has been low and not one of the larger houses has come crashing down. The city has one more house now than five years ago and has lost but six from the high-water year, 1925, when there were sixty.

To point this out is to point out an achievement. The Great Unpleasantness that began in Manhattan in 1929 and came howling into Indianapolis in 1930 bowled over a large part of the city's industrial life and snuffed out a glowing expansionist program. In the Twittering 'Twenties glib gentlemen spoke easily of "a million population by 1940," and real estate men bought great stretches of moorland north of town in covetous expectation.

All this is over now. Today the city limits encircle about 370,000 souls and population growth is small. The big merchants draw customers from about a fifty-mile radius with a population totaling 800,000.

"Have You Contributed Lately?"



LOBBY CONTEST. Described in last week's issue, above is shot of Boston Metropolitan Theatres' newspaper tiein on lobby contest, explained by Al Donahue to Dick Merrill and Mary McKim.

Theatres, however, pull from about a thirty-mile radius with 600,000 people. The smaller cities in the area have some pretty foxy theatres of their own and first runs have early showings there.

Indianapolis has a square heart, the Mile Square, within whose limits are the five first-run houses, ten small theatres, most of the office buildings, all the public buildings, virtually all the large department stores and all but three or four of the large hotels. Three-quarters of a century ago the Mile Square held most of the town. It still is the heart of the city, although nowadays most of the industrial plants lie outside it.

Manufacturing and agriculture are the bases of economic activity. In general, wages and salaries are low, with living expenses above what they should be in proportion. Rise in food costs over last year, Department of Labor statistics show, are greater here than in any other city. Utility rates are high. Indianapolis is the only city of comparable size that doesn't own its water works, and it costs to turn on one's faucets.

Admissions Kept Low

In consequence, theatre admission charges must be kept low. First-run houses abide by a 25-40¢ scale, the top in effect after six p. m., except for the occasional ultra-ultra attraction. About a dozen of the tiny downtown and near-downtown houses charge 15 cents to all at all times. Neighborhoods seldom go above a 25 cent top and many have a 15 cent top plus a 20 cent top on Sundays.

At least 310,000 of the residents are native born whites. About 45,000 are Negroes. The colored population increases by several hundred each year, both through natural fecundity and through immigration from Kentucky and Tennessee. Four houses cater to the race, including the Walker, previously mentioned, which seats 1,600 and is equipped, ventilated and decorated on a par with the other large neighborhood houses.

Of the 15,000 not native born, most are Germans and many are Irish, English and Scotch. Southern and Eastern Europeans are few and Oriental population is tiny. First-comers among the Germans and the Irish were prominent in building the city, but there is no Germantown or Irish Hill worthy the name today.

Wages in unskilled labor are apt to be below the $1,000 mark and the skilled worker who reaches $2,000 per annum is doing well. Most white collar workers are moderately paid and business and professional men who pocket $5,000 to $10,000 a year are doing very well indeed. Low incomes, coupled with the inborn frugality of Hoosiers which seldom fails to impress newcomers, provide another reason for low figures on theatre tickets and long hours of work for managers.

These remarks are not intended to imply

(Continued on following page)

INDIANAPOLIS PAPERS COOPERATE

(Continued from preceding page)

that decent, dignified living is difficult to achieve in Indianapolis. The people enjoy their homes and use them. Socially inclined but without yearning for large display, the people are friendly and hospitable. Almost one person in every four owns an automobile. Home dwellers far outnumber apartment dwellers and about forty-five per cent of the families own their homes.

Entirely devoid of the hills or waterfront that provide a natural setting for so many cities, Indianapolis has gone a long distance in creating its own charm. Beautiful homes extend over large residential areas. The city is known for its Circle in the center of the city, where the massive Indiana Soldiers' and Sailors' Monument reaches toward the sky in tribute to the fighting men of the Civil War and the Spanish-American War. North of the Circle lies a mighty memorial to World War heroes, providing an open space half a mile in length in the heart of the business district. Ranged around the long memorial plaza are the Public Library, the Post Office building, the American Legion national headquarters, the Scottish Rite Cathedral and the Indiana National Guard Armory, all striking examples of beauty in architecture.

Theatre managers do their share in the civic activities of Indianapolis. In the Christmas season special shows are given for children of the orphanages. Space is granted readily for civic and philanthropic appeals. The Variety Club does much benevolent work, most of it without fanfare. Women's organizations in general are willing to cooperate with exhibitors and with distributors as well, and the civic groups have spoken many a kind word for the movie men.

Automobiles are the favorite way to get to the picture show. This brings a parking problem to many of the neighborhood houses, and probably keeps away some who live beyond walking distance. Downtown houses also face a parking problem, since finding a space for the family bus downtown before nine p. m. is something of a conjurer's trick. A brand-new police drive against parking violations now in progress raises the trick to the status of sawing a woman in half. Out of town showgoers usually surrender early and stable their vehicles in parking lots or garages, many of which are convenient to the downtown houses. The tougher local people, however, give the block a thorough circling before giving in.

Excellent Transportation System

Partially offsetting the automobile problem is the excellence of street-car and bus service. Under a reorganized management the street railway company has installed new equipment on virtually every line, advertised it effectively and cajoled many new strap-hangers. A lot of downtown matinee business comes to the theatres via the public transportation routes.

With its considerable collection of new theatres and gradual abandonment of older ones (one of the eldest was torn down last fall) Indianapolis is considered by its theatre managers as second to no other city of comparable size in comfort and cleanliness of houses. Sound equipment in most instances is improved as rapidly as possible and primitive sound facilities virtually have disappeared. Since the passing of the Golden Era squadrons of ushers looking like the vanguard of the Royal Army of Graustark and drilling in the lobbies with their chins up have vanished. Usher efficiency and courtesy remains, nevertheless. Feminine ushers continue to be the exception rather than the rule.

Another facet of the Indianapolis movie situation isn't dimmed by anything similar elsewhere, even in some of the larger towns. This is newspaper advertising and newspaper cooperation. In 1935 the theatres poured $203,000 into the columns of the three daily newspapers. Advertising men say that 1936 will bring at least $250,000.

First Runs Heavy Advertisers

The five first-run houses, Loew's, managed by L. Ward Farrar; the Apollo, managed by Kenneth Collins; the Lyric, guided by Charley Olsen and Ted Nicholas; the Indiana and Circle, take the bulk of the newspaper space, crashing with large ads on the days when shows change. Many of the neighborhood shows are represented steadily, although with smaller ads. The neighborhoods are great fellows for depositing calendars of their attractions for the month on everybody's doorstep and for advertising in the weekly neighborhood newspapers. It should be noted that the calendars and other circulars left on doorsteps invariably are well printed on good quality stock and are many leagues upward in attractiveness from the ante-bellum "dodgers."

The dailies give considerable space to the shows and each of the three large newspapers comes close to running a full page a day of theatre ads, news, reviews and features. The motion picture is the first concern of the dramatic critics, since stage and concert appearances are few. Some syndicated cartoons and feature material are used and all three newspapers favor the daily chatter from Hollywood sent by the Associated Press and the United Press. Visits in town of motion picture stars (and even directors) are good for interviews and pictures, even on days when the news is running strong and heavy.

"Have You Contributed Lately?"

WRECKED BALLY. To sell "And Sudden Death" at the Rivoli Theatre, Philadelphia, I. J. Segall planted wrecked car in front of his house during entire run of attraction to build attention.

The one Sunday newspaper devotes a section to the movies, featuring both its own critics and New York and Hollywood special writers, and is generous in the use of film star pictures in the gravure section. On all three papers movie comment is friendly in tone and it is rare when a reviewer goes out of his way to make smart cracks against the shows. Occasionally a critic may say a picture "isn't strictly good for all the family," but public furore over the morals of the movies is scarce.

Walter Whitworth, drama, literary and art critic of the Indianapolis *News,* scans the cinemas for readers of his newspaper in a daily column, "Movies 'n' Everything." Members of the staff assist him frequently. The *News* usually fills out the page on which movie ads appear with Associated Press and United Press items and pictures about the stars and happenings on the lots.

Corbin Patrick, motion picture and music critic of the *Star,* also conducts a daily column, and he runs quite freely to personal mention of local movie personalities. Both Patrick and Robert G. Tucker, dean of Indianapolis dramatic critics, contribute reviews to the daily and Sunday *Star.* The Sunday *Star* uses Hubbard Keavy's stuff from the AP and Kelly Woolpert of the UP, while both daily and Sunday carry the cartoon feature by Feg Murray, "Seein' Stars."

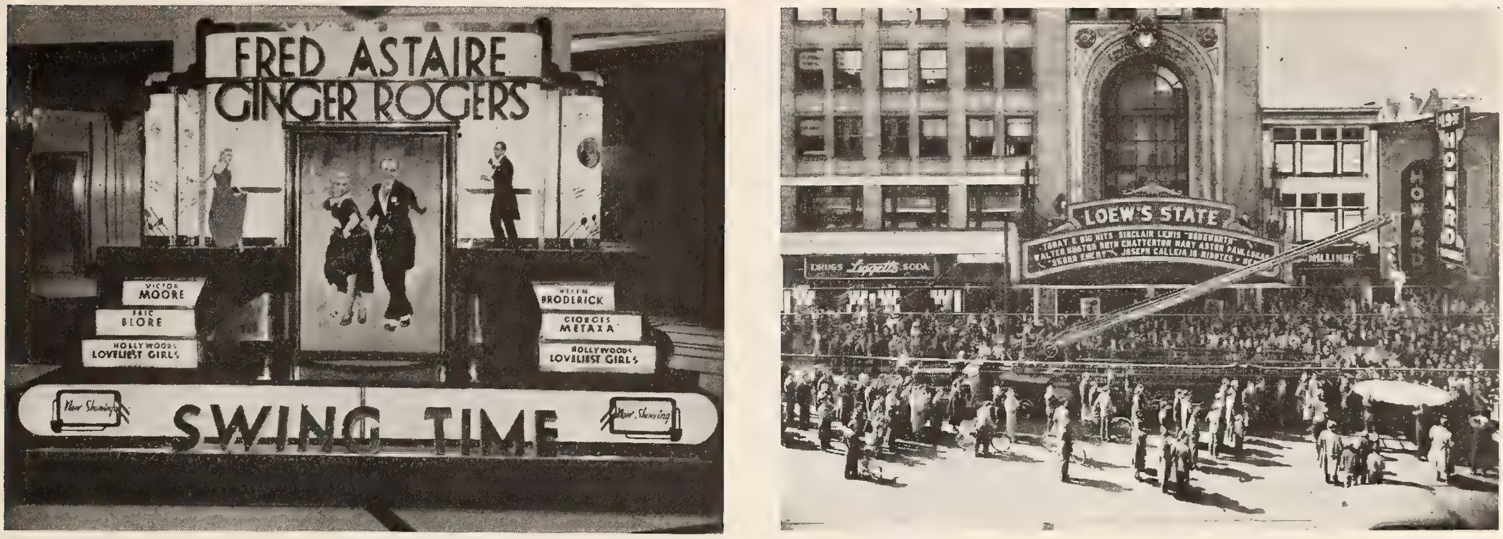
In the Indianapolis *Times* John W. Thompson, youthful critic, does a daily piece, occasionally assisted by James Thrasher, music critic. The *Times* uses a good deal of pictures on movies and special articles from Paul Harrison and others of NEA; Ruth McTammany of Scripps-Howard and from the United Press.

Many Tie-Ups Made

Tieups in many directions are of steady occurrence. Spectacular ballyhoo is seldom attempted. In general, exploitation is kept within limits that make it secure from offending public taste. Window cards—seldom of the giant and blatant sort—are accepted by many merchants. The drug stores and even the groceries tie-up frequently and the Gloria Whoozis Sundae still is on sale in some pharmacies when Gloria plays Indianapolis. Classified advertising sections of the daily newspapers are a steady tie-up connection, with guessing contests and other features offering Annie Oakleys being used.

Broadway shows on tour make short and not-so-frequent visits to the Hoosier capital. Their following is loyal but not large and their presence means little to the movie men. Concert and lecture appearances are in the same category. Sports of the summer months cut in quite a little and the two amusement parks do their share in nibbling at the edges of summer grosses. Summertime sizzles in Indianapolis, however, and the lads and lassies who like to step into a refrigerated theatre off the pavements

(Continued on page 88)



"SWING TIME" SETPIECE IN BOSTON AND STREET BALLY ON "DODSWORTH" IN SYRACUSE

Hal Grady Sells "Suzy" With Cartoon Teaser Ads

The folks down in Lubbock, Texas, were a bit excited during the campaign put on by Hal Grady ahead of his "Suzy" date at the Palace what with his teaser ads were of the cartoon type as illustrated to left and right below run daily for five days in all and other teaser stunts.

Picture postcards were mailed from nearby Roswell, New Mexico to local housewives with a message from "Susy" saying that she would be in town shortly, dates included. Street stunts included tiein with Western Union messenger boys carrying "Suzy" teaser cards on bicycles and old-time Ford bally was worked the same way. Also featured was stunt wherein ushers carried giant letters which spelled out the title.

Molasses kisses were distributed attached to which were cards reading "Here's a real kiss from Jean Harlow—Suzy to you," local beauty school advertised for operators to learn how to design the "Suzy" coiffure and classified ad contest was planted in the *Avalanche-Journal* consisting of cross-word puzzle, center of which contained cut of Tone, Harlow and Grant, with guest tickets awarded winners and publicised by the paper.

For lobby display Hal used a large oil painting of Harlow, ten-foot compo board cutout title letters were planted atop marquee and waitresses from nearby restaurant all wore imprinted sashes.

Elaborate 'Swing Time' Setpiece Created at Keith's, Boston

Above left is reproduced photo of the fine art display created under the direction of art director Cyl Champlin and Manager George E. French for the date on "Swing Time" at the RKO Keith's Memorial, in Boston. Lots of black veneered material was used to give a rich dignity with indirect illumination heightening the effect. Title was fashioned from wood material and gave a raised-letter effect.

Center of display was taken up by revolving panel, first showing stars in dance pose as in above and then revolving to copy on the Jerome Kern music. The setpiece made a smash display and attracted the throngs passing through the arcade of the theatre where the showing was arranged.

"Have You Contributed Lately?"

McWhorter's Street Bally

Jerry McWhorter, assistant manager, Capitol Theatre, Chicago, for "Sons o' Guns," dressed up an usher in raccoon coat, galoshes and comic glasses and had him parade streets with back banner reading: "If you think I'm nuts, wait till you," etc., etc. From American Legion, Jerry promoted machine gun, shells and other paraphernalia for lobby display and had ticket taker wear German uniform with peaked helmet and medals and picture copy on his back.

McBride Promotes Magicians For "Dodsworth" Bally

There was a convention held recently in Syracuse of the New York State Society of Magicians during which Ed McBride was playing "Dodsworth" at Loew's State. So to give the magic-eers a bit of a newspaper break and also to build up attention for the picture, Ed arranged the bally illustrated in photo above right.

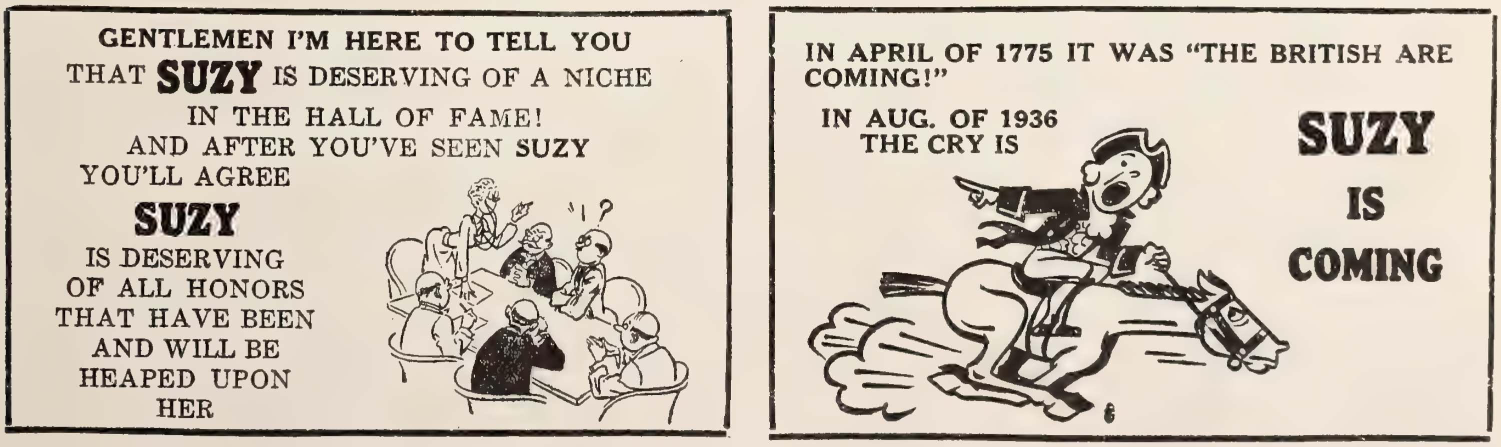
Fire department was tied in with the loan of a ladder-truck with member of the society in a straightjacket hung by the feet from end of raised ladder and shaking himself loose. Jacket of course was lettered with the title and as the bally was put on in front of the house quite a lot of the folks who gathered around were directly contacted.

"Have You Contributed Lately?"

Bazooka Contest Used By Simmons for "Range"

A bazooka blowing contest was staged by Thomas J. Simmons, Dunlap Theatre, Clarksville, Ark., for "Rhythm on the Range" the Saturday night before picture opened, explanation of how this unique musical instrument is constructed together with picture plugs were made.

Various window displays were planted in leading stores, 24-sheet stand was placed in burned out store and for his lobby display Tom made up a display from stock one-sheet and personal letter from Bob Burns.



GENTLEMEN I'M HERE TO TELL YOU
THAT **SUZY** IS DESERVING OF A NICHE
IN THE HALL OF FAME!
AND AFTER YOU'VE SEEN SUZY
YOU'LL AGREE
SUZY
IS DESERVING
OF ALL HONORS
THAT HAVE BEEN
AND WILL BE
HEAPED UPON
HER

IN APRIL OF 1775 IT WAS "THE BRITISH ARE COMING!"
IN AUG. OF 1936
THE CRY IS
SUZY
IS
COMING

TWO OF THE CARTOON TYPE TEASER ADS USED BY HAL GRADY TO BRING ATTENTION TO DATE ON "SUZY"

personalities

HERMAN WEINBERG
is now managing director of the 55th Street Playhouse, New York City.

▽

BILL WHYTE
formerly at the St. Albans Theatre, St. Albans, L. I., is now managing the Strand in Pottstown, Pa.

▽

PETER BROADHEAD
formerly manager of the Sam Harris Theatre, N. Y. C., is now at the Ritz in Lyndhurst, N. J.

▽

ROBERT HUFFMAN
has just acquired the Tacoma Theatre, Seattle, Wash.

▽

ROSS YOUTHERS
has been appointed manager of John Danz' Florence and Star Theatres, Seattle, Wash.

▽

ZACK FRIEDMAN
is now affiliated with the State Theatre in Hartford, Conn.

▽

LEE CHAMBERLAIN
is the manager of the Commonwealth Theatre, Kansas City, Mo.

▽

DON REILLY
has been promoted from assistant at Warners' Palace, Lorain, Ohio, to manager of the State, Lima, succeeding LOU MILDER, who went to Cleveland to manage the Variety following resignation of FRANK COST.

▽

LEE SPROULE
has taken over the Rialto, J. A. Jeffries' theatre, at Marysville, Kan.

▽

JIMMY CAMERON
has been promoted to assistant manager of Famous Players Canadian's Imperial Theatre in Toronto, Ont., Can.

▽

DON G. DUNGAN
has been promoted from assistant at the Imperial Theatre, Alliance, Neb., to the managership of the Rourke Theatre in La Junta, Colo.

▽

JOHN FIRNKOESS
is reopening the Mosque Theatre in Newark, N. J.

▽

H. H. MALONEY
Poli manager in New Haven, has been promoted to manage the Poli in Worcester, Mass., replacing ROBERT E. RUSSELL.

▽

S. L. P. PIGGETT
is the new manager of the Strand in Bastrop, Tex., succeeding L. R. RIGBY, who resigned to become affiliated with the Jefferson Amusement Co. at Victoria, Tex.

▽

TED SILVER
goes into the Dickinson at Lawrence, Kan., and HOWARD SEGTON has replaced GLEN W. DICKINSON, JR., as manager of the Dickinson at Junction City, Kan., with BOB PARKER managing the chief at Marceline, Mo.

Birthday Greetings

James E. Aaron
Ivan F. W. Ackery
J. I. Adams
Edwin Adler
William W. Artz
H. Ash
Donald Ayres
W. R. Bartholomew
Floyd Bell
Howard Berg
Jack Bonomo
G. Brainos
W. Lee Byers
H. Douglas Carpenter
Robert W. Chambers
Victor Cornilliac
J. E. Courter
M. A. Cowles
Harry W. Crull
N. J. Cruz
E. V. Dinerman
Charles P. Edwards
William Exton
H. Paul Fasshauer
Irving Feinman
P. E. Fenelon
V. W. Fisk
William N. Glackin
Edward R. Golden
Sydney Gottlieb
Stanley Gross
Lionel Hansher
Will Harper
Frank H. Harrington
Harvey J. Hanreddy
Russell N. Hogue
Alec H. Hurwitz
Guy Jones
Fordyce J. Kaiser
Eddie G. Kane
James A. Knox
Murray Lafayette
William Claude Land
Harold Leand
Al Lippe
Harold Lloyd
Dominick Lucente
John R. Ludy
Mac McCarthy
J. P. McNeil
Raymond J. Mellien
J. Lloyd Miller
Brewster L. Newton
Julius Neyska
Ray O'Connell
Alexander Otto
Leslie Paine
George L. Peppler
Harland Rankin
L. N. Robczek
Ben Rosenberg
Z. Schneider
Donald Seasholtz
Arnold Stoltz
Oscar F. Swanson
Alfred George Swett
John G. Townsend
Reinhold Wallach
August A. Wolf
Gordon Woodruff
Ned Wright
F. W. Zimmerman

Basketball Games Cut Down Receipts

(Continued from page 86)

number a good many thousands.

The sharpest competition of all lasts but twenty-four or thirty hours. That's the 500-mile race at the Indianapolis Motor Speedway each Memorial day. Tens of thousands of fans pour into town and they don't give a look at a theatre door. What might otherwise be a good holiday business is knocked for a row of cocked hats. Every year in March the state high school basketball tournament ("when a boy is born in Indiana the parents toss a coin to decide whether he'll be an author or a basketball player" runs an old saying) cuts into cinema receipts for about three week-ends.

In general, Indianapolis is a slightly above average show town. The expression "it's a poor show town," is sometimes heard, but the remark is based on comparisons with Cincinnati, Louisville and St. Louis, cities where the ingrained popular bent toward public amusements is far stronger than ordinary.

CLARENCE WILLIFORD
has been named manager of the Dickinson Theatre, Ellsworth, Kansas, and CHARLES ROLAND, formerly of the Dickinson, in Osawatomie, Kan., transferred to the Dickinson in Herrington, Kan.

▽

ED SMITH
formerly manager of the Metropolitan, Boston, is now managing the Fox West Coast Arlington in Santa Barbara, Cal.

▽

HENRY PHANEUF
manager of the Jodoin, Baltic, Conn., is candidate for state representative on the Democratic ticket.

▽

SENN LAWLER
is now managing the Orpheum Theatre in Kansas City, Mo.

▽

RAY DAVIS
formerly city manager of the Fox Intermountain Theatres in North Platte, Neb., has been named city manager in Cheyenne, Wyo., succeeding WALTER SMITH, who has resigned to go to the coast. MIKE ZALENSKY will go from Durango to become city manager in North Platte.

▽

LAURA ELSTON
has resigned as publicity manager of Warner's in Canada to resume her previous work as a writer.

▽

HAROLD VANCE
transferred from Quebec is the new manager of the Princess in Montreal.

▽

DOUGLAS GEORGE
is now in the publicity department of Warner's Theatres, Philadelphia, handling exploitation and advertising for the out-of-town theatres under the direction of Skip Weshner and Jules Seltzer.

▽

E. BOYLES
is now managing the Bartlett in Bartlett, Neb., and RALPH HINTZ the Gem at Sterling.

▽

JOSEPH SIRKIN
formerly assistant to Erwin Gold at the Walker Theatre, Brooklyn, N. Y., is now managing the Culver.

▽

ART SMITH
is now managing the Rivoli in Newark, N. J., and his assistant, GEORGE PATTERSON, has been promoted to manager of the State in Paterson.

▽

RALPH McGOWAN
is now managing the St. Louis Theatre, St. Louis, Mo.

▽

TAYLOR S. MYERS
has been named manager of the Uptown at Parsons, Kansas.

▽

ROBERT MADIGAN
has reopened the Opera House at Lisbon, Ohio. Name has been changed to the Lincoln.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies, Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3		
Racing Blood	Frankie Darro-Kane Richmond	Aug. 1		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn Rider	Kermit Maynard	Dec. 10†		
Robin Hood, Jr.	Frankie Darro-Kane Richmond	Nov. 30†		
Swing Is the Thing	Pinky Tomlin	Feb. 20,'37†		
Trooper X-13	Frankie Darro-Kane Richmond	Dec. 20†		
Valley of Terror	Kermit Maynard	Nov. 20†		
Wild Horse Roundup	Kermit Maynard	Nov. 12†		
With Love and Kisses	Pinky Tomlin	Nov. 20†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15		
(See "In the Cutting Room," Feb. 15.)				
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Oct. 4†		
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Glove, The		Nov. 15†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25	65	
Below the Deadline	Cecilia Parker-Russell Hopton	June 1	64	
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15	64	
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26†	67	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6	66	
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	66	Oct. 10
Ring Around the Moon (G)	Erin O'Brien-Moore-D. Cook	Dec. 15,'35	64	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Red Lights Ahead		Dec. 5†		

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm Gargan	Sept. 23†	60	Oct. 24
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10	75	Apr. 18
Avenging Waters	Ken Maynard-Beth Marion	May 8	56	
Blackmailer	William Gargan-Florence Rice	July 10	66	
(See "In the Cutting Room," Mar. 28.)				
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28	57	
Counterfeit	Chester Morris-Margot Grahame	June 12	74	
(See "Queer Money," "In the Cutting Room," May 2.)				
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†		
Come Closer Folks	James Dunn-Marian Marsh	Nov. 7†		
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4	57	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1	80	May 16
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15	63	Mar. 14
End of the Trail	Jack Holt-Louise Henry	Sept. 18†		
(See "A Man Without Fear," "In the Cutting Room," Aug. 1.)				
Final Hour, The	M. Churchill-Ralph Bellamy	June 30	58	
Fugitive Sheriff, The (G)	Ken Maynard-Beth Marion	June 1	58	Oct. 24
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8	65	Mar. 21
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 28	51	Aug. 22
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30,'35	72	
(Exploitation: Jan. 25, p. 64.)				
Killer at Large	Mary Brian-Russell Hardie	Oct. 1		
(See "In the Cutting Room," Aug. 22.)				
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28	86	May 23
(Exploitation: July 25, p. 81.)				
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28,'35	57	May 2
Legion of Terror	Marguerite Churchill-B. Cabot	Nov. 1†		
Man Who Lived Twice, The (G)	Isabel Jewell-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
(Exploitation: Oct. 3, p. 81.)				
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6	66	Apr. 25
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12	118	Apr. 25
(Exploitation: May 30, p. 90; June 6, p. 120; June 20, pp. 118, 120, 122; June 27, p. 80; July 11, pp. 125, 128; July 18, p. 82; July 25, p. 81; Aug. 8, p. 92; Aug. 22, pp. 111, 112, 114.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17	55	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10	56	May 2
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2	66	
Ranger Courage	Robert Allen-Martha Tibbets	Oct. 30†		
Roaming Lady	Fay Wray-Ralph Ballamy	Apr. 12	69	
(See "In the Cutting Room," April 4.)				
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20	60	Aug. 22
Shakedown (G)	Lew Ayres-Joan Perry	July 17	57	Sept. 12
Stampede	Charles Starrett-Finis Barton	June 8	56	
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15	65	Aug. 8
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†		
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15		
(See "The Fighter," "In the Cutting Room," July 4.)				
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†		
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6	67	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Chopin	Francis Lederer			
College Hero	Charles (Buddy) Rogers			
Counterfeit Lady	Ralph Bellamy-Joan Perry			
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20†		
(See "In the Cutting Room," Oct. 10.)				
Depths Below	Dolores Del Rio-Richard Dix-			
(See "In the Cutting Room," Oct. 10.)				
Dodge City Trail	Chas. Starrett-Marian Welden			
Grand Old Woman	May Robson-Mary Astor			
Help Wanted: Female	Jean Arthur-George Brent			
(See "Safari in Paradise," "In the Cutting Room," Oct. 17.)				
I Promise to Pay	Leo Carrillo-Chester Morris			
Interlude	Grace Moore-Cary Grant			
(See "In the Cutting Room," Oct. 24.)				
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†		
Lost Horizon	Ronald Colman-Jane Wyatt			
(Exploitation: Sept. 5, p. 79.)				
Lucky Corrigan	Wm. Gargan-Molly Lamont			
Nightingale Flies Home, The	Grace Moore			
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Pennies from Heaven	Bing Crosby-Madge Evans	Nov. 25†		
(See "In the Cutting Room," Sept. 12.)				
Racketeer in Exile	George Bancroft			
Rio Grande Ranger	Robert Allen-Iris Shunn	Dec. 11†		
Slug for Cleopatra, A	Rosalind Keith-Chas. Quigley			
Theodora Goes Wild	Irene Dunne-Melvyn Douglas	Nov. 12†		
(See "In the Cutting Room," Oct. 3.)				
Women Are Wise	Dolores Del Rio			
Women of Glamour	Melvyn Douglas-Virginia Bruce			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2	6 rls.	
Ghost Town	Harry Carey	Feb. 15	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15	6 rls.	

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Glory Trail, The	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Tom Keene	Jan. 18,'37†		
Common Ground	Tom Keene	Dec. 8†		
Drums of Destiny	Tom Keene	Jan. 18,'37†		
Star of Empire	Tom Keene	Dec. 8†		

(THE RELEASE CHART--CONT'D)

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10†	80	
Car of Dreams	Torzs-Percell	Oct. 10†	90	
Don't Cry Mother	Eva Rutkay	Aug. 25†	78	
Friendly Expression	Raday-Szoke	Nov. 1†	65	
Hungaria (English titles)	Travelogue	Mar. 15	54	
Little Pastry Shop	Kabos-Percell	May 15	88	
March Tales	Turay-Kabos	July 15	68	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Sweet Stepmother (English titles)	Maria Tasnadi	Sept. 15†	90	
This Villa for Sale	Verebes-Csikos	June 15	80	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Danube Romance	Zita Perczel	Dec. 15†	91	
Hungarian Village	Travelogue	Dec. 25†	55	
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
One Life's Secret	Kiss Ferenc	Dec. 31†	80	
Three Spinsters	Emilie Markus	Dec. 1†	84	
Tragedy on the Lake	Csortos-Medgyesi	Dec. 20†	80	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15†	84	
Frasquita (G)	Franz Lehar	Jan. 17	87	Feb. 1
Kliou, The Killer	Technicolor	Oct. 1†	60	June 1,'35
L'Equippage	Annabella	Oct. 15†	79	
Mysteries of Notre Dame		Oct. 1†	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1,'35		

EMPIRE

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18	67	Jan. 25
(Exploitation: June 20, p. 117.)				
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6	81	May 23
(Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)				
Captain Blood (G) 855	Errol Flynn-Olivia de Havilland	Dec. 28,'35	119	Jan. 11
(Exploitation: Jan. 25, p. 69; Feb. 1, p. 66; Feb. 8, pp. 83, 86; Feb. 29, pp. 74, 76; Mar. 14, p. 89; Apr. 18, p. 82; Aug. 22, p. 117.)				
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	*62	Oct. 3
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 31, p. 76.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18	69	June 20
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23	68	May 9
(Exploitation: May 16, p. 85; July 4, p. 72.)				
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20	70	June 13
Here Comes Carter 169	Ross Alexander-Anne Nagel	Oct. 24†	60	
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16	58	Apr. 18
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11	67	Feb. 1
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28	62	Feb. 29
(Exploitation: Mar. 7, p. 94; June 6, p. 121; June 27, p. 88; July 4, p. 68; July 11, p. 128.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11	84	Mar. 21
(Exploitation: May 2, p. 99.)				
Snowed Under (G) 971	George Brent Genevieve Tobin	Apr. 4	63	Mar. 21
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29	56	Apr. 11
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 15
(Exploitation: Sept. 5, p. 79.)				
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22	87	Nov. 30,'35
(Exploitation: Feb. 22, pp. 95, 96; Mar. 14, p. 87; Apr. 4, p. 87; Apr. 25, p. 96; May 2, p. 92; May 9, p. 94; May 16, p. 82; May 30, p. 85; July 4, p. 68; Aug. 1, p. 93.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service," "In the Cutting Room," May 16.)				
Two Against the World (G) 977	H. Bogart-Beverly Roberts	July 11	57	May 23
(Exploitation: Aug. 1, p. 90.)				
White Angel, The (G) 951	Kay Francis-Ian Hunter	July 4	91	June 6
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 82, 83.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Call It a Day	Olivia de Havilland-I. Hunter			
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Draegerman Courage (G) 168	Jean Muir-Barton MacLane		*60	Aug. 29
God's Country and the Woman	George Brent-Bevery Roberts			
(See "In the Cutting Room," Sept. 26.)				
Gold Diggers of 1937	Dick Powell-Joan Blondell	Dec. 26†		
Green Light	Errol Flynn-Anita Louise			
(See "In the Cutting Room," Aug. 8.)				
Lords of the Land	Jean Muir-Barton MacLane			
Mountain Justice	Josephine Hutchinson-G. Brent			
(See "In the Cutting Room," Oct. 31.)				
My Husband's Secretary	Marg't Lindsay-George Brent			
Nowhere	Ross Alexander-Beverly Roberts			
Sing Me a Love Song (G)	James Melton-Patricia Ellis		*75	Oct. 17
Slight Case of Murder, A	Edward G. Robinson			
Smart Blonde	Glenda Farrell-Barton MacLane			
Three Men on a Horse 151	Frank McHugh-Joan Blondell	Nov. 21†		

FRANK NORTON

Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exo Ftohea	Exo	Sept. 20†	96	
Independence	Phillip Alexander	Feb. 16	100	
News from Greece	Travelogue	Feb. 9	80	
Sarka and the Eagle	Olympia Deos	Oct. 18†	118	
Voskopoula	Sophea Damoglou	Jan. 5	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East Meets West (G)	George Arliss-Lucie Mannheim	Oct. 15†	72	Sept. 12
Everything Is Thunder (A)	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31,'35	78	Nov. 30,'35
It's Love Again (G)	Jessie Matthews-Robert Young	May 30	79	May 16
(Exploitation: Sept. 19, p. 68.)				
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1†	65	Oct. 10
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov. 22,'35	80	Oct. 10,'35
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18, p. 83; Feb. 8, p. 84; Aug. 4, p. 83.)				
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 18
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83.)				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15	83	May 23
Seven Sinners (A)	E. Lowe-C. Cummings	Aug. 15†	70	July 11
(Reviewed under the title, "Doomed Cargo.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everybody Dance	Ernest Truex-C. Courtneidge	Dec. 1†		
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heels in Love	Jessie Matthews			
Hidden Power, The	Sylvia Sidney-John Loder			
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	76	May 30
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Land Without Music (G)	Richard Tauber-Jimmy Durante		80	Oct. 24
Nelson Touch, The	George Arliss-Rene Ray			
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	C. Cummings-Noah Beery	Dec. 15†		
Two of Us, The	Jack Hulbert-Gina Malo			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	Nov. 3†	66	
Devil on Horseback, The (G)	Lili Damita-Fred Keating	Oct. 6†	72	Oct. 3
In His Steps (G)	Eric Linden-Cecilia Parker	Sept. 29	*75	Sept. 19
White Legion, The (G)	Tala Birell-Ian Keith	Oct. 13†	81	Oct. 24
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Oct. 27†	65	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Grand Canyon		Jan. 1,'37†		
Great Guy	James Cagney-Mae Clarke	Dec. 1†		
Hats Off	Mae Clarke-John Payne	Nov. 24†		
Navy Spy	Conrad Nagel-Eleanor Hunt	Dec. 23		
Song of the Gringo	Tex Ritter-Joan Woodbury	Nov. 10†		
We're in the Legion Now (G)	Reginald Denny-Esther Ralston	Nov. 17†	64	Feb. 15
(Reviewed under the title, "Rest Cure.")				

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15		
Luck of the Irish	Richard Hayward	Sept. 15†		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
Women in White	Molly Lamont-Lester Matthews	July 15		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1†	65	Oct. 14,'33
Old Spanish Custom, An	Buster Keaton	Jan. 2	60	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tenderfoot Goes West, A	Jack La Rue-Russell Gleason	Oct. 15†	62	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	62	
Voice of India	Hoeffer Expedition	Nov. 1†	70	

Coming

Crime of Voodoo	Fredi Washington		63	
Inyaah	Borneo Expedition	Nov. 15†	70	

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Heart Specialist	B. Somegyl	Dec. 30,'35	90	
I Cannot Live Without Music	Gyula Csortos	Dec. 20,'35	95	
One Night in Venice	Gyula Csortos	Jan. 1	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Nov. 1†		June 6
Forgotten Women	Irene Rich-Evelyn Brent	May 15	71	
I Demand Payment	Betty Burgess-Lloyd Hughes	Nov. 1†		
Rich Relations	Ralph Forbes-Frances Grant	Oct. 15†	68	
She Shall Have Music	Jack Hylton-June Clyde	Sept. 19†	82	Dec. 1,'35

Coming

High Hat	Frank Luther-Dorothy Dare	Dec. 1†		
With Pleasure, Madame	Conrad Nagel	Jan. 15,'37†		

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25	64	
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†		
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10	66½	July 11
It Couldn't Have Happened (G)	Reginald Denny-Jack La Rue	Aug. 1	*67	Aug. 29
Tango	Marian Nixon-Chick Chandler	Jan. 1	66	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2	75	July 4

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24	71	Apr. 11
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14	72	Mar. 7
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew- J. Cooper	Sept. 18†	92	Sept. 12
(Exploitation: Oct. 17, p. 73.)				
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17	73	Jan. 18
(Exploitation: Mar. 28, p. 82; Apr. 11, p. 95; May 30, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5	94	May 30
(Exploitation: June 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21	62	Feb. 8
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	89	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9†	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	76	
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27	68	Mar. 28
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25†	80	Sept. 5
Our Relations 710	Laurel and Hardy	Oct. 30†	74	
Petticoat Fever (G) 645	Robt. Montgomery-Myrna Loy	Mar. 20	81	Mar. 21
(Exploitation: Apr. 18, p. 79; May 30, p. 90; June 13, p. 123; July 25, p. 81.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	97	Aug. 15
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3	90	Dec. 28,'35
(Exploitation: Feb. 22, p. 96; Apr. 4, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17	86	
(See "In the Cutting Room," Mar. 7.) (Exploitation: May 30, p. 85; July 11, p. 124.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31	113	Jan. 18
(See musical analysis, Feb. 22, p. 23; exploitation: Feb. 15, p. 85; Mar. 14, p. 87; Mar. 21, p. 92; Apr. 4, p. 89; Apr. 11, p. 97; Apr. 18, p. 78; May 9, p. 90; May 30, p. 86; July 18, p. 82.)				
San Francisco (G) 636	Clark Gable-J. MacDonald	June 26	111	July 4
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 79.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10	106	Apr. 1
(Exploitation: June 13, p. 122; June 27, p. 80; July 25, p. 77; Aug. 8, p. 91.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May 8	72	May 2
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11	78	July 1
Tale of Two Cities, A (604)	Ronald Colman-Elizabeth Allan	Dec. 27,'35	126	Dec. 7,'35
(Exploitation: Jan. 25, p. 64; Feb. 15, p. 83; Mar. 14, p. 86; May 2, p. 94.)				
Tarzan Escapes 711	J. Weismuller-M. O'Sullivan	Nov. 6†	89	
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6	82	Feb. 22
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10	62	Jan. 4
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	75	May 16
(Exploitation: July 18, p. 85.)				
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24	77	Feb. 8
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29	75	May 30
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3	88	Apr. 4
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7	72	Feb. 15
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27
Wife vs. Secretary (G) 606	C. Gable-M. Loy-J. Harlow	Feb. 28	89	Feb. 22
(Exploitation: Apr. 18, p. 77; July 4, p. 69.)				
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31	59	June 20

Coming

After the Thin Man	Wm. Powell-Myrna Loy	Dec. 25†		
April Blossoms 706	Richard Tauber	Nov. 20†	82	
Born to Dance 709	Eleanor Powell-James Stewart	Nov. 20†		
(See "In the Cutting Room," Oct. 17.)				
Camille 639	Greta Garbo-Robert Taylor	Nov. 27†		
(See production article, Oct. 24, p. 16.)				
Captains Courageous	F. Bartholomew-Spencer Tracy			
Change the Baby	Patsy Kelly-Robt. Armstrong			
Day at the Races, A	Marx Brothers-Allan Jones			
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11, p. 16.)				
Love on the Run 654	Clark Gable - Joan Crawford - Franchot Tone	Dec. 4†		
(See "In the Cutting Room," Oct. 3.)				
Mad Holiday	Elissa Landi-Edmund Lowe	Nov. 13†		
(See "In the Cutting Room," Oct. 24.)				
Maytime	J. MacDonald-Nelson Eddy	Dec. 25†	76	
Romeo and Juliet (G)	Norma Shearer-Leslie Howard		124	July 18
(See production article, Mar. 28, p. 16.)				
Way Out West	Laurel and Hardy			

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2	65	

Coming

Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senor Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger 3614	Paul Kelly-Marsha Hunt	Oct. 9†		
Along Came Love 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	68	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70.)				
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24	92	Feb. 22
(Exploitation: July 11, p. 127.)				
Arizona Raiders, The (G) 3564	Buster Crabbe-Marsha Hunt	June 26	57	Oct. 17
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	*95	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75.)				
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3	76	Apr. 11
Border Flight (G) 3558	John Howard-Frances Farmer	May 29	59	Apr. 25
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3	83	Nov. 23,'35
(Exploitation: Jan. 18, p. 83; Feb. 8, p. 83; Feb. 22, p. 98; Apr. 25, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6	67	Feb.
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8	85	May 9
(Exploitation: June 6, p. 121; July 4, p. 69.)				
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27,'35	81	Dec. 28,'35
(Exploitation: Jan. 18, p. 83; Feb. 8, p. 83; Feb. 22, p. 94; Mar. 14, p. 89; Apr. 11, p. 92; May 16, p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29,'35	76	
(See "In the Cutting Room," Oct. 19,'35.) (Exploitation: Feb. 1, p. 66.)				
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27	58	Aug. 8
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28	95	Feb. 8
(Exploitation: June 20, p. 121; Sept. 26, p. 76; Oct. 3, p. 81.)				

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb. 14	56	May 30
Early to Bed (G) 3560	Charles Ruggles-Mary Boland	June 5	73	July 25
(Exploitation: Aug. 1, p. 90.)				
Easy to Take	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room," Oct. 3.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15	76	May 23
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1	67	Apr. 25
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13	72	May 16
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15	72	May 2
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4	98	Sept. 12
(See production article, Aug. 15, p. 16.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Crosman	June 12	68	June 6
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 8	73	Mar. 7
(See musical analysis, Mar. 14, p. 18.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17	76	Feb. 22
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21†	75	Aug. 22
Hopalong Cassidy Returns 3666	William Boyd-Evelyn Brent	Oct. 16†	74	
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 29
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20,'35	63	
(See "In the Cutting Room," Sept. 28,'35.)				
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21	81	Feb. 15
(See news article, Mar. 7, p. 19; exploitation: Feb. 22, p. 96; Apr. 1, p. 92; June 20, p. 118.)				
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7	88	Feb. 1
(Exploitation: Mar. 21, pp. 93, 95; Apr. 4, pp. 82, 87; May 2, p. 99; May 23, p. 94; June 6, p. 116; June 27, pp. 82, 85; July 18, p. 85; Aug. 22, p. 117; Sept. 26, p. 76.)				
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10	83	Apr. 11
Murder with Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 5
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 25
(Exploitation: Sept. 19, p. 65.)				
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5	72	June 6
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19	73	June 13
(Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)				
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb. 28	65	Feb. 15
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22	76	May 16
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3	64	June 20
(Exploitation: Aug. 1, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76.)				
Rose Bowl (G)	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10	82	Jan. 11
(See musical analysis, Jan. 11, p. 45; exploitation: Jan. 18, p. 84; Feb. 8, p. 83.)				
Sky Parade (G) 3550	Jimmy Allen-Katharine DeMille	Apr. 17	70	Apr. 4
(Exploitation: July 11, p. 127.)				
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17	87	Feb. 15
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 17, 24, p. 70; Oct. 31, p. 82.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27	77	Mar. 21
(Exploitation: June 6, p. 118; Aug. 22, p. 113.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24	67	Apr. 18
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17	72	Apr. 11
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20	74	Mar. 14
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda Sylvia Sidney	Mar. 13	106	Feb. 29
(See production article, Jan. 18, p. 36; exploitation: Feb. 29, p. 73; May 2, p. 98; May 23, p. 86; May 30, p. 90; June 6, p. 118; June 13, p. 122; June 20, p. 122; July 25, p. 80; Aug. 8, p. 93; Aug. 22, pp. 113, 115; Aug. 29, p. 86; Sept. 26, p. 76; Oct. 3, p. 81.)				
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2†	109	Sept. 26
Wedding Present (G) 3613	Joan Bennet-Cary Grant	Oct. 9†	81	Oct. 3
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Mahoney	Larry Crabbe-Joe Cook	Dec. 11†		
Champagne Waltz	Gladys Swarthout-F. MacMurray	Dec. 25†		
(See "In the Cutting Room," Oct. 3.)				
College Holiday	Jack Benny-Mary Boland			
Go West, Young Man	Mae West-Randolph Scott	Nov. 13†		
(See "In the Cutting Room," Oct. 17.)				
Hideaway Girl	Shirley Ross-Robt. Cummings	Nov. 20†		
(See "In the Cutting Room," Oct. 24.)				
Jungle Princess, The	Ray Milland-Dorothy Lamour	Nov. 27†		
(See "In the Cutting Room," Oct. 10.)				
Let's Make a Million	Edward Everett Horton	Dec. 18†		
Maid of Salem	C. Colbert-Fred MacMurray			
Man and a Woman, A	Edw. Arnold-Francine Larrimore			
Mind Your Own Business	Charles Ruggles-Alice Brady	Dec. 4†		
Plainsman, The	Gary Cooper-Jean Arthur			
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 18†	73	Dec. 21,'35
Trail Dust	Wm. Boyd-Jimmy Ellison	Dec. 4†		
(See "In the Cutting Room," Oct. 31.)				

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6†	62	Aug. 22
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1†	59	Aug.
Bulldog Courage	Tim McCoy-Lois January	Dec. 20,'35	60	
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 9
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan. 27†	76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15†	76	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20†	68	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1†	61	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25,'35	60	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Adventurous Rogues	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1	60	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2	54	

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Caryl of the Mountains	Rin-Tin-Tin, Jr.	Mar. 27†	57	
Millionaire Kid	Bryant Washburn-Betty Compson	Mar. 14†	58	
Pinto Rustlers	Tom Tyler-Catherine Colter	May 14†	56	
Ridin' On	Tom Tyler-Rex Lease	Feb. 29†	56	
Roamin' Wild	Tom Tyler-Carol Wyndham	Mar. 30†	55	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Speed Reporter	Richard Talmadge-Luana Walters	May 14†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer			
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Mystery of Seven Chests	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Santa Fe Rides	Bob Custer			
Speck on the Wall	Rin-Tin-Tin, Jr.			
Thundering Stampede	Bob Custer			
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	58	Sept. 26
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†		
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13	55	Apr. 11
Dancing Feet (G) 3504	Ben Lyon-Joan Marsh	Jan. 31	72	Apr. 4
(Exploitation: Feb. 15, p. 81.)				
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25†	71	July 11
(Exploitation: Sept. 5, p. 80.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10	58	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	89	Aug. 15
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1	66	May 23
(Exploitation: May 30, p. 85; Aug. 22, p. 112.)				
Gentleman from Louisiana (G) 3517	Eddie Quillan-Charlotte Henry	Aug. 10	69	Aug. 22
Ghost Town Gold 6312	Robt. Livingston-Kay Hughes	Oct. 26†	57	
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20	68	
Go-Get 'Em Haines 3549	William Boyd-Sheila Terry	June 16	62	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5	65	Apr. 25
(Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)				
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15†	75	June 6
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6	71	Mar. 7
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9	54	Apr. 11
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 16	73	Mar. 14
(Exploitation: Aug. 22, p. 112.)				
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15	55	Mar. 7
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb. 22	67	Feb. 29
(Exploitation: Apr. 18, p. 76; July 25, p. 81.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20	68	Jan. 11
Lonely Trail, The 3563	John Wayne-Ann Rutherford	May 25	58	
(See "In the Cutting Room," May 2.)				
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	65	June 27
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	64	
Oregon Trail, The 3560	John Wayne-Ann Rutherford	Jan. 18		
(See "In the Cutting Room," Aug. 8.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	81	Oct. 3
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2	58	
Return of Jimmy Valentine, (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14	72	Feb. 15
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2,'35	54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11	56	May 16
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5	52	Dec. 14,'35
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15	68	Sept. 5
Three Mesquiteers (G) 6311	Robt. Livingston-Kay Hughes	Sept. 21†	58	Sept. 12
$1,000 a Minute (G) 3522	Roger Pryor-Leila Hyams	Nov. 15,'35	69	Nov. 9,'35
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	55	
(See "In the Cutting Room," Sept. 12.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6	57	
(See "In the Cutting Room," May 23.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved Rogue, The	Robt. Livingston-Heather Angel	Dec. 1†		
(See "In the Cutting Room," Oct. 24.)				
Beware of Ladies	Donald Cook-Judith Allen	Dec. 21†		
Big Show, The 6301	Gene Autry-Kay Hughes	Nov. 16†		
(See "In the Cutting Room," Oct. 24.)				
Chinese Orange Mystery	Eddie Quillan-Charlotte Henry	Dec. 7†		
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9†	*60	Oct. 31
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 9†	57	
Happy Go Lucky	Phil Regan-Evelyn Venable	Dec. 14†		
Lawless Lands 6322	Johnny Mack Brown-L. Stanley	Nov. 23†		
Old Corral 6305	Gene Autry-Smiley Burnette	Dec. 28†		
Roaring Lead	Robt. Livingston-Ray Corrigan			
Wolf of Santa Fe 6333	Bob Steele	Dec. 21†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15,'35	90½	Nov. 9,'35
(Exploitation: Mar. 14, pp. 88, 90.)				
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec. 20,'35	68	Nov. 23,'35
(Reviewed under the title, "Two Faces.")				
Big Game, The (G)	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
Bride Walks Out, The (G) 631	Barbara Stanwyck-G. Raymond	July 10	80	July 11
(Exploitation: Oct. 24, p. 70.)				
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June 26	67	
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17	68	Dec. 28,'35
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22	85	May 16
(Exploitation: June 6, pp. 117, 121.)				
Daniel Boone (G)	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
(Exploitation: Oct. 31, p. 74.)				
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15	81	May 2
(Exploitation: July 4, p. 68.)				
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21	110	Feb. 22
(Exploitation: Mar. 7, p. 94; Mar. 28, p. 83; Apr. 4, p. 87; May 16, p. 82; May 23, p. 93; May 30, p. 84; June 13, pp. 125, 130; July 4, p. 68; July, p. 78; Sept. 12, p. 68; Oct. 17,p. 76; Oct. 31, p. 76.)				
Fang and Claw (G) 543	Frank Buck	Dec. 20,'35	74	Jan. 4
(Exploitation: July 11, p. 127.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27	67	Mar. 14
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27	95	Nov. 23,'35
(Exploitation: Jan. 18, pp. 82, 83.)				
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7	76½	Jan. 18
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19	70	May 30
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12	68	Apr. 25
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6	77	Feb. 8
Mary of Scotland (G)	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G)	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17	66	Apr. 18
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14	68½	Jan. 25
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20	64½	Mar. 7
(Exploitation: July 25, p. 76.)				
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8	61	May 2
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77.)				
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3	94½	Jan. 18
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3	65	May 2
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27,'35	68	Dec. 14,'35
Without Orders (G)	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24	64	Apr. 11
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13	68½	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coast Patrol	Victor McLaglen-Preston Foster			
Criminal Lawyer	Lee Tracy-Margot Grahame			
(See "In the Cutting Room," Oct. 31.)				
Make Way for a Lady	Anne Shirley-Herbert Marshall	Nov. 13†		
(See "Daddy and I," "In the Cutting Room," Sept. 26.)				
Night Waitress	Margot Grahame-Gordon Jones	Dec. 18†		
(See "In the Cutting Room," Oct. 10.)				
Plot Thickens, The	James Gleason-Zasu Pitts	Dec. 11†		
(See "Riddle of the Dangling Pearl," "In the Cutting Room," Oct. 3.)				
Plough and the Stars, The	Barbara Stanwyck-P. Foster	Jan. 15,'37†		
(See production article, Aug. 22, p. 16.)				
Quality Street	Kath. Hepburn-Franchot Tone			
(See "In the Cutting Room," Oct. 7.)				
Racing Lady	Ann Dvorak-Smith Ballew	Jan. 29,'37†		
(See "All Scarlet," "In the Cutting Room," Oct. 3.)				
Rainbow on the River	Bobby Breen-May Robson	Dec. 25†		
Smartest Girl in Town	Ann Sothern-Gene Raymond	Nov. 27†		
(See "Million Dollar Profile," Sept. 19.)				
Street Girl	Lily Pons-Gene Raymond	Jan. 22,'37†		
(See "In the Cutting Room," Oct. 24.)				
They Wanted to Marry	Gordon Jones-Betty Furness			
Wanted: Jane Turner	Gloria Stuart-Lee Tracy	Nov. 27†		Dec. 4†
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
We Who Are About to Die (G)	Preston Foster-Ann Dvorak	Jan. 8,'37†	*80	Oct. 17
Winterset	Burgess Meredith-Margo	Nov. 20†		
(See "In the Cutting Room," Aug. 22.)				
Woman Rebels, A (A)	Kath. Hepburn-H. Marshall	Nov. 6†	88	Oct. 31

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
August Week-End	Valerie Hobson	Grand National	Apr. 10	67	
Below the Deadline	Russell Hopton	Grand National	June 8	69	
Bridge of Sighs	Onslow Stevens	Grand National	Mar. 5	66	
Brilliant Marriage	Joan Marsh	Grand National	Mar. 25	62½	
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2	9 rls	
Dark Hour, The	Irene Ware	Grand National	Jan. 15	70½	
Drake the Pirate (G)	Matheson Lang	Grand National	Apr. 1	78	June 1,'35
Easy Money (G)	Onslow Stevens	Grand National	July 10	66½	July 1
Feud of the West	Hoot Gibson	Grand National	Apr. 15	61½	
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Conquer the Sea (G)	Steffi Duna	Grand National	Feb. 8	67	Jan. 25
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Little Red School House	Junior Coghlan	Grand National	Mar. 10	59	
Living Dead ,The	Gerald Du Maurier	Grand National	Feb. 22	65	
Lucky Terror, The	Hoot Gibson	Grand National	Feb. 20	61	
Old Curiosity Shop (G)	Elaine Benson	Grand National	Dec. 25,'35	89	Feb. 2,'35
Revolt of the Zombies (G)	Dorothy Stone	Grand National	July 20	60	July 13
(Reviewed under the title of "Revolt of the Zombies")					
Riding Avenger (G)	Hoot Gibson	Grand National	June 15	57	July 18
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26
She-Devil Island	C. Guerrero	Grand National	June 1	63	
Southern Maid	Bebe Daniels	Grand National	May 1	60	
Spy 77 (G)	Greta Nissen	Grand National	Jan. 15	77	Feb. 29
Swifty	Hoot Gibson	Grand National	Dec. 15,'35	60	
Tango	Marian Nixon	Grand National	Jan. 1	70	
Three of a Kind (G)	Chick Chandler	Grand National	May 20	75	July 4
Too Much Beef	Rex Bell	Grand National	Apr. 20	59	
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 26
West of Nevada	Rex Bell	Grand National	June 22	59	

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Cavalcade of China		James B. Leong		6 rls	
Chinese Melody		James B. Leong		6 rls	
Devils on Earth		James B. Leong		6 rls	

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		
Desert Phantom, The	Johnny Mack Brown	Mar. 10		
Everyman's Law	Johnny Mack Brown	June 10		
Kid Ranger, The	Bob Steele	Feb. 5		
Last of the Warrens	Bob Steele	May 10	58	
Law Rides, The	Bob Steele	June 25		
Rogue of the Range	Johnny Mack Brown	Apr. 25	58	
Sundown Saunders	Bob Steele	Mar. 25		
Trail of Terror	Bob Steele	Dec. 20,'35		
Valley of the Lawless	Johnny Mack Brown	Jan. 25		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers	Oct. 23†	70	Oct. 24,'31
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July 3	59	June 27
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17	77	Mar. 21
(Exploitation: June 6, pp. 117, 122; June 27, p. 82; July 4, p. 70; July 18, p. 82; Sept. 12, p. 68.)				
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8	59	
(See "In the Cutting Room," Dec. 14,'35.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27	71	Mar. 28
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10	70	July 18
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24	68	Apr. 11
Country Doctor, The* (G) 636	Dionne Quintuplets-J. Hersholt	Mar. 6	94	Mar. 21
(Exploitation: Mar. 21, pp. 93, 97; Mar. 28, p. 83; Apr. 4, p. 83; Apr. 25, p. 96; May 9, p. 90; May 16, p. 82; May 23, pp. 87, 95; May 30, p. 86; June 6, p. 124; July 4, p. 70; July 11, p. 127; July 25, p. 81; Aug. 1, p. 93.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26	76	June 20
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10	57	May 30
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20	84	Mar. 14
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7	62	Feb. 8
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15	74	Apr. 18
(Exploitation: July 25, p. 76; Aug. 8, p. 93.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3	63	Feb. 29
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 5, p. 79; Oct. 17, p. 75; Oct. 31, p. 77.)				
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22	66	May 9
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21	62	Feb. 15
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17	63	June 20
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29	66	Apr. 25
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14	79	Feb. 15
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3	88	Jan. 4
(Exploitation: Mar. 21, p. 36; Apr. 4, p. 87.)				
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 10
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12	72	Mar. 28
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27,'35	73	Nov. 30,'35
(Exploitation: Feb. 8, p. 81; Feb. 15, p. 83; Feb. 22, p. 97; Mar. 7, p. 96; Aug. 8, p. 91.)				
Message to Garcia, A (G) 632	Wallace Beery-B. Stanwyck	Apr. 10	85	Mar. 14
(Exploitation: July 11, p. 127.)				
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31	68	Nov. 22,'35
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27	59	Mar. 28
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17	76	Nov. 2,'35
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713	Stuart Erwin-Arline Judge	Oct. 23†	93	Oct. 24
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24	79	June 6
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)				
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28	95	Feb. 22
(Exploitation: Mar. 21, p. 97; Apr. 11, p. 97; Apr. 18, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5	79	May 30
(Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)				
Professional Soldier (G) 628	V. McLaglen-F. Bartholomew	Jan. 24	78	Jan. 4
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
(See production article, July 4, p. 16.)				
Road to Glory, The (G) 706	Fredric March-Warner Baxter	Sept. 4†	101	June 6
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19	79	May 16
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13	72	Feb. 22
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
(re-issue)				
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
36 Hours to Kill (G) 656	Brian Donlevy-Gloria Stuart	July 24	65	Aug. 29
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				
Under Two Flags (G) 644	Ronald Colman-C. Colbert	May 1	110	May 9
(See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)				
Under Your Spell 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	
White Fang (G) 649	Michael Whalen-Jean Muir	July 3	70	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)				
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,37†	95	Sept. 19
(See production article, June 13, p. 16.)				
Banjo On My Knee 726	Barbara Stanwyck-Joel McCrea	Nov. 27†		
Can This Be Dixie? 723	Jane Withers-Slim Summerville	Nov. 13†		
Career Woman	Claire Trevor-Michael Whalen	Jan. 22,'37†		
Charlie Chan at the Opera	Warner Oland-Boris Karloff	Jan. 15,'37		
(See "In the Cutting Room," Oct. 17.)				
Crack Up 727	Peter Lorre-Brian Donlevy	Dec. 11†		
Holy Terror, The	Jane Withers-Tony Martin			
Laughing at Trouble 724	Jane Darwell-Delma Byron	Dec. 18†		
(See "Glory," "In the Cutting Room," Oct. 17.)				
Lloyds of London	F. Bartholomew-M. Carroll			
On the Avenue	Dick Powell-Madeleine Carroll	Jan. 29,'37†		
One in a Million 722	Sonja Henie-Don Ameche	Jan. 1,'37†		
(See "In the Cutting Room," Oct. 31.)				
Peach Edition	Rochelle Hudson-Michael Whalen			
Private Enemy (721)	Victor McLaglen-B. Stanwyck	Jan. 8,'37†		
Reunion 717	Dionne Quintuplets-J. Hersholt	Nov. 20†		
(See "In the Cutting Room," Oct. 10.)				
Secret Valley	Richard Arlen	Jan. 15,'37†		
Stowaway 725	Shirley Temple-Robt. Young	Dec. 25†		
White Hunter 719	Warner Baxter-June Lang	Dec. 4†		
(See "In the Cutting Room," Oct. 3.)				

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr.-E. Landi	Apr. 17	100	Feb. 22
Amazing Quest, The	Cary Grant-Mary Brian	Sept. 26	70	Aug. 29
Come and Get It	Edward Arnold-Frances Farmer	Nov. 6†		
(See "In the Cutting Room," Aug. 1.)				
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 23†	*90	Sept. 26
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2†	*85	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72.)				
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7	85	Jan. 4
(Exploitation: Jan. 25, p. 63; Feb. 8, p. 83; Feb. 22, p. 96; Apr. 4, p. 89; Aug. 29, p. 84.)				
I Stand Condemned (A)	Harry Bauer-Laurence Olivier	July 10	76	Nov. 30,'35
Incertidumbre (G)	Hilda Moreno	Sept. 18†	70	Sept. 26
Last of the Mohicans, The (G)	Randolph Scott-Binnie Barnes	Aug. 13†	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78.)				
Little Lord Fauntleroy (G)	F. Bartholomew-D. Costello Barrymore	Mar. 6	102	Feb. 29
(Exploitation: Mar. 14, p. 84; May 16, p. 80; June 6, p. 117; June 13, p. 132; Aug. 1, p. 93; Aug. 29, p. 87.)				
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21	87	Feb. 8
(See production article, Feb. 8, p. 18; exploitation: Feb. 15, p. 81; Feb. 22, p. 100; Mar. 7, p. 99; Mar. 14, p. 84; Mar. 28, pp. 83, 84; Apr. 4, pp. 84, 89; Apr. 11, pp. 93, 96; Apr. 25, p. 92; May 2, p. 99; May 9, p. 84; May 16, p. 82; May 30, pp. 84, 86; June 6, pp. 116, 118; June 13, pp. 122, 132; June 20, p. 121; Aug. 22, p. 117; Sept. 12, p. 68.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13	79	May 2
(Exploitation: June 13, p. 122; July 25, p. 77.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24	100	Jan. 25
(Exploitation: Feb. 1, p. 63; Feb. 8, p. 83; Feb. 15, p. 81; Feb. 29, pp. 72, 75; Mar. 14, p. 85; Mar. 21, pp. 94, 97; Apr. 4, p. 87; June 6, p. 118; Oct. 17, p. 80.)				
These Three (G)	M. Hopkins-M. Oberon-J. McCrea	Apr. 10	93	Feb. 29
(Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24	99	May 7
(See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 26, pp. 70, 71; Oct. 24, p. 70.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio		70	Aug. 8
Beloved Enemy	Merle Oberon-Brian Aherne	Dec. 25†		
Garden of Allah, The	Marlene Dietrich-Charles Boyer	Nov. 20†		
(See production article, June 6, p. 14.)				
History Is Made at Night	Charles Boyer-Jean Arthur	Jan. 15,'37†		
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner		90	Aug. 22
Rembrandt	Chas. Laughton-Gert. Lawrence	Dec. 4†		
(See production article, Oct. 31, p. 16.)				
Star Is Born, A	Janet Gaynor-Fredric March	Feb. 1,'37†		
You Only Live Once	Sylvia Sidney-Henry Fonda	Jan. 1,'37†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†		
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25		
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26	54	July 18
(Exploitation: Oct. 24, p. 70.)				
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3	67	Feb. 8
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17	64	Feb. 29
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11	70	May 9
(Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)				
For the Service 9045	Buck Jones-Beth Marion	May 6	65	
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	75	Sept. 26
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20	75	Jan. 25
(Exploitation: Jan. 18, p. 82; Jan. 25, p. 63; Mar. 7, p. 99; Mar. 14, p. 88; July 18, p. 85.)				
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9	70	Feb. 29
(Exploitation: Apr. 18, p. 81; May 23, p. 94; June 6, p. 117; June 13, p. 132.)				
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11	77	Oct. 3
(Exploitation: Oct. 31, p. 75.)				
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6	112	Jan. 11
(Exploitation: Jan. 18, p. 82; Feb. 8, pp. 81, 83, 84; Mar. 7, pp. 86, 99; Mar. 21, pp. 92, 96; Apr. 16, p. 96; May 23, pp. 87, 95; June 6, p. 118.)				
Man I Marry, The 1026	Doris Nolan-Michael Whalen	Nov. 1†	76	
(See "In the Cutting Room," Sept. 26.)				
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6†	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91.)				
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27	87	Feb. 8
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31	65	Aug. 29
Parole (G) 9036	Ann Preston-Henry Hunter	June 14	65	July 4
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 22
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy 1041	Buck Jones-Luana Walters	Sept. 20†		
Sea Spoilers 1027	John Wayne-Nan Gray	Sept. 20†		
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17	112	May 9
(See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18		
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23,'35		
Sutter's Gold (G) 8002	Edward Arnold-Binnie Barnes	Apr. 13	95	Mar. 28
(See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13†	60	Oct. 10
(Exploitation: Oct. 10, p. 96.)				
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Class Prophecy	Louis Hayward-Wendy Barrie			
Conflict 1036	John Wayne-Jean Rogers	Nov. 29†		
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	*65	Oct. 24
Flying Hostess 1023	Judith Barrett-Wm. Hall	Nov. 22†		
Four Days' Wonder 1019	Jeanne Dante-Kenneth Howell	Dec. 20†		
Love Letters of a Star 1028	Walter Coy-Polly Rowles	Nov. 8†	66	
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	71	Oct. 31
(See "In the Cutting Room," Oct. 3.)				
Murder on the Mississippi 1025	James Dunn-Jean Rogers	Dec. 13†		
Night Key	Boris Karloff			
Three Smart Girls 1029	Binnie Barnes-Ray Milland	Dec. 6†		
Top of the Town 1007	George Murphy-Doris Nolan	Dec. 27†		
Treve	Noah Beery, Jr.-Barbara Reed			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Face In the Fog, A	June Collyer-Lloyd Hughes	Feb. 1		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15,'35	70	
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15		
Rip Roaring Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler	Jan. 7,'37†		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 20†		
Silks and Saddles	Herman Brix	Nov. 16†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	Apr. 25
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7	70	Apr. 4
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36.)				
Charge of the Light Brigade (G) 901	Errol Flynn-O. De Havilland	Nov. 7	*115	Oct. 24
(See production article, July 25, p. 16.)				
Colleen (A) 903	Ruby Keeler-Dick Powell	Mar. 21	89	Feb. 1
(Exploitation: Mar. 14, p. 89; Apr. 25, p. 92; May 23, p. 86.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4	78	Nov. 30,'35
(Exploitation: Feb. 1, p. 66; Feb. 8, pp. 83, 86; Apr. 20, p. 96; June 13, p. 123.)				
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18	65	Feb. 1
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70.)				
Green Pastures, The (G) 902	Rex Ingram	Aug. 1	93	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25	83	Apr. 4
(Exploitation: June 6, p. 118; Aug. 8, p. 93.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	*60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15	65	Jan. 11
Midsummer Night's Dream (G)	All Star	Oct. 3	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68.)				
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8	83	Jan. 18
(Exploitation: May 2, p. 92.)				
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30	79	May 2
(Exploitation: July 11, p. 128; July 25, pp. 76, 77; Aug. 8, p. 93.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9	62	Mar. 21
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2	56	Mar. 7
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14	76	Mar. 7
(Exploitation: Apr. 4, p. 88; Apr. 18, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1	60	Jan. 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn	Errol Flynn-Kay Francis			
Bad Man's Territory	Dick Foran-Linda Perry			
Black Legion	Humphrey Bogart-Ann Sheridan			
(See "In the Cutting Room," Oct. 10.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Danton	Charles Laughton-Spencer Tracy			
Desert Song	Frank McHugh			
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	*60	Oct. 31
Great O'Malley, The	Pat O'Brien-Sybil Jason			
(See "The Making of O'Malley," "In the Cutting Room," Oct. 3.)				
Guns of Pecos	Dick Foran-Anne Nagel			
Justice After Dark	Ann Dvorak			
King and the Chorus Girl	Fernand Gravet-Joan Blondell			
King of Hockey	Anne Nagel-Richard Purcell	Dec. 19†		
(See "In the Cutting Room," Aug. 22.)				
Melody for Two	James Melton-Patricia Ellis			
(See "In the Cutting Room," Oct. 17.)				
Men in Exile	Richard Purcell-June Travis			
Merchant of Venus	Carol Hughes-Marie Wilson			
Once a Doctor	Donald Woods-Jean Muir			
(See "In the Cutting Room," Oct. 10.)				
Over the Wall	Ross Alexander			
Penrod and Sam	Billy Mauch-Harry Watson			
Polo Joe (G)	Joe E. Brown-Carol Hughes	Dec. 5†	*65	Sept. 26
Prince and the Pauper, The	Billy and Bobby Mauch			
Ready, Willing and Able	Ross Alexander-Ruby Keeler			
San Quentin	Pat O'Brien-Humphrey Bogart			
Slim	Pat O'Brien-Henry Fonda			
Stolen Holiday	Kay Francis-Ian Hunter			
(See "In the Cutting Room," Sept. 26.)				

WILLIAM STEINER

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls	
Island Captives	Eddie Nugent		6 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tempo Massimo	Milly	Mar. 12	78	Mar. 21

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
My Song of Love	Tito Schipa			
Second Bureau	Jean Murat-Diane Korene			
Slalom	Skiing Film			
Street Without a Name	Constant Remy-Pola Illery			
Treno Popolare	Italian Feature			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Anna (G)	Ada Voitsik	Amkino	July 16	95	Aug. 1
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	95	Oct. 3
(Reviewed under the title "La Kermesse Heroique.")					
Ciboulette (G)	Simon Berriau	Franco-American	Sept. 11†	100	Sept. 26
Cloistered (G)		Best	May 19	65	May 30
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dubrevsky	Boris Livanov	Amkino	Mar. 28	72	Apr. 11
Dusty Ermine (A)	Ronald Squire	Twickenham		75	Oct. 10
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27
Juggernaut (A)	Boris Karloff	Twickenham		70	Oct. 17
La Fusse	Femin Gemier	French	Aug. 1	83	
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 9	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5	110	Mar. 21
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4	77	Apr. 25
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.)					
Once in a Million (G)	Buddy Rogers	Assoc. British		75	Apr. 4
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5	93	May 16
Prenez Garde a la Peinture	Simone Simon	French	Aug. 1	86	
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21	83	May 30
Re Burlone, Il (G)	Armando Falconi	Nuevo Mondo	Mar. 25	98	Apr. 4
Robber Symphony, The (G)	George Graves	Concordia		125	May 9
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Libesroman Im Hause Habsburg.)					
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9	81	Apr. 25
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7	90	Apr. 18
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5
Soviet News (G)		Amkino	Apr. 10	70	Apr. 25
Spy of Napoleon (G)	Richard Barthelmess	Twickenham		98	Oct. 10
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Two's Company (G)	Ned Sparks	B. & D.			May 16
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 3
(Reviewed under the title, "Ein Walzer Fuer Dich.)					
We Are from Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30	83	May 16
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7
Woman Alone, A (A)	Anna Sten	General		90	June 6

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Ali Baba (2-15)	Jan. 30	9
Tom Thumb (2-15)	Mar. 30	7
Dick Whittington's Cat (5-16)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 2—"Patch Mah Britches"	Dec. 19,'35	7
No. 3—"Spark Plug"	Apr. 12	6½
No. 4—Major Google (5-16)	May 24	6½
BROADWAY COMEDIES		
Am I Having Fun Andy Clyde	Sept. 18	2 rls.
Ants in the Pantry (3-7) (3 Stooges)	Feb. 6	18½
Caught in the Act Andy Clyde	Mar. 5	18
Champ's a Chump, The (All Star)	June 20	18
Disorder in the Court (3 Stooges)	May 30	17
Double Trouble Andy Clyde		
False Alarms (10-10) (3 Stooges)	Aug. 16	10
Fibbing Fibbers Walter Catlett	Oct. 19†	
Half Shot Shooters (6-13) (3 Stooges)	Apr. 30	19
Just Speeding (3-7)	Jan. 23	18
Midnight Blunders (5-16) (All Star)	Apr. 21	17
Mister Smarty (8-1) Andy Clyde	July 15	18
Movie Maniacs (3 Stooges)	Feb. 20	18
Oh, Duchess Polly Moran	Oct. 9†	
Pain in the Pullman, A (3 Stooges)	June 27	18
Peppery Salt, The (6-20) Andy Clyde	May 15	18
Share the Wealth (5-16) Andy Clyde	Mar. 19	17½
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (3 Stooges)	Sept. 11†	2 rls.
COLOR RHAPSODIES		
Birds in Love	Oct. 28†	
Dr. Bluebird (2-8)	Feb. 5	8
Football Bugs (5-16)	Apr. 29	7
In My Gondola (10-17)	Sept. 3†	8
Glee Worms	June 24	7
Merry Mutineers	Oct. 2†	
Novelty Shop, The (9-5)	Aug. 15	7
Untrained Seal, The (8-1)	July 26	7
COLUMBIA TOURS		
Star Gazers	Oct. 15†	
Wonder Spots of America	Sept. 4	1 rl.
COURT OF HUMAN RELATIONS		
I Love a Doctor	Oct. 2†	
Mad Money (9-5)	Sept. 4	10
KRAZY KAT CARTOONS		
10. Kannibal Kapers	Dec. 27,'35	7
11. Bird Stuffer, The (2-8)	Feb. 1	7
12. "Lil Ainjil"	Mar. 19	6
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel	Oct. 24†	
NEW WORLD OF SPORT SERIES		
Disputed Decisions (8-29)	Aug. 22	10
Football Flashes (10-10)	Aug. 30	10
Golfing Rhythm (6-20)	May 15	10
Hold 'Em Cowboy	Sept. 25†	
Ice Cut-Ups (2-8)	Feb. 6	10
Little Champs (8-29)	Aug. 10	10
Skiing Is Believing	Oct. 26†	
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Stop, Look and Guess	Mar. 9	10
Thrills with Daredevils	Mar. 19	10
Touring the Sport World (7-25)	July 11	10
SCRAPPY CARTOONS		
Looney Balloonists	Sept. 24	
Playing Politics (8-1)	July 8	7
Scrappy's Boy Scouts	Jan. 2	7
Scrappy's Camera Troubles (6-20)	June 5	7
Scrappy's Pony	Mar. 16	7
SCREEN SNAPSHOTS		
No. 5—	Jan. 2	10½
No. 6—(2-8)	Jan. 31	10½
No. 7—(3-7)	Feb. 28	10½
No. 8—	Mar. 27	10
No. 9—(5-16)	Apr. 24	9½
No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10
SCREEN SNAPSHOTS (New Series)		
No. 1—	Sept. 11†	
No. 2—	Oct. 23†	
SPECIAL		
Robinson Crusoe	Sept. 7†	3 rls
STARS OF TOMORROW		
No. 5—(2-8)	Jan. 15	11
No. 6—(2-8)	Jan. 17	10
VOICE OF EXPERIENCE		
No. 8—	Jan. 2	11
No. 9—(3-7)	Feb. 25	10½
No. 10—	Mar. 26	10½

DuWORLD

Title	Rel. Date	Min.
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15†	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9
No. 6—		10

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10	18
Fresh from the Fleet	Apr. 24	18
Mixed Policies	Jan. 17	20
Sleepless Hollow	May' 8	16
Where Is Wall Street	Apr. 10	19
MUSICAL COMEDIES		
Home on the Range (6-20)	June 5	21
Perfect Thirty-Sixes	Dec. 20,'35	18
Thanks, Mr. Cupid	Jan. 24	18
SONG AND COMEDY HITS		
Alpine Rendezvous (8-29)	Aug. 1†	11
Easy Pickin's	Dec. 27,'35	10
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
Spooks (6-20)	Apr. 17	9
STAR PERSONALITY COMEDIES		
Giv'im Air	Feb. 14	18
Gold Bricks	Mar. 20	20
Grand Slam Opera	Feb. 21	21
Three on a Limb	Jan. 3	19
Triple Trouble	Apr. 3	16
White Hope, The	Mar. 27	19
PAUL TERRY-TOONS		
Alpine Yodeler	Feb. 2	6
Barnyard Amateurs	Mar. 6	6
Bully Frog, A (10-10)	Sept. 18†	6
Busy Bee, The	May 29	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa and the Runt	May 15	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	1 rl.
Feud, The	Jan. 10	6
Home Town Olympics	Feb. 7	6
June Bride, A	Nov. 1,'35	6
Kiko Foils the Fox	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal	Oct. 30†	6
Kiko and the Honey Bears (9-22)	Aug. 21†	6
Mayflower, The	Dec. 27,'35	6
19th Hole Club, The	Jan. 24	6
Off to China	Mar. 20	6
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Robin Hood in an Arrow Escape	Nov. 13†	1 rl.
Rolling Stones	May 1	6
Sailor's Home, The (6-13)	June 12	6
Tough Egg, A	June 26	6
Western Trail, The	Apr. 3	6
Wolf in Cheap Cloth, A	Apr. 17	6
TREASURE CHEST		
Animal Cunning	May 1	10
Fast Friends (6-13)	June 5	9
Feminine Form (8-29)	Aug. 7†	10
Fisherman's Luck	Jan. 31	9
Gangsters of the Deep	Nov. 1,'35	8
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei	Nov. 20†	1 rl.
Manhattan Tapestry	Jan. 31	10
Nature's Songsters (9-23)	Sept. 4†	8
Seeing Eye, The (2-11)	Jan. 17	10
Sports in the Alps (10-10)	Sept. 11†	9
Symphony in Snow	Oct. 16†	9
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13	19
Rail Birds (6-13)	May 22	18
TWO-REEL COMEDIES		
Any Old Port	Nov. 6†	2 rls.
Bashful Buddies	Aug. 7†	17
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9	19
Diamonds in the Rough	Sept. 25†	19
Gags and Gals (10-3)	Sept. 11†	20
Happy Heels (8-22)	Aug. 1†	18
It Happened All Right (6-13)	May 15	19
Mixed Magic	Nov. 27†	2 rls.
Model Home	Nov. 13†	2 rls.
Parked in Paree	Aug. 28†	10
Peaceful Relations	June 19	18
Rah Rah Rhythm	Oct. 23†	18
Spring Is Here	Oct. 30†	21
Wacky Family, The (9-26)	Sept. 4†	21
Whose Baby Are You?	Oct. 2†	18
YOUNG ROMANCE		
Beware of Blondes	Feb. 7	20
Love in September	Mar. 6	21

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25	1 rl
Irish Melody	Mar. 9	8
Italian Caprice	Dec. 1,'35	8
Liebestraum	Apr. 20	1 rl.
NEWSLAUGHS		
No. 4—	Jan. 20	1 rl.
No. 5—	Feb. 20	1 rl.
No. 6—	Mar. 20	1 rl.
6 THRILLING JOURNEYS		
Deep Sea Harvest	Jan. 15	1 rl.
Ride Along Dude	Feb. 15	1 rl.
Realm of Ghosts	Mar. 1	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4	9
Carillon Makers	Aug. 15†	12
Golden Harbor	Mar. 16	10
It's a Bird	Jan. 20	17
Life of Theodore Roosevelt	Feb. 1	19
Tough Breaks	Mar. 1	18
Spanish Interlude, A	Sept. 15†	26
Sport of Flying	Sept. 12†	
Symphony of the Seasons	Jan. 27	9
Young Explorer	Mar. 2	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14	8
No. 2—	Feb. 28	8
No. 3—	Mar. 8	10
No. 4—	Mar. 22	10
No. 5—	Apr. 10	7
No. 6—	Apr. 22	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5	9
No. 2—	Mar. 6	9
No. 3—	Apr. 11	9
No. 4—	May 4	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3	6
2. Nomads of the South Seas	Feb. 17	6
3. Nomads of the Past	Mar. 3	6
4. Nomads of the Air	Mar. 17	5½
5. Nomads in the Making	Apr. 3	6
6. Nomads of the River	Apr. 17	6
7. Nomads of the Plains	May 3	5½
8. Nomads of the Sea	May 17	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasurers		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Hobo Hero		9
PORT O' CALL		
Peacock Throne		9
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22	20
Life Hesitates at 40	Jan. 18	15
Neighborhood House (7-18)	May 9	
On the Wrong Trek (7-25)	Apr. 18	19
Vamp 'Til Ready (2-29)	Mar. 28	20
CRIME DOESN'T PAY		
No. 6—Perfect Setup	Feb. 1	21
No. 7—Fool Proof	Mar. 7	21
No. 8—The Public Pays	Oct. 10†	18
FITZPATRICK TRAVEL TALKS		
Japan in Cherry Blossom Time	Mar. 21	9
Modern Tokyo	Dec. 28,'35	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
Sacred City of the Mayan Indians (2-11)	Feb. 22	7
St. Helena and Its Man of Destiny	May 16	8
Victoria and Vancouver	Jan. 25	9
HARMAN-ISING (Happy Harmonies)		
18—Bottles (4-25)	Jan. 11	10
19—Early Bird and the Worm, The (4-25)	Feb. 8	9
20—Old Mill Pond. The (6-6)	Mar. 7	8
21—Two Little Pups (8-1)	Apr. 4	8
22—Old House, The	May 2	
23—Pup's Picnic	May 30	8
24—To Spring	June 20	9
M-G-M MINIATURES		
Great American Pie Company	Nov. 9	11
Hollywood Extra	Sept. 19†	11
How to Be a Detective	Oct. 17†	9
How to Behave (4-25)	Apr. 25	10
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5†	10
Important News (2-29)	Feb. 29	10
Jonker Diamond (4-25)	Mar. 28	10
Let's Dance	Jan. 4	8
Little Boy Blue (6-6)	May 23	11
Master Will Shakespeare (8-1)	June 13	10
West Point of the South (2-1)	Feb. 1	8
M-G-M SPORTS PARADE		
Air Hoppers (2-29)	Jan. 18	10
Aquatic Artistry (6-6)	Apr. 11	9
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10
Polo (6-6)	May 9	8
Table Tennis (4-25)	Feb. 15	10
Racing Canines (6-6)	Mar. 14	10
MUSICAL COMEDIES		
La Fiesta de Santa Barbara (4-25)	Dec. 7,'35	19
No Place Like Rome	Sept. 26†	

(THE RELEASE CHART--CONT'D)

Newly incorporated into The Release Chart is a special service to the showman in the booking and exploitation of short product. In addition to all the other data provided for the convenience of the exhibitor is designation, immediately following the title, of the issue of Motion Picture Herald *in which appeared showman's review of the subject. Month is given first, then the date. Thus: Ali Baba (2-15) informs the exhibitor the review appeared in the issue of February 15.*

Title	Rel. Date	Min.
Pirate Party on Catalina Isle (2-1)	Nov. 21,'35	20
Sunkist Stars at Palm Springs	Jan. 11	20
Violets in Spring (9-5)	Sept. 5	21

OUR GANG

Title	Rel. Date	Min.
Arbor Day (6-6)	May 2	18
Bored of Education (9-5)	Aug. 29	10
Divot Diggers	Feb. 8	15
Lucky Corner, The (2-29)	Mar. 14	16
Pinch Singer	Jan. 4	18
Second Childhood (4-25)	Apr. 11	19
Two Too Young	Sept. 26†	10

PATSY KELLY COMEDIES

Title	Rel. Date	Min.
All-American Toothache	Jan. 25	20
At Sea Ashore	Apr. 4	20
Hill Tillies (8-15)	Apr. 4	18
Pan Handlers	Feb. 29	20

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Behind the Headlines (9-5)	Sept. 12†	11
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions	Oct. 3†	10
Sports on Ice	Oct. 10†	10

SPECIAL

Title	Rel. Date	Min.
Audioscopiks (1-18)		8

TABLOID MUSICALS

Title	Rel. Date	Min.
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Betty Boop and Little Jimmy (4-11)	Mar. 27	7
Betty Boop and the Little King	Jan. 31	7
Grampy's Indoor Outing	Oct. 16	7
Happy You and Merry Me (9-22)	Aug. 21†	7
More Pep	June 19	
Not Now (2-29)	Feb. 28	7
Song a Day, A	May 22	7
Training Pigeons	Sept. 18†	7
We Did It	Apr. 24	6
You're Not Built That Way	July 17	8

COLOR CLASSICS

Title	Rel. Date	Min.
Cobweb Hotel, The	May 15	8
Greedy Humpty Dumpty	July 10	7
Hawaiian Birds	Aug. 28†	9
Little Stranger (4-18)	Mar. 13	8
Musical Memories	Nov. 8,'35	7
Play Safe	Oct. 16†	7
Somewhere in Dreamland. (Technicolor)	Jan. 17	9

HEADLINERS

Title	Rel. Date	Min.
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27,'35	10
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10	10
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock Who's There Vincent Lopez and Orch.	Sept. 18†	11
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee-Virginia Weidler	May 22	10
Midnight Melodies (4-18) Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20	11
Moscow Moods (2-29) Yasha Bunchuk and Orch.	Jan. 17	11
Movie Melodies on Parade (2-29) Kostelanetz-Eastman	Feb. 7	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music in the Morgan Manner Russ Morgan and Orch.	June 12	11
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Play, Don (8-15) Don Bestor and Orch.	July 31	11
Star Reporter, The (3-14) Betty Jane Cooper - Donald Novis-Ina Ray Hutton	Oct. 30†	9
Star Reporter in Hollywood Ted Husing-Bennie Bartlett-Dorothy Lamour	Oct. 30†	10
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1	11

MUSICAL ROMANCE

Title	Rel. Date	Min.
Lover's Paradise (Technicolor)	Sept. 11†	10

PARAGRAPHICS

Title	Rel. Date	Min.
Lulu's Love (8-15)	Aug. 14†	18
Rhythm of the River	Oct. 9†	10
Sailor Shorty	Oct. 23†	10
Straight as an Arrow	Oct. 9†	10

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 5—Manhattan Rhapsody—Animal Buddies — Man of Many Faces	Dec. 6	10
No. 6 — The Latest from Paris — Shifting Sands—Nature's Sideshow	Jan. 3	10
No. 7—Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31	7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor — The Voice of the Animals (2-29)	Feb. 28	11
No. 9—Trailing the Birds—Lake of Enchantment—Swanee River Goes High Hat (4-11)	Mar. 27	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24	10
No. 11—Champagne — Girls Will Be Boys—Up Mont Blanc	May 22	11
No. 12—Meet the Pelican—Viola Mitchell — Steel Suits	June 19	10
No. 13—	July 17	1 rl.

PARAMOUNT PICTORIAL (New Series)

Title	Rel. Date	Min.
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3—	Oct. 16†	10

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
Broadway Highlights No. 6	Apr. 3	9
Collie, The (2-29)	Feb. 21	10
Dangerous Jobs	May 1	9
Fashions in Love	July 24	10
Here Comes the Zoo (3-14)	Mar. 13	9
Movie Milestones (No. 2)	Jan. 31	10
Poodle, The	May 22	10
Rhythm Party, The	June 26	10
Rookie Fireman, The	Apr. 24	10
Shorty at Coney Island	Jan. 10	10
Shorty at the Seashore	July 10	9

POPEYE THE SAILOR

Title	Rel. Date	Min.
Bridge Ahoy!	May 1	8
Brotherly Love (3-14)	Mar. 6	7
Clean Shaven Man, A (3-7)	Feb. 7	7
Hold the Wire	Oct. 23†	7
I-Ski Lov-Ski You-Ski	Apr. 3	6
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	6
Little Swee' Pea	Sept. 25†	7
Never Kick a Woman	Aug. 28	7
Sinbad the Sailor (Special)	Jan. 31	2 rls.
Spinach Overture, The	Dec. 6,'35	8
Vim, Vigor and Vitaliky	Jan. 3	7
What, No Spinach?	May 29	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(Cinecolor)

Title	Rel. Date	Min.
No. 3	Jan. 24	11
No. 4 (4-11)	Mar. 27	11
No. 5	May 29	10
No. 6	July 17	10

POPULAR SCIENCE (New Series)

Title	Rel. Date	Min.
No. 1 (8-22)	Aug. 28†	11
No. 2	Oct. 30†	11

SCREEN SONGS

Title	Rel. Date	Min.
Hills of Old Wyomin', The (8-22) The Westerners	July 24	10
I Can't Escape from You Joe Reichman and Orch.	Sept. 25†	8
I Don't Want to Make History V. Lopez and Orchestra	May 22	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27	7
It's Easy to Remember Richard Himber and Orchestra	Nov. 29,'35	10
No Other One Hal Kemp and Orchestra	Jan. 24	8

GRANTLAND RICE SPORTLIGHTS (NEW SERIES)

Title	Rel. Date	Min.
No. 20—What's the Answer	Jan. 17	10
No. 21—Finer Points (2-29)	Feb. 14	10
No. 22—Winged Champions (4-11)	Mar. 13	10
No. 23—Sun Chasers	Apr. 10	10
No. 24—Catching Trouble	May 8	10
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10

RKO RADIO

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 21	Jan. 3	5
No. 22	Feb. 31	5½
No. 23	Apr. 3	5
No. 24	May 29	5
No. 25	July 10	5

EASY ACES

Title	Rel. Date	Min.
Debonair New Orleans (4-25)	Mar. 27	10
Etiquette	Nov. 29†	9
Fool Your Friends	June 9	10
Job's a Job, A	May 22	10
Old Fashioned Movie, An (3-28)	Feb. 28	11
Winter at the Zoo	Jan. 31	10½

HEADLINER SERIES

Title	Rel. Date	Min.
No. 3—Camera Cranks (1-25)	Jan. 17	19
No. 4—Wedtime Story, A (3-14)	Mar. 20	21
No. 5—Bad Medicine	May 22	15
No. 6—Sleepy Time	July 24	
(1936-37)		
1—Lalapaloosa	Nov. 20†	16

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Dummy Ache	July 10	
Gasoloons	Jan. 3	15½
High Beer Pressure	May 8	18
Vocalizing (10-10)	Oct. 23†	20½
Will Power (3-14)	Mar. 6	15½

MAJOR BOWES' AMATEUR PARADE

Title	Rel. Date	Min.
No. 1	May 1	9
No. 2	June 5	10
No. 3	July 3	10

MARCH OF TIME

Title	Rel. Date	Min.
No. 1 (1-18)	Jan. 17	18½
No. 2 (2-15)	Feb. 17	24
No. 3 (3-14)	Mar. 13	21
No. 4	Apr. 17	21
No. 5	May 15	
No. 6	June 12	
No. 7	July 10	
No. 8	Aug. 7	21

(1936-37)

Title	Rel. Date	Min.
No. 1	Sept. 4†	23
No. 2	Oct. 2†	
No. 3	Nov. 3†	

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Dog Blight	June 12	
Fight Is Right (5-2)	Apr. 10	17
Radio Barred (2-8)	Feb. 7	15½
Who's Looney Now?	Sept. 4†	10
Worm Burns, The	Dec. 6,'35	17

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Aladdin from Manhattan	Feb. 28	17
Camp Meetin' (10-3)	Oct. 9†	16
Melody in May (2-1)	May 1	19
Swing It	July 3	

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bold King Cole	May 29	
Cupid Gets Her Men	July 24	7
Felix the Cat and the Goose That Lail the Golden Egg (2-29)	Feb. 7	7½
It's a Greek Life (8-22)	Aug. 2	7
Molly Moo Cow and Robinson Crusoe	Mar. 20	7
Neptune Nonsense (3-28)	Apr. 17	8
Toonerville Picnic	Oct. 2†	7
Toonerville Trolley (2-15)	Jan. 17	7
Trolley Ahoy	July 3	8
Waif's Welcome, A	June 19	

SMART SET

Title	Rel. Date	Min.
All Business (2-8)	Feb. 14	18½
And So to Wed	June 19	
Framing Father (2-29)	Apr. 17	16½
So and Sew	Sept. 18†	15
Too Many Surprises	Dec. 3,'35	20½

SPECIALS

Title	Rel. Date	Min.
Headlines for 25 Years (3-14)	Mar. 27	21

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Gentlemen's Sports (3-28)	Dec. 13,'35	11
Goals for Gold and Glory	Oct. 30†	
High, Wide and Dashing	Sept. 4†	9
Never Catch the Rabbit (5-2)	Apr. 24	11
Pardon My Spray (10-10)	Oct. 2†	10
Row Mr. Row	June 19	
Tomorrow's Halfbacks (3-25)	Jan. 24	9
Winter Sport (3-28)	Mar. 13	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Deadly Females	Nov. 13†	
Living Jewels	June 12	
Underground Farmers	Apr. 17	9
Swamp Land	Sept. 18†	9
Winged Pageantry (2-29)	Feb. 14	10

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counselitis	Nov. 22,'35	18
Down the Ribber (2-29)	Mar. 27	21
Uppercutlets	Jan. 24	18½
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wholesailing Along	May 29	17

WORLD ON PARADE

Title	Rel. Date	Min.
Coral Isle of the Atlantic (4-25)	Mar. 27	11
Heart of the Sierras	Nov. 6†	
Morocco	Jan. 10	
Prominent Personalities (3-14)	Feb. 21	11
Trinidad	Sept. 11†	10
Venice of the North	May 15	
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

DYNAMIC

Title	Rel. Date	Min.
Wonderland of Gaspe (6-13)		11

NORTON

Title	Rel. Date	Min.
Alchemist's Hourglass, The (1-25)		18

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Filming the Fantastic	Jan. 31	10
Pacing the Thoroughbreds	Sept.25†	
Scouring the Skies	Aug. 14	

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Hong Kong Highlights	Jan. 31	10
Irish Pastoral (8-22)	Aug. 7	
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy	Sept. 25†	

(THE RELEASE CHART--CONT'D)

UNITED ARTISTS

Title	Rel. Date	Min.
MICKY MOUSE		
37. Mickey Polo Team	Feb. 5	8
38. Orphans' Picnic	Mar. 12	9
39. Mickey's Grand Opera (4-11)	Apr. 9	9
40. Through the Mirror	June 18	9
101. Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)		8
SILLY SYMPHONIES		
30. Three Orphan Kittens	Nov. 21,'35	9
31. Cock of the Walk	Dec. 19,'35	8
32. Broken Toys	Jan. 9	8
33. Elmer the Elephant (4-11)	May 14	8½
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 17	Jan. 20	
No. 18 (3-14)	Mar. 9	10½
No. 19 (3-14)	Mar. 23	10
No. 20 (3-28)	Apr. 20	9
No. 21	June 8	
No. 22	June 22	
No. 23 (7-11)	July 6	
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	
No. 27 (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	
No. 29	Oct. 26†	
No. 30	Nov. 23†	
No. 31	Dec. 21†	
No. 32	Jan. 18,'37†	
No. 33	Feb. 15,'37†	
MENTONE MUSICAL COMEDIES		
Carnival Time (2-8)	Jan. 22	19
Jean Sargent-Jack Fulton		
Flippen's Frolics (7-11)	July 15	
Fun in the Fire House	Oct. 28†	
Gus Van's Garden Party (10-10)	Sept. 2†	11
Marine Follies	Apr. 29	2 rls.
Musical Airways (10-10)	Sept. 30†	11
Playing for Fun (3-28)	Mar. 18	15
Signing Off (2-8)	Feb. 19	19
Teddy Bergman's International Broadcast (6-6)	June 3	20
Television Highlights	Dec. 23†	
Vaud-O-Mat, The (3-28)	Apr. 8	16
NOVELTIES		
Skits 'n' Sketches	Feb. 24	
OSWALD CARTOONS		
Alaska Sweepstakes (2-8)	Feb. 17	8
Battle Royal (7-18)	June 22	7
Barnyard Five	Apr. 20	
Beachcombers (10-3)	Oct. 5†	9
Beauty Shoppe (3-28)	Mar. 20	6½
Farming Fools	May 25	
Fun House, The	May 4	
Kiddie Revue	Sept. 21†	
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet's Show (10-13)	Nov. 2†	
Royal Cafe	Nov. 25†	1 rl.
Slumberland Express	Mar. 9	
Soft Ball Game (2-8)	Jan. 27	
Unpopular Mechanic, The (10-17)	Nov. 6†	
STRANGER THAN FICTION SERIES		
No. 18—Novelty (3-28)	Mar. 30	9½
No. 19—Novelty (3-28)	Apr. 13	9
No. 20—Novelty	June 1	
No. 21—Novelty	June 15	
No. 22—Novelty	June 29	
No. 23—Novelty (7-11)	July 13	
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8 2/3
No. 30—Novelty	Dec. 7†	
No. 31—Novelty	Jan. 4,'37†	
No. 32—Novelty	Feb. 1,'37†	
UNIVERSAL COMEDIES		
You Can Be Had (2-8)	Jan. 8	15
UNIVERSAL SPECIAL		
You Can't Get Away With It		2 rls.

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Billboard	Feb. 15	11
Jane and Katherine Lee		
Vitaphone Celebrities	Jan. 25	11
Remington Singers		
Vitaphone Entertainers (7-11)	June 27	1 rl.
Sylvia Froos		
Vitaphone Headliners	Dec. 14,'35	10
Nick Lucas-Four Mullen Sisters		
Vitaphone Highlights	Apr. 4	10
Eddie Peabody		
Vitaphone Hippodrome	May 2	11
Molly Picon-Johnny Lee		
Vitaphone Spotlight (3-28)	Mar. 7	11
Conville-Dale		
Vitaphone Topnotches (2-1)	May 30	
Vitaphone Troupers (2-1)	Jan. 4	10
Four Trojans-Aunt Jemima		
Vitaphone Stageshow	July 25	1 rl.
Vitaphone Gaieties	Sept. 19†	
Jack Pepper		
Vitaphone Internationals	Oct. 17†	
Holtz-Lee		
BIG V. COMEDIES		
While the Cat's Away	Jan. 4	20
Shemp Howard		
They're Off	Jan. 18	21
Yacht Club Boys		
Slide, Nellie, Slide	Feb. 1	21
Herman Bing-Paula Stone		
Shop Talk	Feb. 15	21
Bob Hope		
Joe Palooka in for the Love of Pete (3-28)	Mar. 14	21
Shemp Howard-Robert Norton		
Calling All Tars	Mar. 28	21
Bob Hope		
Slum Fun	Apr. 11	21
Johnny Berkes-Charles O'Donnell		
Dough-Nuts	Apr. 25	2 rls.
Yacht Club Boys		
Absorbing Junior	May 9	21
Shemp Howard-Johnny Berkes		
Joe Palooka in Here's Howe	June 6	21
Shemp Howard-Robert Norton		
Wife of the Party, The (6-22)	June 20	22
Ken Murray		
Good Old Plumbertime, The	July 11	20
Johnny Berkes		
The Oily Bird	July 25	20
Ken Murray		
Joe Palooka in Punch and Beauty	Aug. 15	20
Shemp Howard-Robert Norton		
BROADWAY BREVITIES		
Okay, Jose	Dec. 7,'35	21
El Brendel		
Katz' Pajamas	Dec. 14,'35	21
Fifi D'Orsay		
Broadway Ballyhoo	Dec. 28,'35	21
Owen, Hunt and Parco		
Carnival Days	Jan. 11	21
Henry Armetta-Felix Knight		
Double or Nothing (2-8)	Jan. 18	21
Phil Harris-Leah Ray		
Study and Understudy	Jan. 25	22
Between the Lines (2-1)	Feb. 8	22
Bernice Claire		
King of the Islands	Feb. 22	21
Winifred Shaw-Warren Hymer		
Stars Can't Be Wrong, The	Feb. 29	21
Carolyn Marsh-Harris Twins		
Wash Your Step (3-28)	Mar. 7	21
Hal LeRoy-Preisser Sisters		
Paris in New York (3-28)	Mar. 21	22
Irene Bordoni		
Black Network, The	Apr. 4	22
Nina Mae McKinney-Nicholas Bros.		
College Dads	Apr. 11	21
Leon Janney		
Double Crossky, The	Apr. 18	21
Olga Baclanova		
I'm Much Obliged	May 2	21
Vera Van-George Debbs		
Maid for a Day	May 23	20
Grace Hayes		
City's Slicker, The	May 30	2 rls.
Dawn O'Day-Radio Rubes		
Romance in the Air	May 16	
Wini Shaw-Phil Regan		
Changing of the Guard (5-16)	June 6	20
Sybil Jason		
Rhythmitis	June 13	2 rls.
Hal LeRoy-Toby Wing		
Song of a Nation, The (6-20)	July 4	20
Donald Woods-Claire Dodd		
When You're Single	July 18	2 rls.
Cross and Dunn		
Shake Mr. Shakespeare (7-11)	Aug. 22	20
Carolyn Marsh		
Echo Mountain	Aug. 29	20
Fred Lawrence-Rosalind Marquis		
Rush Hour Rhapsody (9-19)	Sept. 5†	20
Jean Sargent		
Joe Palooka in "The Choke's on You' (9-19)	Sept. 12†	21
Shemp Howard-Robert Norton		
Backyard Broadcast, The (9-5)	Sept. 26†	
Say It with Candy	Oct. 3†	
Virginia Verrill		
Sheik to Sheik	Oct. 10†	
Georges Metaxa		
Can't Think of It	Oct. 24†	
Ken Murray-Oswald		
Sunday Round-up, The	Oct. 31†	
Dick Foran-Linda Perry		
Sweethearts and Flowers	Nov. 7†	
Regis Toomey-Preisser Sisters		
COLORTOUR ADVENTURES		
Pearl of the Pacific (7-11)	Sept. 5†	
Colorful Occupations (9-19)	Oct. 3†	
Northern Lights	Oct. 31†	
LOONEY TUNES		
No. 16—Phantom Ship, The	Feb. 1	7
No. 17—Boom! Boom!	Feb. 29	7
No. 18—Blow Out, The (3-28)	Apr. 4	7
No. 19—Westward Whoa	Apr. 25	7
No. 20—Fish Tales	May 23	7
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	
MELODY MASTERS		
Red Nichols and Orchestra	Jan. 4	10
B. A. Rolfe and Orchestra	Feb. 1	11
Jolly Coburn and Orchestra	Feb. 22	11
Little Jack Little and Orchestra (3-28)	Mar. 21	11
Ramon Ramos and Orchestra	Apr. 18	11
Dave Apollon and His Band	May 16	10
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 rl.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	
Emil Coleman and Orch. (7-11) (9-19)		11
Leon Navara and His Orch.	Nov. 7†	
Clyde McCoy and Orch. (8-29)		
MERRIE MELODIES (In Color)		
No. 15—I Wanna Play House	Jan. 11	7
No. 16—Cat Came Back, The (2-8)	Feb. 8	7
No. 17—Miss Glory	Mar. 7	7
No. 18—I'm a Big Shot Now (3-28)	Apr. 11	7
No. 19—Let It Be Me	May 2	7
No. 20—I'd Love to Take Orders from You	May 16	7
No. 21—Bingo Crosbyana	May 30	7
No. 23—When I Yoo Hoo	June 27	
No. 24—I Love to Singa (6-20)	July 18	7
No. 25—Sunday Go to Meetin' Time (9-5)	Aug. 8	7
No. 26—At Your Service, Madame	Aug. 29	7
No. 27—Toy Town Hall (9-19)	Sept. 19	
No. 28—Boulevardier of the Bronx	Oct. 10†	
No. 29—Don't Look Now	Nov. 7†	
OUR OWN UNITED STATES		
No. 4—Nature's Handiwork	Nov. 30,'35	11
No. 5—Odd Occupations	Dec. 28,'35	12
No. 6—Steel and Stone (2-1)	Jan. 25	11
No. 7—Day's Journey, A	Feb. 22	11
No. 8—Harbor Lights	Mar. 21	11
No. 9—We Eat to Live	Apr. 18	10
No. 10—Vacation Spots	May 16	14
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10
PEPPER POT		
P's and Cues	Dec. 7,'35	11
(Exploitation: Mar. 28, p. 82.)		
Can It Be Done?	Dec. 21,'35	10
Wild Wings (2-8)	Jan. 11	11
Some Class	Feb. 8	10
Charles Ahearn		
Timber Giants	Feb. 22	11
Half Wit-ness	Mar. 21	1 rl.
Radio Ramblers		
Beneath the Sea	Apr. 18†	8
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10
PICTORIAL REVIEWS		
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	11
No. 2—George Rector—Fashions	Oct. 10†	
VITAPHONE NOVELTIES		
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Sept. 26†	
Whale Ho (7-14)		11
Ounce of Invention, An	Oct. 24†	
Ray Gross		

SERIALS

12 Episodes Each Unless Otherwise Specified

MASCOT

Title	Rel. Date	Min.
Fighting Marines, The	Nov. 23,'35	2 rls.
Grant Withers-George Lewis		
(Exploitation: July 25, p. 81.)		

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa 3530 (2-22)		
Clyde Beatty (15 episodes)		
Robinson Crusoe of Clipper Island	Nov. 14†	
Mala (15 episodes)		
Undersea Kingdom 3581 (5-16)		
Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The 3582		
Robert Livingston-Kay Hughes		

STAGE and SCREEN

(Weiss-Mintz Serials)

Title	Rel. Date	Min.
Black Coin, The	Sept. 1†	
Ralph Graves-Ruth Mix (15 episodes)	(1st episode, 3 rls., followed by 14 two-reel episodes.)	
Clutching Hand, The (5-23)	Apr. 18	2 rls. (each)
Jack Mulhall-Wm. Farnum (also feature version)	(1st episode, 3 rls., followed by 14 two-reel episodes.)	
Custer's Last Stand (11-30-35)	Jan. 2	
Rex Lease-Lona Andre (also feature version)	(1st episode, 5 rls., followed by 14 two-reel episodes.)	

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond	Oct. 19†	
John King-Jean Rogers		
Adventures of Frank Merriwell	Jan. 13	
Don Briggs-Jean Rogers		
Flash Gordon (3-14)	Apr. 6	
Buster Crabbe-Jean Rogers (13 episodes)		
Jungle Jim	Jan. 18,'37†	
Grant Withers-Betty Jane Rhodes		
Phantom Rider (6-6)	July 6	
Buck Jones-Marla Shelton (15 episodes)		
Secret Agent X 9	Apr. 4,'37†	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan. 30,'37†	
Shadow of Chinatown	Oct. 10†	

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 43

Bluebook School Question No. 43 *was:* (*A*) *Assuming some reasonable proof of ability should be exacted before a projectionist is employed, set forth your views as to ten questions it would be proper for the prospective employer to ask.* (*B*) *Do or do you not believe membership in a union should stop employers examining men sent by a union to be employed as projectionist?*

For obvious reasons names are not published this time. Here are some of the answers to Section A: "Perhaps the first question should be, where have you been employed, for how long in each place, and just why was the connection severed? The answers could of course be checked up on. Second, what do you think of our equipment as compared with other equipments with which you are familiar? (This would indicate whether or not the applicant possessed knowledge and understanding of equipments and those things in use in his profession.) Third, what are your views as to the treatment of film while in your possession? How would you treat new prints? What various steps would you take to prevent film damage? Fourth, what steps would you take tending to prevent fire, and should one occur, what steps would you take and in just what order? Fifth, there should be a practical test of both eyesight and hearing. Sixth, what would you do in case of loss of sound. (True the prospective employer probably could not follow through on some of the answers, but the readiness and clarity of the reply would nevertheless convey a definite idea as to how well the man understood his business.) Seventh, have the applicant project one reel, watching him thread up and handle the light and sound. Eighth, what character of screen surface does this theatre require, and why? Ninth, name the inspections of equipment you would make and how often would you make them. Tenth, what projection text books do you own, and what publications do you subscribe to? This being designed as an indication as to whether or not the applicant studies his business."

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Another says, "(1) In case of a film break what would you do? (2) In case of fire what would you do? (3) In case of sound failure, what would you do? (4) Outline film inspection routine tending to prevent trouble during the show. (5) Outline care of projection machinery and equipments. (6) Outline necessary inspections and care for sound system. (7) Describe care you regard as necessary for lamphouse and lamp, motors and generators. (8) What is your idea as to changeover detail procedure? (9) Concerning past experience, what shut-downs have you had and what was their reasons? (10) What are your views as to liquor and as to smoking while on duty?"

Still another suggests: "(1) Do you realize it your duty as a projectionist to exert every possible effort to present the screen program in such manner that eye strain will be reduced to a minimum? (2) At what minimum rate of speed should the fire shutter rise and fall? 3) Explain briefly how you would proceed to trace down cause of complete loss of sound. (4) Are you capable of making emergency repairs and replacements of ordinary nature? (5) How would you trace out the cause of noisy sound? (6) Are your eyesight and hearing normal? (7) Why is minimum tension at the projector aperture of importance? (8) How often should mirrors and lenses be cleaned? Describe your method of cleaning them. (9) Name the reasons why shutter blades of precisely correct width be used. (10) What knowledge is necessary to the selection of proper screen surface for any theatre?"

One "student" commented: "This is what I would call a tough question. In other words, the field of projection covers such a wide scope that to ask a man just ten questions that would prove or show his ability would be quite an undertaking. I went through the Bluebook chapter by chapter, seeking in each one to find the most important questions, but hadn't gone far before I had a list well over the ten asked for. I then showed this question No. 43 to the manager of this theatre and asked how he would treat the same. His answer was that he would go mainly by past experience and what the man being questioned knew of sound. Then in the discourse popped up the question of how many managers could give an examination or knew enough about projection to conduct an intelligent examination, and in checking over a known list of quite a number we found very few. Of course, there are the general routine questions that might be asked, such as knowledge of the equipment being used, types of oils and greases for lubrication, understanding of generator or whatever power source is being used, projector, light, screens, sound and trouble shooting. Other than this I must confess I am stumped and will await with interest to see how the other members of the school reply to this question. Or have I misunderstood the question?

(B) I have selected an answer to this section which seems eminently reasonable and fair. I very thoroughly agree with it throughout. When the time has come, as come it must, that men can only obtain admission to unions when thoroughly competent, as in the case of the Brotherhood of Locomotive Engineers, then an examination would be superfluous. But, as must be admitted by all men who have competent knowledge of affairs, that point is not yet reached. Freely granted that very many theatre managers and exhibitors are incapable of conducting a competent examination, still, they are employing a man to have charge of thousands of dollars worth of valuable machinery, hence it is pure nonsense to say they may be stopped from a reasonable attempt to satisfy themselves as to the matter of competency. Here is the reply to Section B: "I do not believe that membership in a union should prevent employers from examining members sent to them for employment.

BLUEBOOK SCHOOL QUESTION NO. 48

Assume your feed circuit from main board to projection room switchboard to be of No. 4 rubber-covered commercial copper; length, 98 feet; load under normal conditions, 70 amperes; circuit in use nine years but never overloaded. Tell us what is its rated capacity and what is its voltage drop at full load. If current (a.c.) costs 4 cents per Kw. hour and the hours of operation are six per day, seven days per week, what is the loss due to voltage drop? Would you advise larger wires?

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

"Although a fine theatre throughout is a decided advantage, nevertheless the presentation of the picture on the screen is the one most important factor which makes for the popularity of the theatre. Why, then, should a manager not have the right to try to make sure that projection in his theatre will be the best?

"If a union is all that it stands for, it certainly should not fear an examination of one of its members by the employer, as to his ability as a projectionist. If the members are all competent and worthy of the title *Projectionist*, why should they object to a bit of questioning? If any one of the members is lacking in ability, his membership in the union surely must be a mistake. Although I hold unions in high respect and esteem, I do believe that they should permit an employer to examine their members if he so desires."

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WAREHOUSE FULL OF USED AND RECONditioned theatre chairs at exceptionally low prices. Cushions (spring) $1 each newly covered; with metal bottoms, $1.15 each. ALLIED SEATING CO., 358 W. 44th St., New York.

NEW BARGAIN LIST JUST OUT OFFERS Simplex soundheads—Phototone, Largen, Syncrotone, Perfectone, Dramaphone, other standard makes, only $25. For Powers, $35 up. All complete, ready for operation. S.O.S., 1600-AN Broadway, New York.

THEATRE—ROADSHOW. USED PROJECTORS and equipment. Extra mechanisms. Renewed. All makes. Guaranteed. INTERSTATE SALES CORP., 470 Eighth Ave., New York.

AIR CONDITIONING

AIR CONDITIONING CHARTS THAT REPRESENT standard practice in air conditioning for motion picture theatres. Practical advice on how to attain the best atmospheric conditions for your house winter and summer. Devised to be put on the wall for constant reference. Available until the supply is exhausted at 25c each, payment direct. BETTER THEATRES, Rockefeller Center, New York.

THEATRES WANTED

WILL LEASE ON LONG TERM OR ARRANGE to buy theatre now operating or already equipped to open. Give complete details in first letter as to seating capacity, population, nearest competition and on what terms available. BOX 786A, MOTION PICTURE HERALD.

BUY A THEATRE OF OVER 250 SEATS IN Northeastern Indiana or Southern Michigan town of over 2,500 population. State all particulars first letter. Will pay cash for right place. BOX 7, Pierceton, Ind.

BUY OR LEASE THEATRE IN MINNESOTA or Wisconsin, write particulars. BOX 615, Hotel Duluth, Duluth, Minn.

THEATRES FOR SALE

DELUXE, 600 SEAT, ONLY THEATRE KANSAS town. Big payroll. Clearing $650 monthly. BOX 791, MOTION PICTURE HERALD.

"LOST IN MY DREAMS

WILL SEND 'EM OUT HUMMING"

—*Film Daily*

AND THIS IS BUT ONE OF FOUR HIT TUNES IN "SITTING ON THE MOON" BY SAMMY STEPT AND SIDNEY MITCHELL, WHO WROTE "ALL MY LIFE". "SING, BABY, SING" LYRICS ALSO BY MITCHELL. A BEHIND-THE-MIKE RADIO ROMANCE, MADE-TO-MEASURE FOR THE SCREENS OF THE NATION.

LOST IN MY DREAMS

SITTING ON THE MOON

HOW'M I DOIN' WITH YOU

WHO AM I

REPUBLIC PICTURES PRESENTS

SITTING ON THE MOON

ROGER PRYOR · GRACE BRADLEY
WILLIAM NEWELL · PERT KELTON

"SITTING ON THE MOON"

with **ROGER PRYOR · GRACE BRADLEY**
WILLIAM NEWELL · PERT KELTON
produced by **NAT LEVINE · A REPUBLIC PICTURE**

NIFTY MUSICAL ROMANCE THAT SWINGS RIGHT ALONG.
—*Daily Variety*

NEAT MUSICAL OFFERING WELL DIRECTED AND ACTED—WILL STAND ON ITS OWN ON ANY BILL.
—*Showmen's Trade Review*

LEASES!
—N. Y. American

GIVEN A PLEASING HUMAN INTEREST STORY WITH DOWN-TO-EARTH PEOPLE DOING THINGS LIKE REGULAR FOLKS, A GOOD LOVE INTEREST WORKING UP TO A TIGHT SUSPENSE, AND ADD TO THAT THE REALLY CHARMING PERSONALITY OF GRACE BRADLEY, AND HERE IS A NUMBER THAT WILL FIT NEATLY ON ANY EXHIBITOR'S SCREEN CATERING TO THE AVERAGE AMERICAN AUDIENCE.
—*Film Daily*

OUR HERO GOES WEST!

going!..

going!..

going!..

going!..

going!..

going!..

GONE!

MAE WEST in
"Go West Young Man"

with

WARREN WILLIAM • RANDOLPH SCOTT
ALICE BRADY, Elizabeth Patterson, Lyle Talbot,
Isabel Jewell, Margaret Perry • Directed by
HENRY HATHAWAY • Dialogue by Mae West
An EMANUEL COHEN Production • A Paramount Picture

Paramount Pictures

MOTION PICTURE HERALD

DISTRIBUTORS ACCEPTING EXHIBITORS' PROGRAM OF FAIR TRADE PRACTICES

17 ALL-COLOR PICTURES COMING THIS SEASON

INDEPENDENTS APPEALING CLEARANCE DECISION

VOL. 125, NO. 7 - In Two Sections—Section One - NOVEMBER 14, 1936

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CLOSE-UP VIEW O

NOV. 27th
BORN TO DANCE
starring
ELEANOR POWELL
with
James Stewart • Virginia Bruce
Una Merkel • Sid Silvers • Frances Langford
Raymond Walburn • Alan Dinehart • Buddy Ebsen
Directed by Roy Del Ruth Produced by Jack Cummings

DEC. 4th
GRETA GARBO
loves
ROBERT TAYLOR
in **"CAMILLE"**
with **Lionel Barrymore**
Elizabeth Allan, Jessie Ralph,
Henry Daniell, Lenore Ulric,
Laura Hope Crews
Directed by George Cukor

MERRY XMAS!
WILLIAM POWELL
MYRNA LOY
continuing the fun in their sequel
"AFTER THE THIN MAN"
A W. S. VAN DYKE Production
with JAMES STEWART • ELISSA LANDI
JOSEPH CALLEIA • JESSIE RALPH
Alan Marshall • Teddy Hart
Sam Levene • Dorothy McNulty
Produced by Hunt Stromberg

AN M-G-M AUDIENCE!

NOV. 20th

JOAN CRAWFORD

CLARK GABLE

LOVE ON THE RUN

A W. S. VAN DYKE Production

with **FRANCHOT TONE**

Reginald Owen

Produced by
Joseph L. Mankiewicz

CLAP HANDS!
CLAP HANDS!
HERE COMES LEO!

There's always a wave of applause when that M-G-M Lion comes roaring onto the screen. On this page are just a few of the M-G-M-S-R-O entertainments on the way—while thousands cheer "Great Ziegfeld" "Libeled Lady" "Gorgeous Hussy" and other happy hand-clapping hold-over hits!

See page 55 for more

YOU'RE GOING TO HAVE 3 MEN AT YOUR HOUSE FOR THANKSGIVING......

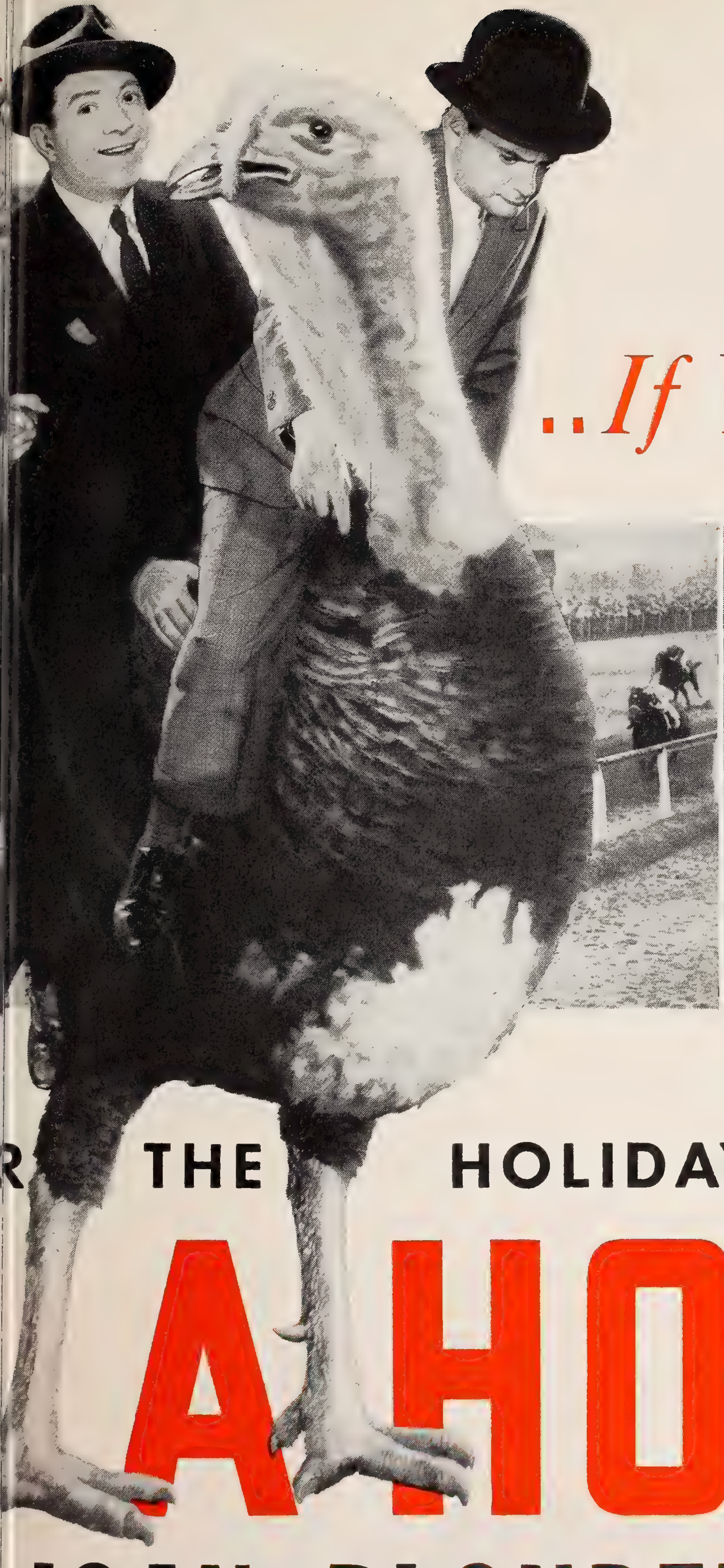
GO GAY..IN A BIG WAY..FC

"3 MEN ON

ITS LAUGHS ARE HYSTERICAL..ITS STAGE SUCCESS IS HISTORICAL! Actually 2 capacity years on Broadway and still running! Actually 10 road companies setting international records in 5 countries! And it's

FRANK McHUGH •

Actually Getting More Thanksgiving Bookings Than Any



..If You're Smart!

R THE HOLIDAY..WITH

A HORSE"

JOAN BLONDELL

GUY KIBBEE • CAROL HUGHES
ALLEN JENKINS • Sam Levene
Teddy Hart • A MERVYN
LEROY PRODUCTION
A First National Picture

Picture Ever Released By *Warner Bros.*

20TH CENTURY-FOX MEETS THE RESPONSIBILITY OF LEADERSHIP!

(A paragraph of good news for 20th's exhibitors)

The amazing succession of great pictures . . . which has made 20th synonymous with leadership . . . continues unabated. "PIGSKIN PARADE" is currently proving itself even bigger than "Sing, Baby, Sing" with double or triple week runs the rule! And coming right along are . . . "REUNION" starring the Dionne Quins . . . "BANJO ON MY KNEE", a drama with music, starring Barbara Stanwyck and Joel McCrea . . . "WHITE HUNTER" starring Warner Baxter and June Lang . . . "ONE IN A MILLION," 20th's spectacular, big-money musical . . . "STOWAWAY" starring Shirley Temple . . . Irving Berlin's "ON THE AVENUE" starring Dick Powell and Madeleine Carroll . . . *AND* (catch your breath) *20th's sensational road-show smash, "LLOYDS OF LONDON"!*

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 125, No. 6 November 14, 1936

TELEVISION, TODAY

AFTER last week's pretentious demonstration of television to date, by the Radio Corporation of America in New York, it is entirely safe to affirm that it is just where it has been these several years—"around the corner."

Television today can present in a range of about twenty-five miles of the costly broadcasting station, through the medium of a costly receiver, a picture of about the size and quality of a small photogelatine lobby display still on a state's rights picture that the producer didn't care for very much. If there is any way to make it better, it has not occurred to the research engineers yet. They would like a new basic principle and a device for amplifying light as they can sound. That appears to be quite a distance around the corner.

Last week's demonstration gave a deal of attention to various persons but none to Dr. Vladimir K. Zworykin, credited with the devising of the iconoscope, the electrical scanning device on which present television now depends, most completely.

The world's greatest optimist on television to be heard from these days is Mr. David Sarnoff, who seems to think it may come along in the next ten years. There are a number of other matters probably considerably more important to the exhibitor for the interim.

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SCREEN ADVERTISING

THE coming of advertising pictures to the screens of many theatres involves the art of exhibition most definitely in the business of publication, and with that step brings new problems and complexities. Immediate exemplification is afforded in a dispatch to *Motion Picture Daily* saying:

"SPARTANBURG, S. C., *Nov. 9.—The City Council has declined to rescind its action in passing an ordinance calling for an annual levy of* $200 *on each theatre for screen advertising.*

"*One member of the council, defending its action, asserted that 'theatre patrons have to pay to see these advertisements and they have to see them whether they want to or not, unless they leave the show. Inasmuch as newspapers are taxed on their income, and advertising provides their greatest source of income, theatres should also be taxed for advertising'.*"

The newspaper press tends ever to view with alarum all that may savour of competition. In the early days of the motion picture newsreel, when it was suspected that possibly it might be or become a medium of news, the papers gave hostile expression. There was another wave, of times recurrent, and yet to be heard from, of opposition to the radio, both as a purveyor of news and a competitor for advertising dollars. The newspapers are not sure yet what their attitude is going to be about television, for the same reason, or reasons. Another ripple of concern is now running through the press because of a yet inconspicuous project among theatres to present news bulletins from the stage nightly.

Probably as a result of all this, nothing much will occur to prevent the natural and well-near inevitable development of all of the media of communication and expression—including advertising.

Meanwhile it is certain to become obvious that the motion picture will always have to pay its way in the newspapers as elsewhere. The fact is that the motion picture always has, in one fashion or another.

It is not commonly pointed up conspicuously, but it is nonetheless true, that motion pictures and their personalities are made definitely a part, and a very considerable part, of the merchandise of that amusement institution which we call the daily press. That army of correspondents in Hollywood, not less than two hundred and fifty of them, is there not for the purpose of cooperation with motion pictures as consumers of advertising but as producers of personality copy which the newspapers can sell to their readers.

Our hectic contemporary *Time* says that "names make news." Now it happens that the motion picture, above all of the other arts and industries, makes names. That is why the newspapers cover Hollywood with quite as much diligence as they cover Washington. Screen made news is one thing—and screen made advertising space is quite another.

The questions raised pertain to the individual showman and his theatre, his screen. His course will ever be determined by his audience and its acceptances. He will, however, find that the conduct of an advertising medium is not exactly parallel with the operation of an amusement institution, even if the job is all done through one machine. Also the theatre will tend to stand in a different position not alone with the press but with governmental bodies and all manner of public institutions and manifestations when it departs from its basic function of purveying entertainment.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

Self-Regulation

Self-regulation for the motion picture is at hand, major distributors commencing this week, starting with Universal, to accede to the MPTOA's ten-point program for establishing fair trade practices, to establish harmonious relations between exchanges and theatres.

This new milestone in motion picture progress is reported on page 13.

Musicians' Round

The first victory for musicians in their drive to restore stage shows and orchestras to motion picture theatres came this week in Pittsburgh where the Stanley theatre will resume stage presentations as soon as bookings can be made under an agreement reached with the musicians after six months of negotiation. Local 802 of American Federation of Musicians, leading group in the campaign, is conducting the drive in New York with unabated enthusiasm. Endorsements have been received from many unions in other fields and musicians' locals in other cities are reported to be considering similar drives.

Further news will be found on page 66.

Hearst Name Off Reel

The name of Hearst went off the screen this week with the changing of the main title of Hearst Metrotone News, distributed by Metro-Goldwyn-Mayer, to "News of the Day," effective with issue number 215. This action was taken after a year of various protests and demonstrations in theatres against William Randolph Hearst, publisher. These uprisings and expressions came from Communists and militant leftists, beginning most conspicuously with students at Williamstown, Mass. Other activities of protest centered about Loew theatres in New York, bringing home office attention.

Mr. Hearst's name has been on the screen only some four years, in connection with the sound newsreel, save for an early period beginning with the founding of the Hearst Selig Weekly in Chicago in February, 1914. For all the years between the Hearst newsreels through various releasing channels have carried the name "International," derived from his International News wire service. It was at the break from silent to sound technique and from Universal Pictures Corporation to MGM that Edgar B. Hatrick, general manager of Hearst picture enterprises, decided on the change of name to detach the product from its silent past.

Under its new name the reel as "News of the Day" proceeds in production and all other aspects precisely as before. The development of the week will appear to many observers as of special interest in that Mr. Hearst's newsreel has in fact, and conspicuously, never been for him a medium of personal expression or concerned with purveying his editorial policies. His newsreel has been marked by its neutrality and general conformity to the conventions of newsreel production, differing from its contemporaries mainly in the acute attention of its editor, Michael Clofine, to what newspapers call "feature and human interest" material. The protests expressed in theatre demonstrations took their origin elsewhere.

Mr. Hearst is now in New York and the current change of title on his newsreel has obviously been made with his consent. That is not, however, necessarily to imply either approval or a final decision without sequels.

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Theatre Receipts Page 81

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The Release Chart Page 101

Technological Page 71

Easing Quota Burden

A quota ruling that may prove of great significance in England has been made by the magistrate of the Old Street Police Court in London. The jurist dismissed a summons against an exhibitor who in a test case had pleaded that there was not a sufficient number of pictures of entertainment value available to him. The jurist held that "it was not commercially practicable" for the theatreman to exhibit the full amount of British pictures required under the Act.

Details on page 85.

Impasse in Italy

American distributors have ceased exporting films to Italy and no pictures will be sent there until the deadlock over stringent regulations put into effect by the Italian Government is resolved. The Italian board controlling imports will not grant visas for American pictures unless the distributors agree to leave 75 per cent of the revenue from the showings in the country. This money cannot be spent without the permission of the Mussolini Government and permission will be granted only for its expenditure for motion picture purposes, including production. A protest has been lodged by United States Ambassador William Phillips.

The story is on page 57.

June Caprice Dead

June Elizabeth Millarde, actress, known on the silent screen as June Caprice, died this week in the Cedars of Lebanon hospital in Hollywood. She was born in 1899 in Arlington, Mass.

In 1916, when every producer was trying to find a "second Mary Pickford," William Fox announced he had succeeded and presented Miss Caprice to the public in "Caprice of the Mountains." Among the other pictures in which she appeared were "A Modern Cinderella," "The Ragged Princess," "A Child of the Wild," "Every Girl's Dream," "Miss U. S. A.," "Sunshine Maid," "In Walked Mary," "Rogues and Romance" and "The Sky Rangers." Miss Caprice was under contract to both the Fox and Pathe companies and made several pictures in the old Pathe studio in New York.

Courts to Decide

The perennial controversy between distributors, circuits and independent subsequent exhibitors stands ready for review by the United States courts, independents in the midwest taking their dispute over clearance in that territory to the highest tribunal.

The independents advance a 29-point claim, as explained on page 23.

Scalping the Scalpers

Amended regulations to prevent amusement tax evasion by ticket scalpers and others who deal in admission tickets in excess of the ordinary cost, were issued this week in Washington by the Internal Revenue Bureau. All persons or organizations required by law to pay taxes on charges in excess of established prices of admission to amusement places hereafter must keep an accurate record of their daily business available for periodical inspection by the Internal Revenue agents.

Exhibitors Elect

Activities of seven exhibitor groups last week included reelection of Fred Delodder as president of Allied Theatres of Michigan and of Roy R. Bair as president of Associated Theatre Owners of Indiana. The MPTO of Western Pennsylvania has launched a membership drive and the MPTO of Oklahoma has set December 14th and 15th for its annual gathering.

News of exhibitor organizations is on page 46.

Blue Laws and Taxes

Blue law and tax legislation contrary to exhibitor interest was agitated in several states, acted upon in some, favorable and unfavorable decisions approximately balancing.

A resume of the situation is published on page 57.

Star Broadcasts

The Harvard Club of New York was the scene late last week of a gathering of motion picture executives and representatives of both National Broadcasting Company and Columbia Broadcasting System to discuss the socalled "unfair competition" of screen stars' broadcasts. This informal gathering was the first tangible move to settle interrelated problems confronting both industries.

A report on the meeting and plans of the industry to settle the problem are found on page 18.

New Sales Methods

A survey, aimed directly at the problems facing the exhibitor in connection with not only pictures but also star values, exploitation, trailers and advertising, was completed this week by Metro-Goldwyn-Mayer executives. Out of this survey came a questionnaire, the answers to which will determine the future advertising and exploitation policy of the company.

The results of the survey are found in the story on page 44.

Television Tryout

What may be termed a press preview of television as an entertainment medium was given by National Broadcasting company November 6th when 200 journalists witnessed as guests of the organization a 40-minute program made up of addresses by executives, performances by radio personalities and motion picture subjects.

A detailed story appears on page 19.

William Fox in Contempt

William Fox stands in contempt of court, under a decision of the United States supreme court's ruling on the New York district court suit in which the Capital Company, of California, obtained a judgment for some $250,000 against Mr. Fox. Failure of Mr. Fox to appear in New York brought the contempt order, from which he appealed to the Supreme Court at Washington.

See page 57.

NBC Ten Years Old

The National Broadcasting Company and commercial radio broadcasting this week is celebrating its 10th anniversary. The celebration opened with a dinner at the Waldorf Astoria in New York, with 1,600 in attendance and with felicitations from President Roosevelt from Washington. David Sarnoff, president of Radio Corporation of America, was toastmaster. Speakers included representatives from several European countries.

Details of the celebration, as well as highlights of these 10 *years of the company, are found in the story on page* 68.

Product Level

Upward turned the index of Hollywood production in a week that saw eleven pictures placed before the camera while only six were being taken to the cutting room.

For titles and personnel, see page 43.

Issues Go to New Highs

Motion picture issues are reacting with new highs to heavy increases in profits reported by the large companies, and Wall Street looks to further dividend payments as a result of the upward movement in income. This week, adding to other net increases already reported, Twentieth Century-Fox announced a $4,451,851 profit for 39 weeks; RCA reported a $1,083,604 for the third quarter, and Warner Brothers is expected to show a $3,000,000 net for the year when it makes its annual announcement of financial condition next week.

The state of the motion picture financially is reported on page 37.

Drop Nazi Films

Two short subjects, prepared by Pete Smith from pictures taken at the winter Olympics in Germany last year and sold to Metro-Goldwyn-Mayer by American-Tobis, have been withdrawn from exhibition in the United States after a protest lodged with Nicholas M. Schenck, president of MGM and Loew's, Inc., by the Non-Sectarian Anti-Nazi League to Champion Human Rights.

The story of the League's first engagement with a major distributor and the details of the meeting are in the story on page 31.

MGM Expands Checking

Metro-Goldwyn-Mayer will install its own checking system in Detroit, Cincinnati, Cleveland, Pittsburgh, Buffalo and Albany, Colonel E. A. Schiller announced following a weekend meeting in Cleveland of managers of those exchanges with Jack Flynn, district manager, and Alan Cummings. The plan is already in effect in the company's offices at New York, Washington, New Haven and Boston.

Convicted of Coercion

The Argentine Association of Film Distributors in Buenos Aires, formed principally of American motion picture companies, has been found guilty of "coercive measures" in a suit charging extortion, illicit association and violation of the anti-trust laws, the United Press reported this week. The court suspended sentence.

The association is composed of United Artists Corporation, Universal Pictures Company, Inc., Warner Brothers-First National. Metro-Goldwyn-Mayer, Paramount Pictures, Columbia Pictures, RKO, Fox Film Corporation and two Argentine distributors.

The suit was instituted by Hector J. Bini, whose connection therewith was not revealed. Evidence was established that the importers and distributors composing the association fixed the rental price of films, the time and form under which they could be distributed, and admission prices to theatres. It also was charged that they refused to rent films to certain theatres.

WPA Radio Shows

Word in Washington that the New Deal's wholesale participation in theatricals may bring a Congressional investigation this winter is not deterring the WPA from proceeding with plans to launch a nationwide NBC vaudeville show in radio within two weeks.

The Government's position today in old and new theatrical ventures is explained on page 25.

This Week in Pictures

ROYAL ENTERTAINMENT. (Right). The Crown Prince of Sweden, Princess Sibylla and the Princes Gustaf Adolf and Karl Johan attended the opening of "Mary of Scotland," RKO-Radio production, at the Palladium theatre in Stockholm.

WELCOME HOME. Mr. and Mrs. E. M. Farmer, of Seattle, meet their daughter, Frances, on her arrival home for the world premiere of her United Artists picture, "Come and Get It."

BETWEEN PICTURES. (Left). Constance Cummings, following completion of her second GB production, "Strangers on a Honeymoon," returned to the United States for a visit between assignments.

SEEKING CAREER. M. Robert Guggenheim, Jr., 26, resigned from the mining company founded by his grandfather, Daniel Guggenheim, to seek a motion picture career. He begins, at 26, by checking production supplies at the Selznick International studio.

ATTENDS PREMIERE. (Left). H. G. Wells, noted British writer, attended the premiere of "The General Died at Dawn," much discussed Paramount production, at the Carlton theatre in London. The notability attended the affair in full force.

NUPTIALS. (Left) Maurice Petroff was best man and Virginia Foell maid of honor at the wedding of Jane Hauptman and Boris Petroff, producer of "Hats Off" for Grand National, at the Beverly Hills Hotel on October 25th.

BETWEEN DRENCHES. Margot, starred in the stage and screen versions of "Winterset," wears this terry-cloth robe between scenes shot on the artificially rain-swept stages of RKO Radio.

NEW PERSONALITY. (Right) Dolly Haas, European star, came to America to be present at the premiere of "Broken Blossoms," the Imperial production introducing her to the United States.

TO LONDON. Douglas Fairbanks and Mrs. Fairbanks have returned to London where the veteran actor and producer will complete his script for "The Adventures of Marco Polo," which Samuel Goldwyn will produce, under a one-picture contract, for United Artists distribution.

HOW IT'S DONE. (Right) Max Reinhardt, June Travis, Warner player, and Cecil B. DeMille are shown as they appeared on a recent Lux radio broadcast conducted by the Paramount producer. Herr Reinhardt was program guest.

REFRESHED. Back from a refreshing tour of Europe is Dudley Nichols, adaptor of "Mary of Scotland" and "The Plough and the Stars," and ready to commence upon "Robber Barons," his next for RKO-Radio.

PEACE CONFERENCE. Spanky McFarland as the general of the title, Ralph Morgan as the Union general and Alfalfa Switzer as first assistant general call to momentary halt the not so belligerent warfare which these three and others conduct in "General Spanky," the Hal Roach feature picture marking the producer's departure from a traditional policy of short subject production.

VACATION ENDS. Ricardo Cortez, Warner-First National player, and Mrs. Cortez return to America after a European vacation during which they visited British studios and renewed acquaintanceships.

ZUKOR JUBILEE VOLUNTEERS. Shirley Ross, Sir Guy Standing, Dorothy Lamour, Ray Milland and Eleanore Whitney are five of fourteen Paramount contract players who have volunteered to serve as honorary captains of the various sales districts during the company's Silver Jubilee in honor of Adolph Zukor's quarter century of prominence in the industry.

DISTRIBUTORS ACCEDING TO EXHIBITORS' PLAN OF SELF-REGULATION

The hour has finally arrived for establishment of voluntary self-regulation governing distribution and exhibition under an accepted law of fair trade practice, in order thereby to create a harmonious relationship between the buyer and seller of motion pictures.

Eight months of bargaining for a mutually satisfactory sales standard between sales heads and exhibitors are crystallizing this week into a workable instrument for eliminating most of the discord, and also much of the open court airing of trade disputes over product and terms, not only between distributors and theatre owners, but among exhibitors themselves.

Large distributors, with the new Universal Pictures of the Cowdin-Cochrane interests taking the lead, are now beginning to accede to the 10-point program of fair trade practices advanced last April in behalf of the country's exhibitors by the Motion Picture Theatre Owners of America.

Exhibitor Unit at Philadelphia Threatens to Picket Exchanges

The picketing of Philadelphia exchanges and theatres of their customers is threatened by the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware in its current bulletin as a means of combatting "unfair" sales policies by large distributors.

A special meeting of the organization has been called for Friday morning at Philadelphia's Hotel Broadwood at which high film rentals, "unfair" selling of product, national support in a fight "against MGM's policy," the advisability of date strikes on a national basis and the exchange of ideas for greater protection of the exhibitors' rights are all scheduled for discussion.

In the same bulletin it was announced that Grand National would revise its sales policy to permit Philadelphia exhibitors to buy the company's pictures on a flat rental basis. This change came as a result of a meeting held last week between Grand National executives and members of the exhibitor group.

Universal's formal and official notification of acceptance, the first, came abruptly last Saturday morning. Sidney R. Kent later declared Twentieth Century-Fox is ready, and Paramount is expected to make public a statement on Friday, with notices of at least partial acceptance of the program coming later from some of the remaining companies.

The beginning of adoption by the distributors of the MPTOA's program came almost within the same hour last weekend as reports from Washington that the sweeping approval of the New Deal on Election Day probably will bring renewed efforts by the Administration to reenact some form of NRA code legislation for operations of industries.

Indications that such effort will not be confined alone to an NRA "Blue Eagle" governing hours and wages of workers came later in the week when the National Council for Industrial Progress made an unexpected The Council said Wednesday that American industries everywhere will be invited to attend conferences at Washington early in December looking to voluntary codes of trade practice.

See Conference Call

The National Council is an official United States Government agency under the New Deal. While it has no formal powers, it was established at the time of the dissolution of the NRA to set out on a campaign to persuade industries to adopt fair trade practices voluntarily. John Gregg Paine was named chairman for the amusement business, which, like all other lines, ignored the original invitations of the Council a year ago to meet in their respective groups to discuss the possibilities of such voluntary regulation. Major George L. Berry again will act as administrator of the Council.

Persons in the motion picture industry who have been close observers of code matters, both during the NRA and subsequently, hold the opinion that the National Council now probably feels that the talk which has developed on the subject of a possibly revived NRA since President Roosevelt's reelection gives the Council the opportunity to attempt a pretentious Washington conference with American business, including the motion picture.

Others to Follow

The distributors' present agreement to undertake voluntary self-regulation is the most significant in the motion picture's long history of inter-trade disputes and countless efforts to arrive at some equitable basis for self-regulation. These were climaxed when the New Deal first foisted its "Blue Eagle" code on a mixed motion picture trade opinion.

Definite assurances that other large distributors will follow Universal's adoption of the program have been given to the MPTOA. Sidney R. Kent, president of Twentieth Century-Fox on Monday had declared that his company already had definitely decided on the concessions it will grant exhibitors under the plan. Warner Brothers, however, have said that they would not participate.

Word came Tuesday that Paramount is prepared to grant exhibitors an unconditional privilege to cancel 10 per cent of the company's complete picture schedule and will approve the establishment of local conciliation boards, as part of its concessions.

Indications are that the company will not agree to use of the Short Form Contract or to elimination of the score charge. It will take a stand against the forcing of shorts with features, against the granting of unfair clearance and against knowingly aiding an exhibitor in overbuying of product.

Three Points Accepted

Not all of the distributors are expected to agree on all of the 10 points. Universal, for instance, refuses to accede to a uniform contract.

Universal gave exhibitors its assurance of:

(1) Extending a 10 per cent cancellation privilege under liberalized conditions;

(2) Maintaining its policy of not endeavoring to collect a score charge; and

(3) Cooperating in establishment of local conciliation boards through which the exhibitors hope that most of the other trade practice reforms may be effectuated.

R. H. Cochrane, president of the new Universal, on Saturday made formal reply to the proposals put forth by the board of directors and the executive committee of the MPTOA, looking towards greater coopera-

(Continued on following page)

UNIVERSAL ACCEPTS, OTHERS READY

(Continued from preceding page)

tion between distributors and exhibitors. The reply was in the form of a letter addressed by Mr. Cochrane to Edward L. Kuykendall, MPTOA president. Mr. Cochrane's letter answers emphatically and in detail every point of the MPTOA program, as follows:

Dear Mr. Kuykendall:

Mr. Grainger and I have carefully considered the proposals put forth by the board of directors and the executive committee of the MPTOA as outlined in your general bulletin and are now prepared to state to you Universal's reaction to these proposals with the intention of giving you our utmost cooperation.

I shall deal with the proposals as numbered by you in the bulletin.

1. Universal is willing to continue its policy of allowing any exhibitor who has contracted for Universal's entire program the privilege of cancelling ten per cent of the pictures so contracted for, provided that the exhibitor has performed his exhibition contract up to the time that he desires to avail himself of the right to cancel. We are willing to waive the provision that cancellation is limited to pictures renting for less than $250.00 and we are also willing to modify the provision requiring notice of cancellation within fourteen days of release date. However, with respect to this feature you will appreciate that some time must be fixed within which our exchanges must be notified of cancellation and we would suggest that notice be given within ten days after notice of availability is mailed to the exhibitor. We will also have to work out a provision so that the exhibitor will not be permitted to exercise the right of cancellation as to too many pictures in the early part of his contract.

As to sub-division B of this proposal, we of course cannot increase the cancellation privilege to more than ten per cent as a general policy. Situations where an exhibitor cannot reasonably be asked to play more than ninety per cent of our product are now adequately dealt with through the medium of selective contracts.

2. We are in complete sympathy with your proposal to establish conciliation boards provided that satisfactory machinery shall be set up and in this connection we suggest that provision should be made limiting the matters which may be brought before such boards so that the members of the industry who are generous enough to give of their time and energy to the administration of such boards will not find themselves in the position of devoting more time to the hearing of petty disputes than they have available for the management of their own business.

3. With respect to clearance, Universal has never granted and never will grant to any exhibitor clearance which is known to us to be unreasonable. We note your suggestion that there should be established a uniform maximum clearance and we can see certain advantages in such a plan but we regretfully advise you that in our opinion the decisions of the federal courts in actions brought by exhibitors have made our adherence to any plan for uniform clearance improper.

4. With respect to your suggestions regarding over-buying of pictures, we feel that this is a matter which can be cured not by distributors but by exhibitors. This company never knows at the time it contracts with an exhibitor for our product whether or not the exhibitor is over-buying. We do not consult with our competitors as to how much, if any, product they may have sold any particular exhibitor. It is our policy to license our product in each situation to our customer upon terms which will result in the maximum benefit to him and to the company as a whole and we cannot subscribe to any plan which would affect this policy. We note that under this heading you have included an objection to double features. Everybody knows that Universal has taken a definite stand against restrictions on double features. We have no quarrel with distributors who desire to provide in their exhibition contracts that their pictures may not be double featured but Universal will not adopt any such restriction as a national policy.

TEN-POINT PROGRAM FOR SELF-REGULATION

On the afternoon of Thursday, April 16th, in the Rose Room of the Cinema Club adjoining the Hotel Algonquin, in New York, exhibitors of America, as represented by the MPTOA, presented to distributors a program for establishing self-regulation and creating harmonious relations between exchange and theatre through a set of fair trade practices. Edward L. Kuykendall, president of the MPTOA, made the presentation, together with a committee of exhibitor leaders composed of Charles W. Williams, Omaha; Fred Wehrenberg, St. Louis; Lewen Pizor, Philadelphia; Jack Miller, Chicago, and Oscar C. Lam, Georgia.

Accepting the program for the distributors, for consideration, were: William F. Rodgers, MGM; Neil F. Agnew, Paramount; James R. Grainger, Universal; Paul N. Lazarus, United Artists; Jules Levy, RKO; John D. Clark, Twentieth Century-Fox, and Abe Montague, Columbia.

The program, which subsequently was the subject of many lengthy discussions and controversies provided for ten basic improvements, as follows:

1. Removal of all restrictions on cancellation privileges, and an increase in the present 10 per cent elimination to 20 per cent.

2. Establishment of local conciliation boards for adjusting trade disputes.

3. Creation of fair and reasonable uniform clearance and zoning.

4. Elimination of unfair overbuying that reduces the product supply of a competitive owner.

5. Abolition of unfair "cut-rate" competition in the form of premiums, giveaways, lotteries, two-for-one coupons, merchant and "advertising" tickets, pseudo-contests, double and triple featuring, unreasonably low admission prices, and such.

6. Control of unfair nontheatrical exhibitions.

7. Creation of a standard form of exhibition contract reduced to essentials in language and text.

8. Elimination of the score charge.

9. Discontinuance of arbitrarily designated play-dates.

10. Elimination of the practice of forcing short subjects with features.

5. This deals entirely with exhibitors. Needless to say, we are in complete sympathy with anything you can accomplish toward eliminating the practices referred to in this paragraph, but here again we suggest that this is a matter that must be handled by exhibitors rather than by distributors.

6. As to non-theatrical exhibitions of motion pictures produced by us for amusement purposes, this company never licenses a picture to a non-theatrical account where there is any real possibility of unfair competition with one of its customers.

7. With respect to your proposal in favor of a uniform exhibition contract, we can see advantages that might accrue to the industry from the use of such a form, but we believe that the decision of the United States Supreme Court and decisions of other courts have precluded us from becoming a party to the use of a uniform contract.

Some years ago I spent a few of the toughest weeks of my life as a member of a committee composed of exhibitors and distributors in an effort to work out a uniform contract. After a lot of argument we reached a unanimous verdict in the form of what we thought was a perfect uniform contract. In other words, a document which was completely satisfactory to exhibitors and distributors as well as to producers. Some time later the whole job was tossed out of the window by the court, and ever since then I have been gun-shy on the subject of uniform contracts.

In this connection we refer to your suggestion that a short form contract be used. We are in favor of doing everything that is possible to simplify and shorten our exhibition contract, but we consider it vitally necessary that any contract which an exhibitor signs shall contain the entire agreement between the parties and we are not in favor of deluding an exhibitor into the belief that he is getting a short and simple contract by handing him for his signature a short contract which incorporates by reference a contract which is much longer than the one which he is now signing.

8. Referring to your proposal for the elimination of the score charges, you are, of course, aware that Universal for years has not endeavored to collect a score charge and we assure you that we will not attempt to do so in the future.

9. With respect to your proposal relating to preferred playing time, we will welcome any feasible method of dealing with this subject which will be satisfactory to exhibitors and will at the same time assure Universal of its fair share of the exhibitors preferred playing time.

10. Regarding the forcing of shorts with features, Universal has never indulged in this practice and I have so stated many times in the past.

I believe this letter will show you our desire and intention to cooperate with you to the very limit, but if I have not made myself perfectly clear, let me know and I shall be glad to clarify any matter which you wish to discuss.

The MPTOA program does not petition a national distributor ban on double features. While not in favor of the practice, the exhibitor group favors its elimination only by agreement of a majority of exhibitors in individual local situations.

It is through the machinery of the local conciliation boards that the MPTOA hopes to eliminate such other practices as unreasonable clearance, overbuying, "cut-throat" competition, designation of preferred

(Continued on page 20)

Dorothy Lamour

. . . who is she?

She's a girl with a terrific screen personality, lots of what the beauty ads call *allure.* And she's just the girl to put over Paramount's thudding, thundering big-time romance of the Malay jungle . . . **"THE JUNGLE PRINCESS"** and make it an even bigger grosser than "King of the Jungle". . . Gentlemen . . . here's **DOROTHY LAMOUR.**

17 FEATURES ALL IN COLOR FOR '36-37 OUT OF POSSIBLE 600 RELEASES

Hollywood Unconvinced as to Ultimate Relative Status of Pigmentation; Several Processes in Application

Technical Difficulties of Practical Use Remain To Be Overcome; Cost Factor Also Continues Important

The position of color in the 1936-37 feature motion picture program can now definitely be established as relatively unimportant, in comparison to the pre-seasonal promises of widespread use of color this year.

Production of features in color is still in the experimental stage, producers believe, and, although both Hollywood and the public have indicated that they are willing to be convinced of its possibilities, currently only four all-color pictures are ready for release and 13 features for which production plans have been made are tentatively listed for color treatment, out of a possible 600 feature release. This total, however, compares favorably with, if it does not exceed, previous seasons.

Technical difficulties, inherent in the medium, have not been overcome entirely in any of the many processes now in use. This and the additional fact that the use of color adds greatly to the cost of production, in some cases doubling the budget for a black-and-white film, chiefly because of the many retakes necessary, have deterred most producers from venturing into the field very enthusiastically.

A year ago, Walter Wanger, in the face of adverse public and professional opinion, started production of "The Trail of the Lonesome Pine" in Technicolor. The picture's commercial success made the industry and theatre patrons further color conscious to some degree. Several features, including "Dancing Pirate," "Ramona" and two by George Hirliman, "The Devil on Horseback" and "Captain Calamity" in Hirlicolor followed.

Currently Selznick International has "The Garden of Allah," Warner Brothers has "God's Country and the Woman" in Technicolor, and Burroughs-Tarzan has "The Phantom of Santa Fe" in Cinecolor awaiting release. Republic has just completed shooting of "The Beloved Rogue" in Magnacolor. Thirteen features on the 1936-37 programs have been listed for color treatment. Warner has one; Republic, four; Walter Wanger, one; Samuel Goldwyn, one, and Selznick International, one. Mr. Hirliman will produce four features for Grand National in his color process. Columbia, Metro-Goldwyn-Mayer, Paramount, Twentieth Century-Fox, Radio and Universal have not planned to make any features in color.

Hollywood Still Unconvinced

Despite the success of "The Trail of the Lonesome Pine" and the favorable manner in which audiences are now receiving "Ramona," Hollywood is still unconvinced that color can be adopted generally. For this reason "Garden of Allah" and "God's Country and the Woman" are eagerly awaited. Backgrounds of these two pictures are decidedly in contrast. In the first, the Sahara Desert is the site; the north woods and the snow country is the locale of the second. Both are dramatic stories and in both effort has been made to apply color artistically and dramatically as an integral factor in the motivation.

BLACKTON'S FIRST ALL-COLOR FILM

This winter marks the 14th anniversary of the first feature color motion picture to be given serious attention in this market. In 1922, Commodore J. Stuart Blackton produced in England "The Glorious Adventure," starring Lady Diana Manners, made in all-color by the Prizma process—first of the color-in-the-film processes. Allied Producers and Distributors Corporation was first assigned distribution, but later United Artists took over its handling. It was the first all-color picture to be given countrywide exploitation attention, Terry Ramsaye promoted the production for Commodore Blackton. It was about a year ahead of Technicolor's first color film, "Toll of the Sea," for the Metro Pictures Company of the late Marcus Loew.

William Thomas Crespinel of Prizma was the cameraman of "The Glorious Adventure." Mr. Crespinel, English born, is now furthering the interests of his own Cinecolor, in Hollywood.

Directors who have worked with color say that this integration of the medium with the story is essential, and it is this factor which causes many of the difficulties encountered in production. Studio technicians say that there appear to be many unknown qualities of color in terms of photographic negative. Colors clash and fight among themselves. Strong colors trample over weak colors. Light absorption and reflections fluctuate with composition of pigment, texture of surface, intensity of light falling upon them and the angle from which it falls.

Protests Air of Mystery

The *American Cinematographer* in an article in its October issue took the "makers of some color processes" to task for surrounding the whole production of color pictures with an atmosphere of mystery. The article was based on the thesis that competent cameramen and studio technicians are in possession of the basic principles of color photography and could, if given a free hand, produce as good a color picture as could the specialists who, it is claimed, are trying to create "a mystic fraternity with a language unintelligible to the lowly uninitiated."

After describing the present limitations of the systems now in use the article declares:

"Generally speaking, opinion is expressed that if the color enthusiasts would turn over their processes intact to practical studio production men, they might be able to iron out the kinks from a practical angle and develop color's commercial application. It is pointed out that budding young scientists fresh from campus lecture halls may know their theory, but lack useful knowledge of picture business.

"Ardent colorists were in the saddle during 'Becky Sharp' and 'Dancing Pirate.' The results apparently satisfied their color theories, but not the theatre-going public. Walter Wanger figuratively tossed the anointed experts overboard and had his experienced studio executives produce a successful picture. These men, wise in picture making, subdued the color, deemphasized it; in other words, used it as sparingly as possible. Not a high tribute to color's professed dramatic content. It was distinctly a minor ingredient. . . .

"Practical camera and laboratory men have developed studio photography to its present high standard of commercial application. Practical studio men have done likewise with sound. Practical producing brains made the only commercially successful color film to date—the 'Pine' picture. These same practical studio-trained minds might perfect color processes to a point of general studio and theatre application if given opportunity. . . .

"Reports mainly have it that current color processes have all too definite limitations in reproductive capabilities under actual production conditions, that too little now is known about the play of light on colors, that cameras need design improvement and a wider range of performance, that processing is done behind barred doors, that costs are needlessly high, that the whole subject is smothered in uncalled-for pseudo theory and technicalities, and that young blades from science academies are not necessarily picture producers."

Other Color Plans

Despite these difficulties color is making a determined stand. Warner Brothers' Technicolor successor to "God's Country" will be "The Desert Song," a musical. No cast assignments have been made as yet. Following "The Beloved Rogue," a semi-historical drama of early California, Republic will produce four other features in Magnacolor. "Beloved Rogue" stars Robert Livingston and Heather Angel with Sig Rumann in the character lead. Wells Root, who wrote the original story and the screen play, makes his directorial debut in the picture.

During production of the film the natural colors of the out-of-doors by night were captured by the color camera for the first time, according to Jack Marta, cameraman in charge of the photography. Previously color pictures having outdoor scenes have been shot on a stage.

Mr. Wanger's next Technicolor film will be "Vogues of 1937," which is tentatively scheduled to go into production early in January. Mr. Goldwyn also will start "Goldwyn Follies" in color at approximately the same time.

David Selznick started production of "A Star Is Born" early this month. The story is a modern comedy of Hollywood and will feature Janet Gaynor, playing in her first color picture, Fredric March, Adolphe Menjou, May Robson and Andy Devine. William Wellman will direct and Lansing C. Holden, color expert on "The Garden of Allah," has been placed under contract as color designer.

Five Hirlicolor Films

George Hirliman will make a total of five Hirlicolor pictures for Grand National. One, "Grand Canyon," to be directed by Crane Wilbur, will start during the next two months and

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RADIO AND SCREEN MEET OVER STAR BROADCASTS

Problem Is Discussed Informally by Executives at Session Called by Hays

The first tangible move toward a solution of the complaints of exhibitors over the constant appearances of motion picture stars on nationally broadcast radio programs—especially during those hours at which the highest theatre attendance is expected—was made late last week at a luncheon meeting at the Harvard Club of New York. The meeting was called by Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., and was attended by representatives of both the motion picture and radio industries.

The session was regarded by those in attendance as a preliminary move, to be followed by later meetings when definite recommendations will be made and agreements sought. It was indicated that exhibitor leaders would be called in for the subsequent sessions, inasmuch as it was said, following the gathering, that all interests would be consulted before any final solutions were to be attempted.

Attending the meeting, in addition to Merlin H. Aylesworth, chairman of the board of RKO; Nicholas M. Schenck, president of Loew's, Inc.; and Harry M. Warner, president of Warner Brothers, who were named by Mr. Hays last month as a committee to represent the industry in a study of the problem, were Donald Gilman, vice-president of National Broadcasting Company in charge of West Coast operations, and Donald Thornburgh, vice-president of Columbia Broadcasting System in charge of that company's West Coast activities.

Following the session at the Harvard Club, after which Mr. Hays sailed for a four weeks' trip to Italy, France and England, it was said that he had especially requested the gathering because he was desirous of hearing why the radio broadcasters claimed their problems concerning the motion picture stars were as great as those of the exhibitors.

Radio's Problems Advanced

Spokesmen for the radio industry pointed out that, among other things, an indifferent radio program featuring a motion picture personality or personalities could be as injurious to the entertainment prestige of the network as it could be to the star and the employing motion picture studio. They were emphatic, as well, in their statements that their efforts to cooperate with the motion picture industry in the past had not been recognized on many occasions. In spite of the frank exchanges of views, however, no unwillingness to work for a solution of the problems of either industry was evidenced on the part of either group. In fact, indications were that at last a genuine movement toward working out an understanding between the two groups has finally been initiated.

A score or more of proposals already have been submitted, representatives of the film industry said, but only a few of them are even regarded as having even slight value.

One of the important revelations of the meeting was that neither group was in favor of a complete banning of motion picture figures from the air, if it were possible to do so, but what regulatory measures may have been advanced were not made known. At a later date, it was said, specific suggestions will be asked and considered.

Survey Underway

In keeping with the general tenor of the meeting, no figures that might purport to show the effects on theatre business by the competition of radio were presented. It is known, however, that the MPPDA office has been making a survey for several weeks to determine just what effect the so-called "unfair competition" of star broadcasts has had on theatre receipts.

The committee of Messrs. Aylesworth, Schenck and Warner will meet from time to time, either alone or with exhibitors, pending Mr. Hays' return. It was also thought that representatives of radio's side of the problem will be called together with the committee to explain more fully just what their own difficulties are.

U. S. Permit Now Sought For Fiber Film Packing

Application has been made by major companies to the Interstate Commerce Commission for permission to ship film in fiber board boxes. The change is desired for reasons of efficiency and economy and would apply only to film not designed for reshipment which is shipped now in wooden boxes.

The lighter fiber board material is noncombustible and its use would effect a saving in shipping charges, the application says. Trial shipments using the new container were pronounced highly satisfactory in every respect and demonstrated that eight to 10 reels could be shipped as a unit of the 6,000 feet customarily packed in wooden boxes now.

The new packing material is intended only for use in film shipments from studio to exchanges. Reshipments from exchanges to the theatres would be made, as always, in metal containers.

MGM Will Reissue Five Old Features

Metro-Goldwyn-Mayer will re-issue five old features and the group will be sold aside from the 1936-37 program to all exhibitors with available playing time. Exhibitors can take as many as they desire.

The five are "Grand Hotel," "Rasputin and the Empress," "Trader Horn," "Dancing Lady" and "Billy the Kid." New advertising material is being made up for the releases.

Ed Morris, Warner Brothers music company head, has been reelected to the board of governors of the American Society of Composers, Authors and Publishers.

Canada Accepts ASCAP Seat Tax

The Canadian Government's Music Tax Committee Tuesday in Toronto prescribed the same rates for motion picture theatres as those agreed upon last week by representatives of Canadian theatre interests and the Canadian Performing Rights Society, which is partly owned by the American Society of Authors, Composers and Publishers. The action fully legalizes the rates agreed upon independently by the music controlling groups and, in addition, makes them applicable to all theatres in Canada.

Complaints against these rates may be made to the government commission during December and adjustments may be made if the complaints are found to be well grounded. The Government will make an official announcement of the rates about January 1.

It was erroneously stated previously that the maximum music tax allowed by the Government rate commission was 12 cents a seat as compared with the 15 cents a seat tax agreed upon by the music licensing and theatre representatives earlier. It is now learned, however, that the Government commission's rates are the same in all respects as the others.

Harold B. Franklin Leaves Columbia Post

Harold B. Franklin, who has been a member of the Columbia Pictures production staff in Hollywood for the past year, this week resigned, effective November 20th. He is now on his way to New York on a vacation following which he will return to Hollywood to re-enter production.

Mr. Franklin is a former president of Fox West Coast Theatres and later head of Hughes Franklin Theatres. He later became an executive in an advisory capacity at RKO, then president of the KAO and RKO circuit. He resigned in 1933 to form Frankwyn Productions with Edgar Selwyn to produce legitimate plays on Broadway, following which he joined Columbia in 1935.

Universal Is Equipping Studio with Mirrophonic

Universal has closed a deal with Electrical Research Products, Inc., for a complete re-equipping of the studio with new Western Electric Mirrophonic recording apparatus, Erpi announced this week. The new equipment will give the studio push-pull recording throughout.

The contract embraces the addition of a new Erpi "Q" portable channel, modernization of the present five truck channels, installation of three additional Mirrophonic recording machines, modernization of the three fixed scoring and dubbing channels and new sound reproduction equipment for all four of the studio's new projection rooms.

Heads Louisiana Film Council

Mrs. Joseph E. Friend this week was elected president of the Louisiana Council for Motion Pictures at a meeting of the organization at the Roosevelt hotel in New Orleans. Mrs. Friend succeeds Mrs. A. S. Tucker, resigned.

RCA-NBC LET PRESS LOOK "AROUND CORNER" AT TELEVISION PROGRESS

Forty Minute Program Caught by 15 Receiving Sets at Company's Headquarters Studios in New York

by TERRY RAMSAYE

Periodically the fires of anticipation about television have to be fanned anew to keep alive the state of expectancy by the amusement trade and the public which is deemed desirable by the interests engaged in this still vastly experimental and tentative art.

The latest and most emphatic blowing on the coals occurred last week with a demonstration to the press by the joint efforts of the Radio Corporation and the National Broadcasting Company with cocktails and a buffet luncheon November 6th atop the RCA Building in what is variously called Radio City or Rockefeller Center, depending on whose publicity it is.

The demonstration consisted in permitting the 200 assembled guests, of the press, including everything from essayists to reporters for Wall Street, to see what the television engineers have been looking at for a year or so. That is to say a picture about two-thirds the size of a letter sheet, limned in black and green, the highlights being the pleasant color of green Chartreuse as viewed by candle light, and with the definition quality of a newspaper halftone etched under a 65-line screen.

The principal remarks were made by Mr. David Sarnoff, president of the Radio corporation, who impinged not at all on the possible impingements of television, if, when and as, upon other arts save to say it would "supplement" the existing sound radio.

The program presented subsequently was considerably dominated by excerpts from motion pictures, all the products of Pathe News, but motion picture relations to the occasion and the art were not discussed.

Mr. Sarnoff, often quoted about television being "around the corner," did not commit himself to dates, but intimated that it would be somewhere in the next ten years, or perhaps inside the next ten years. The tentative nature of his outlook was denoted by his announcement that "our program is threefold," with the following folds:

"First, we must develop suitable commercial equipment for television and reception.

"Second, we must develop a program service suitable for network syndication.

"Third, we must also develop a sound economic base to support a television service."

40 Minute Program

The program was 40 minutes in length and included, in addition to addresses by Mr. Sarnoff and President Lenox R. Lohr of NBC, quartet and solo numbers by radio personalities, a Robert Benchley short subject, a newsreel sequence showing President Roosevelt at home and, reminiscent of the pioneer cinema, a tour of a television studio. Interspersed with these were appearances of Betty Goodwin as mistress of ceremonies.

The program was produced on another floor of the RCA building, transmitted by coaxial cable to the broadcasting station atop the Empire State building, approximately two miles distant, and received in the NBC studio fitted out for the occasion as a sort of experimental theatre. The pictorial matter was broadcast on 49.75 megacycles, the sound on the 52 megacycle channel.

Four of the 15 receiving sets supplied for the demonstration were of the latest type developed. These reproduced an image measuring 7½ by 10 inches. Unlike the older sets, which reproduced images of lesser dimensions, these were not equipped with mirrors in which, by a method being discarded, the observer saw the televised subject as reflected from another surface. There was also noted a lesser degree of the greenish coloration which has been remarked in previous demonstrations, although there appeared to be a problem to be overcome in the matter of focus.

All the sets provided for the demonstration were comparable in general size and makeup with the console type of radio receiver. There were as many as fourteen dial adjustments on some of the models, however, functions of these including the regulation of pictorial focus, the elimination of audible and visible distortion and control of other factors inherent in the nature of the new medium.

Although the probable cost of such a receiving set if produced on a commercial scale was estimated as between $400 and $500, spokesmen made it plain that no sets would be made available to the general public until many obstacles to practical use of television have been overcome and a mechanical standard has been worked out which will obviate the necessity of successively exchanging outmoded equipment for new.

Sets Will Not Be Available Until Many Obstacles Are Overcome and Mechanical Standard Is Evolved

The Role of NBC

In his address the president of NBC said: "The role of the National Broadcasting Company in television will be operating transmitters, programming, and, when it becomes available for commercial use, securing sponsors. In order that we may be prepared to do our part, our engineers are daily putting apparatus on the air under practical service conditions. Our program department is learning an entirely new technique in continuity writing, make-up, staging, and a multitude of other details which this new art will demand. It is experimenting with commercial programs to determine the effectiveness of television to sell goods."

In his televised address to the press representatives Mr. Sarnoff said, in part:

"You will recall that our field tests in television began only on June 29 of this year. That date marked the beginning in this country of organized television experiments between a regular transmitting station and a number of homes. Since then we have advanced and are continuing to advance simultaneously along the three broad fronts of television development—research, which must point the road to effective transmission and reception; technical progress, which must translate into practical sets for the home the achievements of our laboratories; and field tests to determine the needs and possibilities of a public service that will ultimately enable us to see as well as to hear programs through the air. On all these fronts our work has made definite progress and has brought us nearer the desired goal.

Describes Field Tests

"First, and as of immediate interest, let me tell you the progress of our field tests. As you know, we have been transmitting from our television station on top of the Empire State Building in New York City which is controlled from the NBC television studios in the RCA Building. We have observed and measured these transmissions through a number of experimental receivers located in the metropolitan area and adjacent suburbs. The results thus far have been encouraging, and instructive. As we anticipated, many needs that must be met by a commercial service have been made clear by these tests.

"In our present field tests we are using 343 line definition. Radio Corporation of America and the radio industry have, through the Radio Manufacturers Association, recommended to the Federal Communications Commission the adoption of 441 line definition as a standard for commercial operation. Our New York transmitter will be rearranged to conform to the recommended standards. That also means building synchronized receivers to conform to the new standards of the transmitter."

SHORT PRODUCT PLAYING BROADWAY

Week of November 7

CAPITOL		
	Quaint Quebec	MGM
	To Spring	MGM
CRITERION		
	Medium Well Done	Vitaphone
	That's Pictures	Vitaphone
MUSIC HALL		
	March of Time, No. 3	RKO Radio
PARAMOUNT		
	Lover's Paradise	Paramount
	Rah, Rah Football	Paramount
RIALTO		
	I Want to Yohoo	Vitaphone
	The Spanish Civil War	Chelsea
RIVOLI		
	Alpine Climbers	United Artists
	Philippine Fantasy	Twentieth Century-Fox
ROXY		
	One Live Ghost	RKO Radio
	I Wanna Be a Lifeguard	Paramount
	Stranger Than Fiction, No. 27	Universal
STRAND		
	Clyde Lucas and His Orchestra	Vitaphone
	Porky's Poultry Plant	Vitaphone

Laboratories Established

Harry Glickman and John M. Weber, New York, have organized the Mecca Film Laboratories. Messrs. Glickman and Weber were formerly heads of Producers' Laboratories.

CONCESSIONS STARTED

(*Continued from page* 14)

playing time and the forcing of shorts with features.

An expression of "complete satisfaction" with Universal's announcement was forthcoming immediately from the New York headquarters of the MPTOA, which said:

The Motion Picture Theatre Owners of America are elated to learn that Universal has definitely and publicly accepted most of the proposals presented to them by the MPTOA Executive Committee to remove abuses and prevent injustices in the trade practices that have become established in this business. Mr. Cochrane and Mr. Grainger are to be highly commended for their fairness and initiative. We are confident from their sympathetic attitude towards our problems that the few remaining details to which they refer can and will be worked out to our mutual satisfaction.

The acceptance of these constructive proposals represents a notable triumph for the responsible exhibitors throughout the country, both members and non-members of MPTOA, who helped formulate this program by their advice and counsel and who freely gave their support through the long and patient negotiations.

Assured By Others

We have definite assurances that the other distributors will shortly announce on their own behalf similar modifications of sales policies and sales practices as a result of our efforts that will be of genuine and immediate benefit to all independent exhibitors, regardless of affiliations. With this as a beginning the motion picture industry should enter a new era of better trade relations that will remove the unnecessary friction and irritations that have plagued the business for years, that will greatly benefit everybody but the chiselers who want something for nothing and the professional agitators who can exist only on ill will and controversies.

A *minimum unconditional* cancellation is necessary in group buying so that the exhibitor can reject the occasional picture after it is bought and released but before it is actually booked. We have never had such a cancellation except for the big exhibitor who can bargain for a selective contract and the irresponsibles who jump their contracts regularly. This will be a great advantage to the reputable but small country town and neighborhood exhibitor and is really something new for them. It should not be abused but should be used with discretion and good faith.

The inexcusable separate score charge is on its way out. By reason of the MPTOA negotiations it is being gradually dropped this season by all companies. We want it abolished. There is no longer any justification whatever for it except to get a few extra dollars out of the exhibitor on each picture.

Local Conciliation Boards

We think the local boards of conciliation are the only possible solution at this time, and under present circumstances, for some of our most difficult problems. Only a fair trial will show just how far they can be developed to adjust local disputes and controversies on a wide variety of complaints and grievances. We think they deserve the honest cooperation of every distributor and every local exhibitor. There is certainly a great need for some intelligent method of adjusting disputes peculiar to our business, which we do not have at present. At least no one can be injured by such an effort.

A short, simple and understandable form of exhibition contract is badly needed. Surely we have brains enough in this business to develop such a contract form. It should be done without further delay.

The distributing companies who make a sincere effort to solve these trade practice problems and voluntarily sacrifice a possible commercial advantage for the good of the industry and for the benefit of the independent exhibitor are certainly entitled to every consideration from every independent exhibitor. Responsible exhibitors everywhere will recognize this and show their appreciation and encouragement in dealing with these companies and by not taking unfair or unreasonable advantage of the genuine benefits offered by these new policies that are being adopted in response to our program and persistent efforts on behalf of the independent exhibitors.

Inventors Testify In RCA Patent Suit

Trial in the patent infringement suit in which the Hazeltine Corporation charges RCA Manufacturing Company and RCA Victor Company, Inc., with infringement of automatic volume control patent for radio receiving sets opened before Judge John P. Nields in the United States district court at Wilmington, Del., Monday.

The original and reissue Wheeler patent is involved in the suit. The purpose of the patent is to control the volume of sound in a radio receiver within a narrow range instead of the wide range of variation of input signal.

Professor Allen Hazeltine, professor of physical mathematics at Stevens Institute of Technology, and Frank N. Waterman of Summit, N. J., consultant engineers, were the first witnesses on the stand for the Hazeltine company Tuesday. Prof. Hazeltine is the inventor of the neutrodyne radio receiver.

Rockefeller Claim Is Delaying RKO Moves

Failure of RKO reorganization principals to make definite progress on an agreement for the settlement or treatment of the Rockefeller Center claim of $9,100,000 against the motion picture company continues to stand as a bar to further significant progress toward the completion of a reorganization plan for RKO, it was reported Tuesday.

The efforts to arrive at an agreement with Rockefeller Center are continuing, but reorganization factors are unwilling to hazard a guess as to when they might be completed.

Heywood-Wakefield Plan Set

The stockholders of Heywood-Wakefield, Boston theatre supply company, at a special meeting Monday voted 70 per cent in favor of the company's plan of recapitalization. It is expected that the approval of the board of directors on the plan, which is necessary, will be forthcoming.

Astaire-Rogers Guild Winners

Fred Astaire and Ginger Rogers won first honors for their joint performance in "Swing Time" in the September vote of the Actors' Guild in Hollywood. Beulah Bondi was credited with the best performance in a supporting role for her work in "The Gorgeous Hussy."

Only 16 of 1,902 Films Rejected By N. Y. Censors

The motion picture division of the New York State Education Department reviewed and licensed 1,902 films during 1935-36, according to the annual report submitted by Irwin Esmond, director of the division, to Commissioner of Education Frank P. Graves. Of these 1,902 films, 19 were rejected entirely, of which three were later revised and approved, and eliminations were made in 180 upon statutory grounds.

The net revenue to the state for the year amounted to $204,202. Receipts for the year were $269,931 and expenditures were $65,728. Since the organization of the motion picture commission in 1921 the total net profit for the State over and above all expenditures has been $2,070,382.

The report points out that in addition to the 19 pictures which were ordered rejected in toto, 1,452 eliminations of scenes, subtitles or dialogue were made in pictures presented for review. The statutory reasons for the eliminations ordered are classified as follows: indecent, 522; immoral or tending to corrupt morals, 275; tending to incite to crime, 496; inhuman, 101; sacrilegious, 58.

A total of 9,366 reels were reviewed by the division during the year, or more than 9,000,000 feet of film. In connection with the review work, the dialogue is read, consultations are held and determinations are made.

During the year five appeals were taken to the Commissioner of Education from the action of the director. In each case the action of the director was sustained.

Mr. Esmond recommends that additional reviewers and inspectors be employed to supplement the present staff of four reviewers and five inspectors.

The report mentions that many foreign films were presented for review, nearly all of feature length, coming from various countries, including Germany, England, Spain, Russia, France, Hungary, China, Italy Czechoslovakia, Poland, Sweden, Greece, Austria, Mexico and Norway. The number of foreign-made films increased by more than 50 per cent over the previous year.

DeSylva Made Producer By Universal Pictures

Buddy DeSylva, who entered the motion picture industry through the music publishing company which he organized, DeSylva, Brown and Henderson, has been signed as a producer by Universal Pictures. The contract calls for production of four pictures a year. Mr. DeSylva will spend two weeks in New York consulting with R. H. Cochrane, president, and J. R. Grainger, general manager of distribution for Universal before reporting at the studios on December 1st.

Breen Visits Philadelphia

Joseph I. Breen, Production Code Administrator, who arrived in New York last Friday from Hollywood, visited Philadelphia this week on his way back to California.

The Jungle Princess

. . . who is she?

She's **DOROTHY LAMOUR** and she's what you've been waiting for for years . . . a lovely, alluring, excitingly beautiful girl who can play a female Tarzan and give Paramount's thrill-a-second romance of the Malay wilds **"THE JUNGLE PRINCESS"** more box-office punch even than the successful "King of the Jungle" . . .

CLEARANCE RIGHTS OF DISTRIBUTORS TO BE DETERMINED BY U. S. COURTS

Eight Independent Exhibitors at Kansas City Appeal from Decision Upholding Distributors' Right to Exclusive Selling

Final Decision Is Expected to Play Large Part in Solving Problem of Clearance and Zoning of Features

The United States court of appeal is to establish the rights of motion picture distributors in selling clearance-and-zoning privileges to circuit first-runs to the reputed disadvantage of independents playing subsequent runs.

The subject has long been one of great dispute. The climax to the current fight between the distributors and circuits on the one side, and the independents on the other, will, it is expected, have an important influence on the future of the clearance-and-zoning structure which now governs the time and place of features released to local theatres. The downtown runs claim priority by virtue of their stronger buying power.

Continuing what already represents the most outstanding clearance-and-zoning dispute of a decade, eight independent exhibitors who sued Fox Midwest Theatres and the large distributors early this year on a charge of conspiracy in restraint of trade, have now appealed the decision of Judge Merrill E. Otis of the federal district court, at Kansas City. Judge Otis, on August 5, had found for the defendants and gave the first court decision on the right of producers and distributors to sell copyrighted film on an exclusive or any other exhibition basis to anyone they wished.

Review in the Spring

The eighth district court of appeals, Kansas City, probably will review the case in the March or April terms, depending on when attorneys get the transcript of the trial record ready. Due to the voluminous record and the large number of exhibits, attorneys for the plaintiffs do not expect to have this prepared before January 1st.

Charging that Fox Midwest Theatres, Inc., and Paramount, Universal, Twentieth Century-Fox, M-G-M, Columbia, RKO, United Artists and Vitagraph-Warner conspired to restrain trade and eliminate independents from competition when they set up the zoning and clearance plan on 1935-36 product, the following independent Kansas City exhibitors on February 25th sought a temporary, and when that was denied, a permanent injunction restraining the Fox circuit and the major distributors from making the zoning and clearance plan effective: Emanuel Rolsky, of the National theatre; E. S. Young, Central and Roanoke; Frank T. Mountjoy; H. F. Pautz and H. C. Rohde; Abe and Rosa Baier, Saline Theatre Corporation, and the Ritz Amusement Corporation (H. H. Barrett).

Daniel S. Millman and William G. Boatright, attorneys for the plaintiffs, have now filed a $250 appeal bond and assignments of error. Judge Otis granted the motion for an appeal.

Bases of Protest

The plaintiffs' assignment of errors reveals the main points on which their attorneys believe Judge Otis erred in his opinion, as follows:

1. In not finding that the right to make and the making of contracts executed by exhibitors in Kansas City, Mo., but not binding until approved by the responsible home offices of the producer and distributor defendants in New York City, licensing for exhibition in Kansas City, Mo., prints of feature films contemplated to be thereafter produced in California and New York and transported to Missouri and delivered to such exhibitors in Kansas City, Mo., in time to fulfill obligations of such contracts and the performance of such contracts, is essentially interstate commerce.

TWO INNOVATIONS IN SELZNICK FILM

Ultra-violet sound recording and 2,000 foot reels, both new technical innovations, are both featured in the Selznick International picture "Garden of Allah" according to an announcement from the company. The ultra-violet ray system was developed by RCA and will replace the old use of a white beam of light to record the peaks and valleys made by voices and music in their transfer to the sound track. It is claimed that the system will end the distortions of voice quality attributed to present methods of recording.

Conspiracy Denied

2. In finding that there was no contract, conspiracy or agreement among any two or more of the defendants to set up a uniform plan of licensing prints of feature films for exhibition in subsequent run theatres in Kansas City, commencing with the 1935-36 season.

3. In finding that there was no contract, conspiracy or agreement whereby Fox theatres would be granted prior runs and clearance over plaintiffs' theatres.

4. In finding that the zoning and protection plan, established and effective in Kansas City, Mo., beginning with the 1935-36 season, whereby subsequent runs were placed in arbitrary zones, the order and time of exhibition of films in such subsequents established, priority of runs and clearance given Fox theatres over plaintiffs' theatres, the inclusion in the contracts of provisions to effectuate such zoning and protection plan, priorities and clearances, and the refusal of producer-exhibitor defendants to negotiate or make license contracts with plaintiff except subject to such zoning and protection plan given Fox theatres, was not the result of a contract, combination or conspiracy, or monopoly or attempt to monopolize a part of the trade or commerce among the several states.

Individual Negotiations Cited

5. In finding that the general, usual, and customary method of licensing prints in the United States as applied to subsequents in metropolitan areas comparable to Kansas City is for producers and distributors to contract to grant prior runs and clearance among subsequent run theatres.

6. In finding that contracts for Fox theatres, 1935-36 season, were the result of separate and individual negotiations between Fox Midwest and the distributor defendants without regard to the attitude, desire, action or intention of the other producer and distributor defendants.

7. In finding that contracts for the 1935-36 season for the Fox theatres are not identical.

8. In finding that the competitive zones requested by Fox theatres were substantially the same as those designated by it in the preceding year.

Run and Clearance Hold Denied

9. In finding that under contracts for Fox theatres for the 1935-36 season, Fox theatres do not as a whole enjoy a superiority of runs and clearance as compared with the contracts for the 1934-35 season.

10. In finding that no complaint is made of runs and clearances under 1935-36 contracts accorded the Fox Uptown, Isis, Apollo, Warwick, Lincoln and Benton.

11. In finding that plaintiffs and other unaffiliated theatres prior to the 1935-36 season refused to make contracts except on a day and date release basis.

12. In finding that restraints with reference to zoning, prior runs and clearances imposed by the Fox contracts were not an unreasonable restraint of trade and not an unreasonable restraint of the right of plaintiffs to negotiate and make contracts for supplying their theatres with film.

Availability to Subsequents

13. In not finding that prior to 1935-36 and since 1928 the established practice in licensing and releasing film was to make the same equally available to all subsequents on the basis of admission price without priority of run or clearance over any other theatre charging the same admission.

14. In not finding that the producer-distributor defendants for a number of years had been dissatisfied with and desirous of changing the established trade practice of licensing and releasing prints of feature films for exhibition, and each has believed that if a uniform plan was adopted establishing prior runs and clearance among equally priced admission houses it would enable each distributor to obtain a larger revenue from the rental of prints.

Loss of $500,000 Noted

15. In not finding that since Fox Midwest started operating the Fox theatres in Kansas City in January, 1931, it had lost at least $500,000. From 1931 to 1933, Fox theatres in Kansas City were, with possibly one exception, operating at admission prices higher than those of plaintiffs or other unaffiliated exhibitors; that in consequence of higher admissions by Fox and the then prevailing trade practice in Kansas City of releasing films according to admission price, Fox theatres obtained films ahead of theatres charging less; that about 1933 Fox Midwest, confronted with economic and competitive conditions, lowered admissions to the general level of those charged by defendants and other unaffiliated theatres; that by lowering admissions Fox theatres came into a situation where, under the existing trade practice of releasing features, plaintiffs and other unaffiliated theatres were receiving prints at the same time as Fox, and could and did play day and date; that Fox Midwest became dissatisfied with the existing practice of releasing and desired to change to eliminate competition.

16. In not finding each producer-exhibitor defendant knew the attitude of the others toward

(Continued on following page)

Exhibitors Appeal Court's Ruling on Clearance Rights

(Continued from preceding page)

the matter of accomplishing the change in the prevailing method of licensing and releasing prints and toward the matter of licensing only on a basis of prior runs and clearance among subsequents of the same admission; that each knew what the other had done or was doing or intended to do; each expected and desired others would do the same thing, etc., creating a substantial monopoly.

17. In not finding that in written contracts each producer-distributor defendant agreed to do the same thing.

18. In not finding that competitive zones set up by the defendant were arbitrary and included only those theatres deemed by it to be competitive to Fox theatres, and had no reasonable relation to a normal solution of the problems connected with licensing or exhibition and none to theatres competitive to plaintiffs' theatres.

See Restraint

21. In not finding that the natural, inevitable and logical effect of each of the contracts entered into between the respective producer-distributor and Fox Midwest and the active intention, objective and purpose of this was in restraint of trade and to create a substantial monopoly in favor of Fox and to enable Fox theatres to be withdrawn from competition with plaintiffs' theatres.

22. In finding that Fox has the legal right, in making contracts, to require the producer-distributor defendants to contract that they will not negotiate with contract for or permit plaintiffs to license other prints of the same film for exhibition at the same time as Fox theatres, or until a specified period of time has elapsed after the picture has been exhibited at a Fox theatre. The effect of this is to create a monopoly and restrain competition.

24. In finding that none of the plaintffs had shown any damage or injury, or threatened damage or injury to their business or property as a result of the plan of prior runs and clearance.

Product Apportionment

26. In not finding that it is necessary for each plaintiff, in order to operate his theatre, to obtain film from producer-distributor defendants who produce about 75 per cent of all features produced and distributed in the United States; that independent product is inadequate to supply plaintiffs' needs and is inferior in quality.

27. In not finding Fox Midwest is an affiliated exhibitor.

28. In not finding that prior to 1935 each producer-distributor defendant was free to license and release pictures in a manner and at a time it might desire and might agree with the respective exhibitors.

29. In not finding that the motive and purpose of distributor defendants was to enable them to obtain a larger revenue from the licensing of film and that the motive and purpose of Fox Midwest was to enable it to play motion pictures free from competition of other exhibitors charging the same admission price.

Paramount Films Are Barred

The national government at Nanking, China, Tuesday, prohibited the importation of all Paramount pictures into China following the company's reply to the government's request to terminate worldwide distribution of "The General Died at Dawn" and "Klondike Annie." The Chinese government claimed the two pictures showed the Chinese people in an unfavorable light.

SIX AIR SQUADRONS IN GAUMONT PICTURE

For "The Gap," now in production for G-B the Royal Air Force has lent six squadrons of bombers and fighting planes. The Army contributed three thousand Territorial soldiers to a film designed to illustrate the needs and methods of defense against air attack.

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17 Color Features Set This Season

(Continued from page 17)

the four remaining features will be spaced over 1937 and into 1938.

Other plans in the color field include the scheduled filming of the coronation of King Edward VIII in London next May by Alexander Korda, using Technicolor, and eight "Happy Harmonies," one-reel musical cartoons in color, to be produced by the Harman-Ising Studio.

For several years various studios have experimented with different color processes. Paramount spent considerable time and money working with lenses in both camera and projector whereby color would be shot and projected from a single film. Tests were made of various scenes and objects but the process was abandoned as impractical only a short time ago. Universal, another company that is not at present contemplating color pictures, has been experimenting with a process known as Telco. Tests of it are still being made.

Hal Roach's Approach

An entirely different approach to the problem occupied Hal Roach for some time. In collaboration with scientists at the California Institute of Technology, he planned and is trying to develop a prismatic screen so chemically or electrically treated that it would reflect light rays thrown upon it from the projector in their natural colors as photographed by the recently developed color cameras.

The process being used by Republic, Magnacolor, is identical with the system used by Mr. Hirliman as developed by Consolidated Laboratories. Not as costly as Technicolor, it will be a feature of more than half of the films that have been announced as subjects for color treatment.

Fox Movietone News has been experimenting with the Chromo color process for use in newsreel shots, but it is believed that considerable improvement is necessary to project more perfect natural hues. It is understood that the cost of Chromo is more nearly on a par with black and white negative costs than other processes. An approach to the use of a single emulsion is claimed by Colorways of America which is marketing a process which uses regular black and white film. The system does not require any dye and the pictures are shot through a device in front of the camera. A small device on the projection machine is required for projection of the film.

As in the case of any new process, patent infringement suits have been filed in connection with color. Trial date of January 5th has been fixed in a case brought by Max D. Du Pont Vitacolor Corporation against Cinecolor, Inc., in the United States district court at Los Angeles. The suit involves four patents on natural colorfilm and the process of making it. Notice has been served on Warner Brothers, Columbia, Paramount, Celebrity Productions and Scientific Film Laboratories that they will be held responsible with Cinecolor for alleged infringement in connection with color shorts and cartoons manufactured for them by Cinecolor.

India Surveys Europe's Use of School Screen

by C. A. THAKUR
in Bombay

C. J. Pathak has returned from a six months tour as representative of the Motion Picture Society of India studying the use of the film as a medium of education and reported on his observations in England, France, Belgium, Holland, Germany, Norway, Sweden, Finland, Russia, Poland, Czechoslovakia, Austria and Italy.

In most of the countries governments were directly aiding the production of educational and cultural films, while in Italy, Germany and Russia special film departments were being maintained by the State for political and educational purposes.

The production of educational films is, Mr. Pathak observed throughout his European tour, carried out as a supplementary activity. It is, however, strongly hoped that educational films would be also a business proposition in the near future.

In Germany, Mr. Pathak witnessed the Dusseldorf Film and Photo-Exhibition. Interesting and instructive demonstrations were arranged in the exhibition to give an insight to the layman how the various processes are carried out in the production and exhibition of films.

Mr. Pathak was interested to learn how small countries like Denmark, Sweden and Norway equip their schools with standard projectors for showing educational films.

Mr. Pathak spent about a fortnight in Russia and was struck with the remarkable progress the film industry has made in recent years. He felt that the potentialities of the film had nowhere else been exploited to greater uses than in Russia. He paid a tribute to the V.O.K.S. the State Department to promote cultural relations with foreign countries, which gave him full co-operation in his endeavor to study the progress of the Russian film industry.

Whenever Mr. Pathak had an opportunity to talk to the educational authorities and the directors of studios in various countries he visited, enquiries were made about Indian films. He found that there is good market in Europe for films, especially documentary, travel and cultural films which depict the Indian life in all its aspects.

Charles Furthman, Writer, Is Dead From Pneumonia

Charles Furthman, screen writer, died last weekend in Hollywood of pneumonia at the age of 56. He was born in Chicago and attended Cornell and Notre Dame Universities.

Mr. Furthman, formerly scenario editor at Paramount and assistant general manager at Universal, wrote several originals as well as adaptations, including "The Goose Woman," "Blind Goddess," "The Way of All Flesh," "Underworld," "Broadway" and "Hard Rock Harrigan."

Funeral services were held in Hollywood Tuesday. Mr. Furthman is survived by his brothers, William and Jules, and a sister, Mrs. Mara Cole.

WPA STARTS RADIO SHOWS AS PROBE OF NEW DEAL THEATRICALS LOOMS

Weekly Broadcasts of Vaudeville by Unemployed Actors Will Go Out Over Coast-to-Coast NBC Network

Propaganda in Films Reported Planned as Part of Inquiry Being Made by Congressional Committee

by FRANCIS L. BURT

in Washington

Nationwide extension of the Government's participation in theatricals, frequently as a direct competitor to the regular established forms of amusement for public consumption, is due next Wednesday with the beginning of a series of radio presentations of a new Federal Theatre Project vaudeville show of unemployed actors. The broadcasts will go out over the National Broadcasting Company's blue network every Wednesday night from nine to ten o'clock, EST, competing for listeners' attention with the Fred Allen program on NBC's red network and the Chesterfield and Palmolive-Peet hours on the Columbia Broadcasting System. The expectation is that within a year the Works Progress Administration, sponsoring this and other theatrical projects, will have 40 traveling vaudeville radio units touring on 40-week contracts, definitely appearing at motion picture houses and other theatres.

The Federal Government already has widely embraced the stage and screen in a number of projects for public consumption, the most recent being the WPA's wholesale production of Sinclair Lewis's "It Can't Happen Here," in 17 cities. The basic reason given for such sponsorship has been the intent to alleviate unemployment conditions in the legitimate field, but one of the results has been to give a certain impetus to the stage. Whether this will be the case with the new vaudeville "invasion" by the Government remains to be seen. Vaudeville is generally conceded to be dead.

Even as the Government in Washington was busying with details for the launching of the new vaudeville-radio project, Capitol Hill was hearing reports that the motion picture production and exhibition operations of a number of the New Deal's alphabet-agencies will be the subject of intensive Congressional investigation this winter, because of the alleged propaganda contents, used in the recent Presidential campaign.

The series of films which the WPA engaged Pathe News to produce and distribute, in Pathe's regular newsreel releases to theatres, has been the principal target of anti-New Dealers, who last summer promised an investigation in Congress this winter on the grounds that the New Deal was diverting public relief funds to the manufacture of "political propaganda." The recurrence of the reports this week in Washington came as a surprise in view of President Roosevelt's sweepingly decisive victory at the polls on November 3rd. Political observers in the Capital are wondering about the who, when and where of the sponsorship of any such "investigation," what with the New Deal's further strengthened position in Congress.

WPA EDUCATIONAL FILM PRESENTED

The first venture into motion picture production of the Works Progress Administration Adult Education Program was presented at the New Utrecht Evening High School, Brooklyn, this week. The picture, titled "Grown-ups at School," was produced under the direction of Adult Education Program workers and is a record of the work of those studying under the program. It depicts them at work studying the arts, business, trade and mechanics.

The WPA-NBC arrangements were completed this week after five months of negotiations, at a secret meeting in New York attended by John Royal, NBC vice-president; Leslie Roberts, in charge of the WPA radio division; Phil Carlin, NBC sustaining program manager, and Ruby Cowan, head of NBC's artists' service.

In its latest determined drive to get unemployed artists back to work the U. S. theatre project and NBC have worked out a plan whereby units will be formed, put on the air and then sent on tour. From 15 to 30 persons will be used in each unit, and it is hoped eventually to get many hundreds of actors back on the stage where they will be available for other commercial contracts.

WPA officials, answering the charge that they are sponsoring another "amateur hour," stress the fact that the units will be made up not of amateurs but of professionals. If any amateurs find their way into the units by registering as unemployed artists, they will have to be good to keep their place, for each company will be subjected to a strict pruning operation so that only acceptable talent may be offered the theatre. Casts will be changed completely each week.

Using NBC Orchestras

NBC is to provide the orchestras for the units and also the master of ceremonies, who will be known as the "Good Will Ambassador of the American Theatre." The "M.C." will be Fred Niblo. Mr. Niblo is a motion picture director in Hollywood.

The NBC artists' bureau will book the units from the air into theatres at the usual fee. Efforts are being made by NBC to sell the program to a commercial advertiser.

So long as the units appear on the air as an offering of the U. S. Theatre Project their members will be paid the "security wages" given by the Government. As soon as they go on tour, however, or should NBC find a sponsor for the program, the actors and actresses go off the Government payroll and on to that of the National Broadcasting Company at not less than $50 a week.

WPA officials explained this week that the plan was broached by the NBC Artists Bureau in New York, with the suggestion that among the unemployed actors taken under the wing of the WPA theatre project there should be considerable talent of the type required for the radio performances. The WPA already has hundreds of actors and actresses on its rolls for use in its stage shows. All players now on WPA rolls, or who are placed thereon later, will be eligible for auditions for the broadcasting project.

Held up by the demand for time by political orators during the campaign period, original plans to launch the first unit last week had to be postponed.

As worked out by government and NBC officials, it is planned to put a unit on the air and ask the listening audience to vote whether they would like to see it in a local theatre. A tieup has been arranged between NBC and newspapers throughout the country, and the vote, instead of going to the network or the local station, is to be filed with the newspapers, from which NBC will collect them.

NBC To Arrange Bookings

All bookings will be arranged by NBC and the units will go to the theatres having stage shows, the same as do the Major Bowes' amateur units. WPA will have nothing to do with this end of the project, but when NBC puts out a unit, its members will be under contract.

WPA theatre project officials believe that the proposed shows will give several hundred actors an opportunity to get back into harness, where they will be available for producers who may be on the lookout for talent.

Aids Educational Project

President Roosevelt last month allocated $113,000 of relief funds to the Office of Education of the Interior Department, to permit continued operation through next June of its educational radio project.

Five programs have been presented on coast-to-coast networks contributed by the National and Columbia systems over a period of three and one-half months, during which time more than 50,000 letters are said to have been received by the Commissioner of Eduction.

The office of education, it was explained, is seeking methods by which education can take to the air, as well as means of organizing and financing educational broadcasting which educational agencies can adopt. In addition to its network demonstrations, the radio project plans to create an educational script exchange service to aid local educational groups in delivering good programs at the request of local stations, and is cooperating with the radio workshop of New York University in training individuals in handling the writing and producing of educational radio programs.

And while the new project was developing, Washington was hearing that the propaganda activities of the various Federal

(Continued on following page)

WPA TURNS TO RADIO

(Continued from preceding page)

agencies, particularly of New Deal organizations, are seen as the subject of intensive Congressional investigation this winter.

The motion picture operations of a number of these agencies, including the relationships with newsreel companies, have been the subject of much discussion for many months.

The picture situation will be studied as part of an inquiry which is being made by a select congressional committee into the reorganization of the Federal establishments.

Naturally, none of the officials concerned in the matter, either in the agencies which will be investigated or on the committee, is willing to talk about the matter, those in the agencies taking the attitude that their propaganda operations are not such as to be subject to criticism, the committeemen because they do not want to disclose in advance the line that will be taken when and if the matter comes up.

Institute Studies Operations

But there is so much rumor regarding the subject that it appears almost certain that propaganda will be the object of much discussion during the coming session of Congress, particularly in view of the fact that the Brookings Institute, which has conducted a number of studies of various phases of Government which have been reported in reputedly well-written, balanced documents, is inquiring into the Government's motion picture operations.

Motion pictures have been used by various branches of the Government for a number of years. The Department of Commerce has made some pictures showing how various imported commodities travel from producer to consumer; the Bureau of Mines has made some depicting various phases of its mine-safety work, and the Department of Agriculture has produced films dealing with subjects of interest to the farmer. These pictures never have been subjected to criticism; they have, for the most part, been highly enlightening, particularly those of the Bureau of Mines, and are considered a legitimate part of the Government's educational work.

But anti-New Dealers hold that such pictures were propaganda because they showed what the Administration was doing for the people, and that on that theory the New Deal undertook film activities of its own to show what the Deal was doing.

The Rush to Make Films

Under this interpretation there was a mad rush to produce. The Federal Housing Administration put out a series of "before and after" pictures, showing how properties could be modernized with Government-insured loans; the pictures were used widely in theatres throughout the country and the dam was broken. Agency after agency produced pictures and urged exhibitors to use them — the Resettlement Administration brought out "The Plow That Broke the Plains" and plans another picture on the Mississippi River; the Works Progress Administration produced a number of films showing how good it was and then entered into a contract with Pathe for the production of others; the Social Security Administration put out an "explanation" of its work, and still others were produced, all hopeful that the theatres would find space and time on their programs for their own particular specialty.

How much all this cost has never been computed; how much might properly be spent by the Government on educational films has never been figured. But there is a growing belief in some Washington quarters that the amount spent was too much.

Establishment of the National Archives has been used by these New Deal agencies as an argument why they should produce pictures. The films, they say, constitute a historical record for permanent deposit in the vaults of the Archives. If the pictures are shown to the public through theatres, that is only incidental to the basic purpose of making a permanent record and, of course, it is argued, the people have a right to know what their Government is doing for them. But the critics assert that beyond the record value of the pictures there was propaganda, sometimes implied but often outright. It is on this point that the congressional committee would center its attention when Congress re-convenes in January.

St. Louis Stockholders Approve F.&M. Control

The stockholders of the St. Louis Amusement Company at a special meeting approved an arrangement under which the management of the 22 theatres in the circuit will be handled by Fanchon & Marco. The stockholders ratified the action of the company's officers in issuing two promissory notes to Warner Brothers Pictures, Inc., nominee of Fanchon & Marco Enterprises, Inc., and one to Nelson Cunliff, trustee of Skouras Brothers Enterprises, Inc., bankrupt. The meeting also approved the execution of a deed of trust to secure payment of the notes.

Imperial Opens Twelve National Exchanges

Imperial Pictures this week opened 12 exchanges to handle the 30 features on its 1936-37 production schedule. The offices are located at 630 Ninth Ave., New York; 12 Piedmont St., Boston; 134 Meadow St., New Haven; 440 N. Illinois St., Indianapolis; 1225 Vine St., Philadelphia; 831 S. Wabash Ave., Chicago; 3317 Olive St., St. Louis; 637 N. Seventh St., Milwaukee; 130 W. 18th St., Kansas City; Film Exchange Building, Cleveland; 2310 Cass St., Detroit, and 309 Vance Building, Seattle.

Phillip Selznick Forms New Production Company

Phillip Selznick, brother of the late Lewis J. Selznick and himself a former motion picture executive, is forming a new production company in Cleveland to be known as Phil Selznick Pictures Company. His financial associates are his two nephews, Max Young of Canton, Ohio, and Sol Metzer of Jersey City. Mr. Young operates theatres and a large brewery in Miami.

Church Campaign On in Argentina

by M. BRUSKI
in Buenos Aires

A film campaign similar to that conducted in the United States by the Legion of Decency is getting started under the direction of the Argentine Catholic Action Bureau. Motion pictures are to be listed and the listings posted in churches and schools. Arrangements are being made for previewing pictures and it is understood that the work of the national censors will be ignored.

Officers, by companies, who have been reelected by the Argentine Associations of Motion Picture Distributors are: President, Columbia; vice-president, Radiolux; secretary, Paramount; pro-secretary, Universal; treasurer, Twentieth Century-Fox, and alternate director, MGM.

Cordero, Cavallo and Lutaret, who recently announced plans for a large theatre, the Grand Teatro Opera, on the 800 block of Calle Corrientes, has added more land to the site by purchasing adjoining houses.

Carlos Alberto Jessano has been named honorary technical director of the Argentine Motion Picture Institute by decree of the President. He replaces Juan A. Brancamonte, who has been commissioned to organize and plan the functions of the institute in collaboration with the head of the National Cultural Committee.

Universal has just celebrated the 15th anniversary of establishment of its agency. It was one of the first North American firms to be started here. Leo Hersh, who came here as an accountant at the time of the start of the branch and shortly afterward was made manager, has been in charge ever since.

Leo Marsh, Drama Editor And Columnist, Dead

Funeral services were held last weekend in Westport, Conn., for Leo Marsh, drama editor of the New York *American* and one of the first Broadway columnists, who died at his home in Westport after an illness of more than a year. Born in Saratoga, N. Y., Mr. Marsh, after his graduation from New York University, became a member of the sports department of the *Morning Telegraph*. He succeeded Rennold Wolf as theatrical commentator becoming the youngest and one of the earliest Broadway columnists. Ten years ago he joined the *American* as drama editor. He was 42 years old.

Block Booking Attacked By Parent-Teacher Group

A continued fight against block and blind booking was pledged in Atlantic City by 1,162 delegates, representing 80,000 members, at the annual convention of the New Jersey Congress of Parents and Teachers.

Giannini Returns to Coast

Dr. A. H. Giannini, president of United Artists and chairman of its board of directors, is en route to Hollywood following a five-week visit to New York. He is accompanied by his wife and son and Thomas L. Walker.

Playmate of the Jungle Princess
He's in the strongest Jungle Picture since "King of the Jungle"

(See next page)

Lloyd E. Sheldon's **"THE JUNGLE PRINCESS"** has everything that made his "King of the Jungle" box-office *plus!* It has terrific action...a struggle between a tiger and a man...wild apes in combat with a savage tribe...plenty of hand-to-hand fighting. It has all the lure of the jungle...and...more than all...it has in **DOROTHY LAMOUR,** who plays the title role in Paramount's **"The Jungle Princess",** a brand new star screen personality...with plenty of what it takes...

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Fannie Hurst told the Jewish Center in Kansas City the other evening that she holds little hope for the movies as an expression of American creative art.

Miss Hurst has been writing novels now for 22 years, always with a view to royalties from the sale of their motion picture rights, and frequently giving expression to her earlier studies of the shop girl and her environs. They say she won't sell a story for less than $100,000.

A committee immediately will be appointed to determine how much Miss Hurst has contributed to mould the movies in expressing anything.

▽

Opening on Broadway the other evening at the "little art house" of the 55th Street Theatre, "The Mysteries of Notre Dame" disclosed a pictorial record of the architecture and art treasures of the famous Notre Dame Cathedral in France.

The management has been expecting some big, gruff, broad-shouldered football player to storm the cashier's window demanding his money back for selling under false pretenses, on the grounds that in "The Mysteries of Notre Dame" he had expected to learn why the Notre Dame football team in the midwest resembles a steam-shovel when it comes thundering down on its opponents on the gridiron.

▽

"Mimie Scheller," Broadway stage play, "flopped" quietly and quickly. The stoic producers took their losses graciously—at least surfacely—and went about searching for another manuscript. The one that they liked most, and accepted for production, is entitled "Let's Begin Again."

▽

Edward Finney, company press agent, announces that following the final scene for his musical picture, "Hats Off," Grand National's producer, Boris Petroff, will visit the Los Angeles city hall to take out a license to marry Miss Jane Mann, daughter of a Mr. and Mrs. Haughtmann.

Then, without even cracking a smile, Mr. Finney added that upon Mr. Petroff's return from his honeymoon he will undertake "Young Wings."

▽

March of Time item:

Simpson's, most famous tavern in London's Strand, frequented often by England's biggest film names, is changing its name. The new name of Simpson's will be "The Royal Arms," so Leonard Lyons, "Red" Kann, Fred Baehler and a host of others would have us believe—which we don't.

▽

Edward Gross is in a pickle. He needs a cotton field for a scene in Sol Lesser's forthcoming "Rainbow on the River," a new Bobby Breen musical which is set particularly in and around New Orleans. Seven hundred Negroes are supposed to be pickin' cotton. The New Orleans planters refuse to have their crops damaged by inexperienced pickers, and will not allow their own hands to participate regardless of the handsome remuneration offered. At this date it looks as if Gross and Lesser will have to change both their story and locale toward the direction of the New Orleans city park where 7,000 negroes can be found at work daily busily leaning on long-handled shovels for the WPA.

When Twentieth Century-Fox decided to film "Ramona," in color, they sent a location scout into the surrounding hills to find a spot where the hand of nature had least been touched by the hand of man. Primitiveness was what they were after, and primitiveness was what the location scout found, some 4,000 feet about sea level, and 25 miles north of the studio. There lies the Mesa Grande Indian Reservation. So slow has been the march of time in that secluded spot that very few changes would be required to turn back the pages of 100 years, to the days of Ramona's beautiful Indian love for Alessandro.

After conveying the Fox company's wishes to those on the reservation, the location scout hurried back to the studio and elatedly related a description of his well-nigh perfectly primitive discovery.

Meanwhile, however, the Indians, thinking to facilitate the movements of the Fox company when they arrived, modernized the old trails leading to the village, making out of them something resembling the third-class motor roads of Kansas and Missouri. Mighty old trees were felled and the forests cleared of brushwood. Hollywood's technicians groaned when they saw the results. The mottled sun and shade no longer fell like lace on the mossy green of the forests; the giant cottonwoods were gone. With considerable effort, and no little expense, the Indians' labor of love had to be undone and the primitiveness at least partially restored, even to the elimination of the paved roads on which the Red Men had worked day and night in order that they might be ready for the palefaces from Hollywood.

▽

There have been so many stories about the prodigal doings of Hollywood motion picture magnates that Whitney Bolton finds it a pleasure to pick up a yarn about a Broadway producer.

This one concerns Delos Chappell, who built a house for himself and his wife out in the west near Denver. The palace cost him a pretty penny, a la Hollywood, but when it was completed his wife was not satisfied. The place, she maintained, had not been built close enough to some neighboring hills.

So Mr. Chappell hired a battery of steam shovels . . . and moved the hills to the house.

▽

Stanley Morris, of our coast staff, knows of an extremely zealous Hollywood talent manager who was trying to sell an unknown writer to a well known producer. When asked the usual question as to the nature of his client's credits, the manager countered with the defense, "Did Darryl Zanuck, or Louis Mayer have screen credits when they got their first job?" "Come, now," said the producer, "you're not trying to tell me your man is a Zanuck or a Mayer." "No, not exactly," said the agent, half stumped, "but," and his face lit with anticipatory enthusiasm, "he'll work much cheaper."

▽

Freddie Bartholemew, aged 12, and a sweet child at that, has been cast by Metro-Goldwyn-Mayer in Rudyard Kipling's "Kim." He is to be made up as a man 85 years old! Presenting himself as an ancient fakir for the British Secret Service.

The state of Louisiana has adopted a "luxury" tax which is collected by means of tokens in the denomination of one mill (ten to a cent, 100 to a dime, 1,000 to a dollar). The tokens may also be used for "real money." Two hundred and fifty are required for an adult's ticket at any of the neighborhood theatres in New Orleans, while at the downtown Saenger, a patron would have to plank down 400 and ten extra for the tax itself. The winner of a chance game who is paid off in tokens would have to shovel out with a spade—500,000 tokens for a $500 award.

▽

Motion picture theatre owners who suffer under the complexities of voluminous press books built by American press agents should sympathize with Dave Martin, at Warners' Mission Theatre, Santa Barbara, Cal., where, because of a policy of showing a Mexican-made production every Thursday night, Mr. Martin is expected to translate exploitation ideas from a pressbook apparently written in Mexico City by a native Mexican press agent with slight knowledge of the English language who is trying to imitate American press book writers.

Of the Mexican-made "Madre Querida" (Dear Mother), the Mexican press book author says: "The sweet sentimental development of the drama, the originality of de Story, makes the expectators see it over and over. Luisa Maria Morales, she represente the mother full of love and abnegation. She also sings and how. Antonio Liceaga is the real revelation of a great artist, he lives every scene with a notorious realism and transmit his impression of the moment to the expectator. His interpretation of the principal roll brings him to the cenith of the firmament."

▽

Civilization *is* making progress, as witness the following milestone in the New York *American:*

> HOLLYWOOD—Simone Simon (pronounced See-moan, See-moan) says that the request that the (Twentieth Century-Fox) studio supply her with a panther to lead on a leash, as a companion, was merely a whim of the moment. When the studio agreed to find a panther the young French actress says she no longer cared whether she got one or not.

▽

"There is a musical 'key' for every star, "comments Max Steiner, Hollywood music writer.

"Say 'Miriam Hopkins' and I think not of that star, but of Wagner's 'Ride of the Valkries.' When scoring a motion picture I have in mind always the musical 'key,' not the player's name."

Mr. Steiner will immediately report to the Mae West unit at Paramount.

▽

"Oakie," yelled Director King Vidor.

Before Jack could turn around some 200 Indian extras started storming toward Vidor.

"Back. Get back. I don't want you," waved Vidor to the Indians.

"There must be a lot of Oakies among these here Injuns," cracked Jack.

"That's not it," piped an Indian of the parts in New Mexico where Vidor was on location with "The Texas Rangers." "Oakie," he explained, "means 'Come here,' in Navajo Indian language."

UNION MERGER ENDS LABOR "WAR" IN N. Y.

IATSE, in Settlement with ITOA, Absorbs Allied on Threat of Mayor to Shut Brandt Houses

The "war" that has been waged for years in New York over "multiple unionism" among projectionists this week brought important decisions following the stench, tear-gas and other chemical bombings, two weeks ago, of nearly a score of theatres controlled and operated by the independent Harry Brandt circuit, and in which dozens were injured.

The commission of three impartial observers who were appointed by Mayor LaGuardia last Saturday to investigate conditions of projectionists in local theatres and the resultant disputes and violence, announced with dramatic suddenness Wednesday that after a conference which lasted all Tuesday afternoon, a settlement was arrived at between Local 306 of the IATSE and the Independent Theatre Owners' Association, headed by Harry Brandt. The Allied Union, which the ITOA frequently has been accused of controlling, is to be absorbed by Local 306, and the ITOA members, operating several hundreds of local independent theatres, are to grant an additional 25 per cent increase in projectionists' wages.

Sam A. Lewisohn, chairman of Mayor LaGuardia's commission—self-styled the Board of Survey of Industrial Relations in Moving Picture Theatres—announced the settlement as follows: "A sound basis has been laid for bringing better conditions of employment and the discontinuance of disputes between the two unions which have in the past caused considerable inconvenience to the public. The commission will continue its investigation and make all efforts to bring a small minority into a similar understanding and thus insure lasting peace. The settlement affects 537 out of a total of 587 motion picture theatres in Greater New York."

Thus, with one abrupt action Mayor LaGuardia was able to accomplish in a few hours what both independent exhibitors and the two unions have been striving for over a long period. But the accomplishment was not made without drastic action, developments in this connection standing out during the week as follows:

Police Commissioner Valentine increased police protection for the theatres involved to 225 uniformed and plainclothes men.

Local 306 of the IATSE filed suit for $500,000 damages against the New York Police Department for raiding its headquarters following the Brandt bombings.

The state supreme court ordered police to return the van-load of records seized in the raid on Local 306 headquarters.

Determined to put an end to the bombings, Mayor LaGuardia on Monday threatened to close the theatres involved unless the board of survey he appointed reached a final solution of the labor difficulties. The Mayor's statement was made to the board as it convened at City Hall for its first meeting. The commissioners were Samuel A. Lewisohn, banker, industrialist and industrial mediator, who served as chairman and the Mayor's representative; William Collins, New York representative of the American Federation of Labor, and Howard S. Cullman, trustee of the Roxy theatre, commissioner of the Port of New York Authority and president of Beekman Street hospital. At Mr. Lewisohn's suggestion the Mayor appointed Henry L. Lurie, executive secretary of the Federation for the Support of Jewish Philanthropic Societies, and Ben Golden, executive secretary of Labor Relations Board, as advisers to the board.

THEATRE UNIONS ACTIVE ELSEWHERE

While the New York City administration, the police, exhibitors and unions were embroiled in a dispute over the recent stench and tear-gas bombings of nearly a score of independent theatres, the unions in St. Louis opened a battle over jurisdiction, and projectionists in Washington won their demands for wage increases.

Local 1 of the International Brotherhood of Electrical Workers started picketing the St. Louis and Missouri theatres in St. Louis in a fight with the International Alliance of Theatrical Stage Employees over 22 jobs in the two houses. Circuit Judge John Joynt, however, issued a temporary restraining order, and on November 19th will hear arguments on a permanent injunction.

Under the wage scale agreement reached in Washington the theatres granted a five per cent wage increase effective November 1st and continuing until August 31, 1939. Employees then will receive a half per cent increase calculated on the basic salary as of Oct. 31, 1936 and finally on Aug. 31, 1940, they will receive a four and one-half per cent increase over the original basic salary.

Browne, Basson, Brandt Attend

Harry Brandt, president of the Independent Theatre Owners Association, and his brother, William, attended the meeting and others present were Joseph D. Basson, president of Motion Picture Machine Operators Local 306, and George E. Browne, vice-president of the American Federation of Labor.

Then, on Tuesday, representatives of Local 306, the Empire Union and the Allied Union met together for the first time in the office of Howard S. Cullman at the Roxy.

Present at the meeting were the three members of the Mayor's survey board, Messrs. Lewisohn, Collins and Cullman. For Local 306 was Joseph D. Basson, president; for Empire, Benjamin S. Greenstein, vice-president, and Frank Asch, business agent, and for Allied, Henry Glover, president; Sol B. Fine, business agent, and David Karpis, recording secretary.

"We are determined to put an end to this situation," the Mayor told the group. "It was going on when we took office and it breaks out from time to time. We have the responsibility of maintaining law and order in this city and caring for the interests of the city. In addition to these considerations these conditions are injurious to the motion picture industry.

"I want the difficulties existing between Mr. Brandt and the union straightened out, and to that end I have appointed a commission consisting of men whom the people know and have confidence in.

"There are only two alternatives—either the situation is going to be cleaned up, or else I will have to close the theatres. I have the responsibility, and I can do it if the situation gets beyond me."

During the negotiations the officials of Local 306 agreed to suspend picketing of the theatres. The Mayor communicated with officials of the Allied Operators and the Empire State Motion Picture Operators Unions, which are not affiliated with the A. F. of L. and invited them to join the conferences.

Return of Records Ordered

The records of Local 306 that were seized by police in a raid on its office on October 30th in an effort to solve the bombings were ordered returned on Monday by Judge Isidor Wasservogel in state supreme court. The union, through its attorney, Matthew M. Levy, agreed to surrender the documents to the Queens district attorney for use in an investigation of the bombing of the Colony theatre in Jackson Heights. The judge said the raid should not have been conducted without a warrant, and added that he regarded it as illegal.

Mr. Levy, for the union, has filed suit in supreme court against Police Commissioner Lewis Valentine, Lieutenant Pike of the police bomb squad, and others who participated in the raid. The union is said to be suing for damages of $500,000, claiming that the seizure was illegal, that it paralyzed the activities of the association and that the police action amounted to defamation of character.

Commissioner Valentine has increased to 225 the detective force guarding theatres against further bombings. One bomb, which failed to explode and is in the hands of the police, had a percussion cap in the neck of a bottle of acid, with wires and batteries connected to an alarm clock.

Mills Opens Dallas Office

Irving Mills has opened a branch office of Mills Artists, Inc., in Dallas, Texas, to service that territory for Duke Ellington, Cab Calloway, Ina Ray Hutton, Benny Meroff, the Britton Band, Lucky Millinder and other Mills clients. C. J. Buckner, J. M. Bryan and Larry Azarki are in charge of the new office.

Briskin Heads Community Chest

S. J. Briskin has been elected chairman of the motion picture division of the Community Chest by the Motion Picture Producers' Association steering committee on the Coast.

ANTI-NAZIS PERSUADE MGM TO DROP FILMS WHICH THEY BRAND 'PRO-NAZI'

Short Subjects of Olympics Withdrawn After Non-Sectarian Anti-Nazi League Protests to Nicholas Schenck

Action Follows Meeting of Distributors and Exhibitors of Foreign Language Films; Second Victory for League

The anti-Nazis in New York have persuaded an American motion picture company to abandon distribution and exhibition of films which they pronounced pro-Nazi.

Threat of a boycott by the Non-Sectarian Anti-Nazi League to Champion Human Rights, of which Samuel Untermyer, lawyer, is president, has brought withdrawal from the domestic market of two Olympic short subjects, bought by Metro-Goldwyn-Mayer from American-Tobis and already shown in theatres of MGM's parent, Loew's, Inc.

A telegram addressed to Nicholas M. Schenck, president of Loew's and MGM, by the executive board of the league last weekend, resulted in immediate withdrawal of one of the reels, "Olympic Ski Champions," from the Capitol theatre, New York, and subsequent announcement that neither of the films would be released nationally. The pictures were taken at the winter Olympics in Germany last year by the German branch of Tobis and a running narrative by Pete Smith was dubbed in after their purchase recently by MGM.

Withdrawal of the short subjects marks the first engagement of the League with a large distributor and is its second victory in two weeks in a campaign to block showings of pictures made in Nazi Germany or of pictures which return revenue to Germany. Last week the threat of boycott prevented the showing of "Amphitryon" at the Fifty-Fifth Street Playhouse, New York, after it was revealed that the picture, purporting to be French, in reality had been made in Germany by UFA.

Move Follows Mass Meeting

Although the League had been considering a boycott of the Olympic short product, the telegram to Mr. Schenck was a direct result of a meeting of distributors and exhibitors of foreign language pictures at the headquarters of the league last Friday. After long wrangling and personal recrimination some of those present charged the league with insincerity and refused to agree to any plan of cooperation until the "big fellows" were asked to join. Showing of MGM's Olympic pictures was cited as a specific example.

Immediately after the meeting the executive committee dispatched the following telegram to Mr. Schenck:

"We understand the Pete Smith shorts on the Olympic Games were produced by the Nazi German Government and sold to your organization for exclusive distribution in this country. As we boycott all German goods and services sold in this country we should be interested in a statement by you in this regard before we take definite action against your organization and theatres booking these shorts throughout the country."

FILMING PARLIAMENT OPPOSED BY BALDWIN

Prime Minister Baldwin, in his first utterance in the House of Commons since his illness, said:

"The answer is in the negative" to a suggestion from Harry Day, M. P., that "in view of the interest taken in British topical talking films, he will consider whether facilities should be granted by the Government for filming the proceedings of one of our debates."

When the sale of the Olympic pictures to MGM by American-Tobis was first announced the league deferred action on a possible boycott. The October issue of the *Anti-Nazi Economic Bulletin* carried a retraction of a previous charge that Tobis is a German company and a statement from W. E. Van Beverin, president of American-Tobis, that the parent company is wholly Dutch owned with headquarters in Amsterdam. The statement was made after it became known that the Joint Boycott Council of the American Jewish Congress and the Jewish Labor Committee was investigating the picture, "La Kermesse Heroique," "Carnival in Flanders," a Tobis production.

It was proved to the satisfaction of the Boycott Council that the picture was made by the French branch of Tobis and had no connection with Germany or the Nazis. Mr. Van Beverin was present at the meeting last Friday and again vigorously denied a charge that Tobis is a German company. He threatened a suit for libel against anyone who makes the charge in the future.

Arguments Fly

The Tobis official was one of the first to agree to a resolution, the only definite step taken at the meeting, that distributors will not release any film unless it bears a title showing the country of origin and, where possible, the producer.

The resolution was passed after another and much longer one had been howled down. This had provided in part that the distributors would agree to get the approval of the league before showing any film suspected of a Nazi taint. The resolution adopted, read:

"We, the undersigned producers, distributors and exhibitors . . . . . agree for ourselves and with each other that we will not exhibit or release any film unless the same bears upon its face a title descriptive of the country of production of the film and, where the information is available, the producer thereof."

The signers included Ben Radin, Cameo Pictures; A. T. Kaplan, Franco-American, Cinema de Paris and Cinema of Detroit; Archibald E. Levine, Filmarte theatre; Mr. Van Beverin for American-Tobis; a representative of the Fifty-Fifth Street Playhouse; David Brill, Globe Film Company; Kurt Laemmle; and Archie Mayers, Du World Pictures.

Blames Competitors

Discussion of a plan of cooperation proceded quietly until Mr. Brill, supported by a few of the others, contended that in some cases it is impossible to ascertain exactly the place of origin of a film and especially whether or not German capital is involved in any of the companies from which they might obtain films in countries other than Germany. Mr. Brill said that he wanted to be convinced of the sincerity of all those present before he agreed to take any action. He charged that two of his competitors were responsible for the boycott threat against "Amphitryon" which his company distributed.

His charges precipitated the violent argument in which the original purpose of the meeting was forgotten. Mr. Mayers of Du World announced, "I'll burn three German films in my office before any committee you want to name." This was greeted with a vigorous suggestion that he refrain from "heroics."

Demand "Big Fellows" Sign

Mr. Brill then injected the question of the Olympic short subjects into the discussion and asked why the League did not take action against MGM for exhibition of films obviously made in Nazi Germany. The point was taken up by Max A. and William Goldberg of European Film Corporation, among the most vociferous of the group, who refused to sign the resolution unless the "big fellows" were asked to sign. They declared that showing of the Olympic pictures by MGM was inconsistent in view of the recent anti-Nazi meeting in Hollywood, sponsored by Eddie Cantor, at which Louis B. Mayer, vice-president of MGM, was present. Dr. William S. Kalb, presiding at the meeting for the League, said that the matter would be taken up. Announcement of the telegram did not come until after the meeting was concluded.

The League includes in its list of officers, beside Mr. Untermyer, Mayor Fiorello H. LaGuardia of New York, James W. Gerard and Arthur S. Tompkins, vice-presidents; Mrs. Mark Harris, acting chairman of the executive committee, and J. David Stern, treasurer.

A membership of more than 10,000 is claimed, with branch offices in Detroit, Chicago, Hollywood, New Orleans, Cleveland and Portland, Ore. The League's boycott operations against all German-made goods are carried on through affiliated organizations, including churches, synagogues, community centers and civic and fraternal groups said to have more than 2,000,000 members.

THEATRE CANNOT SUE CARRIER FOR MISS-OUT

U. S. Supreme Court Holds Carrier Not Liable for Exhibitor's Loss Caused by Delay

Resumption of activities Monday morning by the United States Supreme Court after its "summer" recess brought a decision of far-reaching importance to exhibitors, in the nature of relief granted to film carriers from suits for damages suffered by a theatre when the carrier fails to deliver a motion picture on schedule.

Failure of an express company to deliver a film shipment in time to permit a theatre to give an advertised exhibition does not make the express company liable for the exhibitor's loss of business, it was held by the court in reversing a decision of the South Carolina supreme court affirming damages in the amount of $1,500 awarded Pastime Amusement Company against Southeastern Express Company.

The express company accepted a film shipment from Jacksonville, Fla., to Charleston, S. C., on a declared valuation of $50 on which the rate was fixed. It failed to deliver the film in time to be exhibited as advertised. The theatre company filed suit to recover damages and was given a verdict of $1,500 as damages for the interruption of its business caused by the delay alleged to be due to negligence, the court holding that the limitation of liability did not apply.

"The federal statute controls," the United States supreme court declared. "The words of the statute 'are comprehensive enough to embrace all damages resulting from any failure to discharge a carrier's duty with respect to any part of the transportation to the agreed destination.' The statute thus applies to damages caused by delay in making delivery.

"The underlying principle is that the carrier is entitled to base rates upon value and that its compensation should bear a reasonable relation to the risk and responsibility assumed. The broad purpose of the federal act is to compel the establishment of reasonable rates and to provide for their uniform application. Special contracts are not permitted to give any advantage to a particular shipper. The liability in this instance is thus governed by the provisions of the applicable tariff and no recovery could be had in excess of the amount permitted by its terms."

Camera Standard Given Approval

The heads of all studio camera, laboratory and camera maintenance departments met this week in Hollywood to give their final approval to the standard automatic synchronizing system for cameras which has been worked out under the direction of the Research Council of the Academy of Motion Picture Arts and Sciences. The system, which consists essentially of an argon vapor filled lamp with its associated standard sockets and connector plugs, will go into use in the studios immediately.

Members of the Academy Research Council Committee on industrial education also met for the first of a series of monthly meetings to check on the two courses in sound recording now being given at Hollywood High School to studio sound technicians under the auspices of the Council.

Chairmen of the five sections of the Technicians' Branch for the coming year are: art directors, Bernard Herzbrun; equipment, Peter Mole; film editors, Harold J. McCord; photographic, Ray June and sound, William Mueller.

Canadians Protest Club Chance Games

Chance game activities this week centered in the Dominion of Canada, where theatre interests in various sections were actively concerned over the growing popularity of Bingo, Keno, Housie-Housie and other games of chance under club auspices in halls and other quarters in opposition to theatres.

At Winnipeg, an issue developed between the theatres and club operators, and the battle was brought before the Board of Police Commissioners. The situation came to a head when the authorities banned games of chance at several Winnipeg suburban theatres, exhibitors claiming that club and dance hall proprietors were conducting similar features without hindrances.

At Windsor, Ont., the police raided a Bingo club which was being patronized by some 500 persons, arrested the manager and seized the equipment, a gaming charge being entered on the books for an early hearing. Action also is contemplated in other centers.

In Connecticut, Warner Bros. has reinstated Bank Night in the Commodore Hull theatre at Derby, and resumption in other theatres operated by the circuit is expected soon.

The Florida supreme court is to be asked to decide whether a theatre can be sued if a Bank Night prize is refused to a patron. The case will go before the court on a writ of error granted Gulf Theatres, Inc., operator of the Tampa theatre at Tampa, following a verdict for $1,583 granted to W. A. Rice in a lower court.

Selznick Is Named Book Fair Advisor

David O. Selznick has been asked by the Southern California Booksellers Association to act for the motion picture industry on the advisory council for the Los Angeles National Book Fair, to be held November 18-25.

Survey Shows All Companies Use Long Reel

All major distributing companies have adopted the 2,000-foot reel, supplanting the formerly standard 1,000-foot reel, according to a survey just conducted among home offices in New York. Universal, last to put the new regulations into practical adoption, has been delayed only until required splicing equipment could be installed in the Universal exchange.

Paramount released "The Big Broadcast of 1937" on the 2,000-foot reel, the print running almost 10,000 feet. It was necessary, however, to wind a number of prints on the 1,000-foot spindles for the use of certain theatres which are not yet equipped to handle the larger size.

Distributors in Canada are following the lead of the United States as rapidly as the changeover can be effected.

Among the local situations interfering with general adoption of the new standard, only Boston continues in the unsettled column. In that city presentations made to the commissioner of public safety a month ago have not yet been acted upon due to his absence from the city on other duties. It is believed he will act favorably.

Fox West Coast Denies Charges

Attorneys for Fox West Coast have entered a straight denial of all charges in an answer filed in the circuit court of appeals in San Francisco to an appeal brief filed several weeks ago by William H. Neblett. Mr. Neblett's brief, on behalf of his clients, T. L. Tally and the Corbar Corporation, seeks to reopen the Fox West Coast receivership proceedings on the ground that the adjudication was obtained by fraud and conspiracy.

In Kansas City a creditors' hearing on the final report of Herbert V. Jones, trustee, concerning the receivership of Fox Midland Theatres and Fox Rocky Mountain Theatres, has been set for November 17th. Unless there is objection to the report and accounting by a creditor after that date, Judge Albert L. Reeves of the United States district court will discharge the trustee, and the litigation begun by voluntary bankruptcy petitions on March 8, 1933, will be ended.

To Depict Industry at San Francisco Fair

Louis B. Mayer has expressed himself as favorable to the suggestion of William Woodfield, San Francisco business man and a director of the San Francisco Bay Bridges Exposition to be held in 1939, that he support a project having as its aim the production of an exhibit, for the Exposition, showing the progress of the motion picture industry from its inception.

"So you want me to talk turkey, sister! Well here's a bird of a picture for Thanksgiving...but it's no turkey, honey, it's a lark."
FOLLOW ME

"Meself in person vs. a guy named Sindbad . . . and his ferocious stooges . . . A couple of me adventures is dee-picted below."

THE ACE COLOR CARTOON OF 1936-1937. 18 minutes of 3-dimensional laughs. Three times the footage of the average one real cartoon.

Me opponent ties me in knots. But I says knots to him."

TWO years in the making and employing the very latest developments in color and in the Max Fleischer three dimensional process, this first of all special feature color cartoons will bring the "kids" from 6 to 60 to any house which plays it. Starring Popeye, the most popular cartoon character on the screen, plus a tremendous, all-star supporting cast, including Sindbad, the Sailor, Olive Oyl, and Wimpy, this story of Popeye's adventures on a tropical island is one long series of laughs. Properly exploited it cannot help landing up in the big time box-office class.

"Me opponent gives me the dirty look. So I gets ready to clean up on him."

"Me opponent gives me pal Olive Oyl the bird. And watta bird."

MAX FLEISCHER'S
POPEYE *the Sailor*
meets
"Sindbad the Sailor"
By arrangement with King Features Syndicate, Inc., and Segar

"Me opponent sics his two-headed giant and his pet canary on me. So I reaches for me spinach."

Paramount Pictures

LEGION OF DECENCY TELLS HOW TO "JUDGE MORALITY" OF FILMS

Manual Authorized by Episcopal Committee Is Issued for Circulation Among the Legion's Members and Other Groups

Reiterates Sources of Social Disapproval Now Met and Largely Solved by the Production Code Administration

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THE Legion of Decency, in the course of its attentions to the screen, this week released the text of a manual for circulation among its members and adherents, under the title of "How to Judge the Morality of Motion Pictures." The document carries the official authorization of the Episcopal Committee of the Legion.

This treatise on standards of judgment, amplified with citations of examples of issues to be met, becomes of special interest to showmen in its presentation of what may be considered the demands of a large proportion of the consumers of screen entertainment.

Further, this manual becomes a significant reiteration of those sources of the social disapproval which has periodically given rise to various regulative pressures and movements addressed at external controls of the screen—a set of problems now met and largely solved internally by the industry through the functioning of the Production Code Administration.

—THE EDITOR

It is generally recognized that entertainment is either helpful or harmful. A clear distinction must, therefore, be made between

(a) entertainment which tends to elevate or to relax men and women physically or mentally tired with the duties and occupations of everyday life, and

(b) entertainment which tends to lower their ideals and moral standards of life.

The right kind of entertainment helps to maintain a normal outlook on life. It may go far in keeping a nation sound in mind and in heart. The wrong sort of entertainment, on the other hand, tends to lower moral ideals and to give a wholly false conception of life and its responsibilities.

Motion pictures must be judged not only as entertainment but also as an influence on morals. A screen drama influences morals because it presents ideals of human conduct. If these be true ideals, we have entertainment which ennobles; if they be false, we have entertainment which degrades.

Influence—Good or Bad

Film stories, as a rule, deal with men and women who are facing some problem in their lives and are trying to solve it. In every screen drama we see human beings in action or we see them reacting to certain influences. But human acts can never be considered apart from morality. The deliberate act of man is either good or bad. Man's purposes are good or bad. Man's passions—love, hatred, desire, abomination, joy, sadness, hope, despair, fear, temerity and anger—fall under the scope of the moral law. Screen characters may lie, steal, commit perjury; they may forgive, suffer, make sacrifices for the sake of right. And even though these characters live only on the screen, even though all they say and do be wholly imaginary, their actions, their desires and their ambitions must be measured by objective and unchanging moral standards.

The films not only show human beings in action, but give a moral color to their acts in such a way as to bring about a definite moral response from the audience. As one watches the unreeling of a story, his mind, feelings and will consciously or otherwise react. He approves or disapproves of what the characters do; he is moved to sympathy or to antagonism. When leading characters, either by what they say or do, express their attitude toward right and wrong, or when they accept or reject some standard of conduct, those in the audience are very likely to be influenced by them.

It is natural to adopt the ideals of a person who is greatly admired. If this is done one is likely to approve his conduct. And since an audience may conceive a strong liking for certain characters in a motion picture, it is easily led to sympathize with them and to share their moral convictions.

In brief, then, there are two reasons why a motion picture can powerfully influence personal morality: First, because in dealing with life and conduct it must inevitably present or imply a moral thesis; secondly, because it tends to persuade an audience to accept that thesis. If the thesis be true, the film is an agency for good. If the thesis be false, the film is an agency for good. If the thesis be false, the film is an evil influence. Obviously, obscure expressions, songs, gestures and actions which are part of otherwise unobjectionable motion pictures exert an evil influence.

Purpose of the Legion of Decency

The purpose of the Legion of Decency is to see that motion pictures conform to the accepted and traditional morality upon which the home and civilization are founded.

The Legion of Decency condemns obscenities of every kind in the moving picture. It condemns salaciousness—any appeal to the lower instincts of an audience, such as might be made by protracted and lustful intimacies between the sexes, by disrobing scenes or by other suggestive sequences. The Legion of Denency is governed by good sound common sense. It is not narrow-minded. While it agrees that the human body is beautiful it recognizes the serious moral danger to those seeing it exposed on the screen under attractive circumstances. It must condemn presentations introduced merely for suggestive display.

All these are highly important objectives. But the principal aim of the Legion is to discourage the production and patronizing of films which present false moral standards which, in turn, lower traditional morality.

By "traditional standards of morality" is meant such principles of conduct as the following: "Murder is wrong. Stealing is wrong. Perjury is wrong. Honor is due to father and mother." These standards, together with many relating to sex, follow from the code of right and wrong written into the consciences of men by God Himself. They have been generally known and accepted during all the centuries, not only by Christians, but by Jews, pagans, and by men of no religious affiliation. They are expressed in the Ten Commandments.

Examples

Many persons who readily admit the existence of these traditional laws find it difficult to obey them, owing to the weakness of human nature. If there were no evasion of the principles laid down by them, neither their validity nor their binding force upon the human conscience would be questioned. A film story making a powerful argument against accepted moral standards could easily persuade such persons to change their convictions about right and wrong.

The following may serve as examples:

PICTURE "A"

This is a deeply moving triangle story. It is entirely devoid of salacious details, but it proposes the doctrine that when a man's wife is selfish and unsympathetic he is entirely justified in turning to another woman for love and happiness. In short, the film condones and justifies adultery. It does this, not by ethical arguments but by emotional appeal. Deeply stirred by the picture, many of those witnessing it are apt to sympathize with the hero, approve his conduct, and thus change their former convictions. They may be led to believe that under certain circumstances adultery is excusable. Here is a false moral standard, wholly at variance with traditional beliefs.

PICTURE "B"

A story of young romance. Because of some circumstances—parental objections, let us say, of lack of money—the hero and heroine are forced to postpone marriage indefinitely. They are young; they are persuaded that they cannot live without each other; they refuse to await marriage. Here is a film which by its sympathetic treatment presents most speciously the doctrine that sex experience is but the innocent culmination of love. It preaches that true lovers would be fools to defer it until marriage, and that pre-marital relations in such cases are pardonable. Because the hero is attractive and the heroine beautiful, the audience is inclined to sympathize with them, and even approve what they do. It may be persuaded that deep and tender love excuses sin. Here, again, is a false moral standard, wholly at variance with traditional morality.

PICTURE "C"

An old-fashioned plot in which the heroine sacrifices her virtue as the price of success in some splendid attempt—to win the opportunity of becoming a great artist, to save her country as a spy, to forward a brother's professional career, etc., etc. The picture implies that the sacrifice is a noble one, and asks the approval of the audience, which is too often given! Thus the film preaches that a good end justifies evil means, and that sinful conduct can under certain circumstances be justified. This is a false moral doctrine, wholly at variance, not only with the will of God and the teaching of fundamental morality, but with the interests of society in general.

PICTURE "D"

A "kept-woman" drama which begins with the heroine debating whether or not she will accept an apartment from a married man. Her hesitation arises not from the fact that

TEXT OF LEGION OF DECENCY MANUAL

(*Continued from preceding page*)

adultery is a sin against God's law—a factor which the film carefully refrains from noting—but that it is a violation of social standards and conventions. She makes her decision. Society, she assures herself, is contemptible; its conventions are stupid and outworn. She will defy the world. Thus the heroine is depicted as a courageous and attractive rebel. Many in the audience may applaud her independence and despise her critics. Meanwhile they may be learning to believe that in certain cases sin may not really be sin, but merely a justified revolt against social manners, forms or customs. Here is a false moral doctrine, wholly at variance with the fundamental teachings of morality.

PICTURE "E"

A high-speed farce, revolving around the friendly rivalry between two hearty fellows in their attempts to seduce the heroine, who is shown as the worldly-wise, impertinent and "wise-cracking" type of young woman. The competition between the men—their schemes, their ludicrous pursuit of the heroine, their clumsy advances to her, together with her repeated refusals—is the occasion of much laughter. This film naturally contains many objectionable lines and scenes; but its chief danger lies in the fact that it portrays lust as amusing and seduction as a laughable incident. Obviously, such a film is destructive of true moral values in the minds of an audience.

PICTURE "F"

A gangster melodrama in which the leading character is presented as a clever and resourceful lawbreaker. He is successful financially. He is popular and lives luxuriously. The police, the guardians of the law, are made to appear inefficient and stupid. The "crook" easily outwits them, meanwhile displaying to the audience details of criminal procedure—the opening of safes, clever provisions for escape, the use of fire-arms, anesthetics, etc. Even though in the end the "crook" is brought to justice, such a film is potentially dangerous to public welfare, since it tends to glorify crime and the criminal and suggests ways of committing crime. It typifies the wrong kind of entertainment.

The case might be summed up as follows:

Traditional moral standards, based on the law of God, teach that certain acts are sinful and that certain acts are virtuous. Many films, however, by their insidious and attractive presentation of false standards, induce their patrons to change their lifelong convictions and to believe that, occasionally, at least, certain sins are virtues and certain virtues are sins. All this means moral disaster, for when convictions are perverted, conduct invariably undergoes a change for the worse.

The Production Code

The Production Code is a detailed and inclusive formula adopted by the principal producers of American motion pictures to regulate the morals of the movies. It is a voluntary system of self-regulation. Its character and purposes are commended by the Legion of Decency.

The following is an outline of its principal provisions:

1. No picture shall be produced in which evil is made to appear attractive and good unattractive.
2. No picture shall be produced in which sympathy of the audience is thrown on the side of wrongdoing, evil, sin, or against goodness, honor, innocence, purity or honesty.
3. Correct standards of life shall, as far as possible, be presented.
4. Law, human or divine, shall not be ridiculed, nor shall sympathy be created for its violation.
5. Treatment of crime must not make heroes of criminals nor seem to justify their actions.
6. Sympathy of the audience must not be thrown against marriage as an institution.

The Production Code is administered by the Production Code Administration, a board created by the Producers' Association. It is intended to interpret, to apply and to enforce the provisions of the Production Code. Its activities embrace the reading of scripts, consultation with writers and producers and examination of completed motion pictures.

LEGION REVIEWS 11 NEW PICTURES

Of 11 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week, seven were approved for general patronage and four were classed as unobjectionable for adults. The new pictures and their classification follow.

Class A-1, "Unobjectionable for General Patronage": "Cavalry," "Country Gentlemen," "Der Mude Theodor," "Flying Hostess," "Make Way for a Lady," "Riding Avenger," "Under Your Spell." Class A-2, "Unobjectionable for Adults": "Come and Get It," "Glueckspilze," "Les Miserables," "The Smartest Girl in Town."

Responsibilities of Motion Pictures

The Legion of Decency holds that far more than any other form of popular entertainment, the motion pictures have the obligation of not subverting traditional morality by the presentation of films that are degrading. It urges that their immense influence be used rather for the education, recreation and general welfare of the people. The stage and books of fiction, with their helpful or harmful influence, reach many thousands each year. But their number is insignificant when compared with the millions who are influenced by the screen. The drama and books, moreover, appeal for the greater part to the mature and the educated—that is, to those whose moral convictions are, in a measure, fixed. But motion pictures set patterns of human conduct before all classes. Particularly do they reach the young, who naturally are eager for experience, either personal or vicarious, and whose moral standards may be easily raised or lowered.

In brief, because the motion pictures reach greater numbers and speak with extraordinary pursuasiveness to impressionable people, their producers have special moral obligations to the public. They should avoid confusing morals. They should present only correct standards of life.

The charge that the Legion of Decency wants writers to treat only of an unreal, Pollyanna-type world, and that artists are forbidden to touch upon the story of man's frailty, is one advanced, of course, only by persons ignorant of both history and literature. The truth is that sinful acts are acknowledged by Catholics to be legitimate material for book, stage or screen. But they insist—and with special emphasis as far as motion pictures are concerned—that such conduct be not condoned; that evil be presented as evil, and good as good, and that the evil, even if condemned, be not presented alluringly.

The Legion of Decency is concerned not so much about the materials selected for a story as about the moral treatment of those materials. It is not the theme of a picture that is of major concern but the thesis; not the plot—whether this deals with murder, greed or lust—but the ethical implications which the plot, the action or the dialogue may convey. Does the story preach an immoral doctrine? Does it propose a false estimate of human conduct? These are the all-important questions. The Legion of Decency, in short, does not object to human problems being dramatized on the screen; it does not deny that sin and crime may at times be necessary ingredients of a plot; but the Legion is deeply concerned with what elicits the sympathy of the audience and influences its judgment. The audience must not be led to accept false principles and to condone wrongdoing.

When moral evil is portrayed in a film, it should never be pictured as good, admirable, or justifiable. And, conversely, moral good should never be proposed as evil, foolish or despicable.

Pursuant to the Encyclical of Pope Pius XI on motion pictures July 2, a Legion of Decency pledge is to be presented to all Catholics in the churches of the United States on Sunday, December 13. This pledge will read thus:

"I condemn indecent and immoral motion pictures, and those which glorify crime or criminals.

"I promise to do all that I can to strengthen public opinion against the production of indecent and immoral films, and to unite with all who protest against them.

"I acknowledge my obligation to form a right conscience about pictures that are dangerous to my moral life. As a member of the Legion of Decency, I pledge myself to remain away from them. I promise, further, to stay away altogether from places of amusement which show them as a matter of policy."

This puts into circulation and effect a nationally uniform pledge, a sequel to the several pledge movements sectionally instituted at the birth of the Legion of Decency.

Briggs of Pathe Named To Board of DuPont

O. Henry Briggs, president of Pathe Film Corporation, has been elected to the board of directors of DuPont Film Manufacturing Corporation in which Pathe holds a large stock interest. Mr. Briggs fills a vacancy created by the recent resignation of Robert W. Atkins, a Pathe director. Frank F. Kolbe, former president of Pathe and a director of that company, is also a member of the DuPont Film board.

HEAVY PROFIT INCREASES SEND UP STOCKS, BRING TALK OF DIVIDENDS

20th Century-Fox Announces $4,451,851 Net for Thirty-nine Weeks, RCA $1,083,604 for Its Third Quarter, 1936

Warner Net of $3,000,000 for Fiscal Year Indicated; Loew's Stock at High of 63½, Paramount First Preferred 139½

Impressive increases in profits reported by the large motion picture corporations for the last year are gaining the attention both of Wall Street and the investing public, and are sending the stocks to new highs with the additional reaction of suggesting further dividend payments to the many thousands of stockholders.

Complementing the highly profitable reports already made known by other large companies, Twentieth Century-Fox Film Corporation this week announced a $4,451,851 net profit, after all charges, for only 39 weeks; the Radio Corporation of America, which has considerable holdings in radio, television and motion pictures, reported a third-quarter net profit of $1,083,604; Warner Brothers-First National Pictures were making ready their annual financial statement, for announcement on November 15th, when it is expected the corporation will disclose a $3,000,000 net for the fiscal year.

Loew's stock on the New York Stock Exchange reached a year's high of 63½, from a low price of 43 for the year; Paramount Pictures first preferred reached 139½, the year's low price having been 59; Paramount Pictures second preferred hit 18, from a low of 8⅛; Twentieth Century-Fox during the week rocketed to 37⅝, climbing from a 22½ low established earlier in the year, bringing with it the Fox preferred, to a new price of 46½ from a year's low of 31⅜; Warner Brothers Pictures went to 16⅝, from a low of 9¼, and Warner Brothers preferred established a year's high at 64½, some 20 points above the year's low of 44.

Lead Other Groups at Times

The performances of these "blue chip" stocks of the motion picture business brought headline attention in the financial press and frequently in the week led all other industrial groups in the movement upward that followed the sweeping victory of President Roosevelt. Many millions of dollars were added to the values of the film issues, with both public holders of the issues and the corporations themselves benefiting.

With Paramount during one New York Stock Exchange session gaining 13 points—a sensation in all trading for the day—attention immediately was turned to this first preferred issue (a six per cent cumulative convertible stock of $100 par) on which no dividends have been paid since the date of issue, January 1, 1935. Back dividends, therefore, will amount to $12 per share by the end of this year. The possibility of dividend action has been admitted by company officials, but no specific indication was given as to when this might be expected. Paramount's third quarter financial report is expected to be released in about one week.

The *Wall Street Journal* of the Dow, Jones financial news interests, which has been keeping a particularly close watch on motion picture earnings and stock performances of late, observed this week that, "Continued gains in profits of the motion picture companies in the final months of this year will impel a number of the leading companies to make substantial distributions of dividends before the year-end in order to avoid increased levies under the tax on undistributed profits." The report continued:

EXHIBITORS ELECTED TO STATE OFFICES

Roy Rowe of the Rowe Amusement Company, Burgaw, North Carolina, has been elected State Senator from the Ninth District, comprising four counties. Running on the Democratic ticket, he was elected in a landslide.

E. A. Briles, exhibitor at Stafford, Kansas, was reelected to the state House of Representatives and J. C. Phillips, exhibitor of Colby, was chosen a member of the same body.

"The most striking turn-around has been made by Paramount which is expected to report over $1,500,000 for its September quarter and considerabe more the final three months. It is possible that Paramount will earn more than $4,000,000 in the last six months of the year, making a substantial payment against arrears of preferred dividends probable. Paramount's $24,998,182 first preferred will have $12 in accruals by December 31. There is $6,441,408 6% $10 par second preferred and 1,610,458 shares of common.

20th Century-Fox Profit

"Twentieth Century-Fox has just reported a net profit of $4,451,851 for the first nine months period (39 weeks) equal after preferred dividends to $2.38 a share on 1,228,041 shares of common stock. Earnings in the final quarter will probably be at least $2,000,000. In addition, some substantial income will probably be received from National Theatres Corporation in which Twentieth Century has a 42 per cent stock interest. One dividend of $1 a share has already been declared on the Twentieth Century common stock and the management has indicated its intention of making another payment before the end of the year. This should be at least $1 and may be more. Earnings of National Theatres are estimated at around $3,000,000 for this year, of which Twentieth Century's share would be about $1,200.000. Including equity in these earnings, Twentieth Century probably will report in the neighborhood of $4.50 a share for its common stock for 1936.

"Substantial dividend distribution on the common stock has caused conversion of some part of the 1,357,833 shares of $1.50 preferred stock. The preferred is convertible into one and a quarter shares of common and if $2 or more is paid on the common this year, as now seems likely, preferred holders would obtain $2.50 a share income by exercising their conversion privilege. The $1 initial dividend on the common was paid on October 23. Further conversion may take place if the next payment on the common is in excess of $1.

Sees Warner 60 to 70 Cent Net

"Loew's, Inc., and Warner Brothers have an August 31 fiscal year, so that they do not come under the new tax law for 1936. Warner Brothers, which will probably show a net profit of 60 to 70 cents a share earned for the 1936 fiscal year is therefore unlikely to make any dividend distribution in the 1936 calendar year.

"Loew's is expected to report in the neighborhood of $6.50 a share for its August 31, 1936 fiscal year. Some write-offs may be necessary as a result of the death of Irving Thalberg, but if charges are made for this purpose they probably will come out of surplus. Loew's paid out $2.50 a share in its 1936 fiscal year, 50 cents quarterly plus an extra 50 cents last December. In the current fiscal year 50 cents plus 50 cents extra was paid September 30. A substantial extra probably will be declared at the board meeting this month and the policy of the management may be to continue quarterly extras throughout the 1937 fiscal year; paying out the bulk of earnings."

20th-Fox Net $3.27 on Preferred

Twentieth Century-Fox Film Corporation on Thursday reported a consolidated net operating profit of $4,451,851 after all charges, including federal income taxes, except provision for surtax on undistributed profits, for the 39 weeks ending Sept. 26, 1936. This compares with a profit of $1,996,324 for the first 39 weeks of 1935. For the quarter ending Sept. 26, 1936, the consolidated profit from operations, after all charges including normal federal income taxes, was $1,682,661, compared with a profit of $640,543 for the third quarter of 1935. The first quarter of 1936 showed a profit of $1,239,760, and the second quarter a profit of $1,529,430.

Consolidated income of Twentieth Century-Fox for the 39 weeks ended September 26, 1936, compares as follows with the same 39 weeks in 1935:

	39 Weeks Ending Sept. 26, 1936	39 Weeks Ending Sept. 28, 1935
Income from film sales and rents	$36,378,432	$30,402,160
Dividends	......	121,649
Proportion of profit controlled subsidiaries, not consolidated	192,958	221,906
Other income	746,503	619,382
Total income	$37,317,893	$31,365,097
Operating expenses	8,735,771	7,810,309
Amortization of production costs	18,525,521	15,758,255
Participation in film rentals	4,429,512	4,897,364
Proportion of loss of controlled subsidiaries, not consolidated	87,975	130,604
Interest expense	147,200	214,608
Amortization of discount and expenses on funded debt	26,437	43,961
*Depreciation of fixed assets	198,626	209,671
Provision for normal federal income taxes	715,000	304,000
Net profit	$ 4,451,851	$ 1,996,325

**Not including depreciation of studio buildings and equipment absorbed in production costs.*

On the basis of 1,357,831 shares of $1.50 dividend cumulative convertible preferred stock outstanding, the consolidated net operating profit for the first 39 weeks of 1936 amounts to $3.27 per share on the preferred stock. After allowing for the preferred dividend of $1.12½ per share for the 39 weeks, 37½ cents paid March 31, June 30, and September 30, respectively, there remained a profit equivalent to $2.38 a share on the 1,228,041½ shares of common stock outstanding.

"Twentieth Century-Fox Film Corporation

(Continued on following page)

FILM PROFITS SEND STOCKS HIGHER

(Continued from preceding page)

has a 42 per cent stock interest in National Theatres Corporation. As no dividends were declared during the period no income was included in the above figures from National," said the Fox announcement.

RCA Net $1,083,604 for Quarter

David Sarnoff, president of the Radio Corporation of America, released for publication Friday the statement of income and surplus of the Corporation and its service companies for the third quarter of 1936 and the first nine months of the year.

The statement shows a net income of $1,083,604 for the third quarter, ending September 30, representing an increase of $571,617 over the corresponding quarter of last year. The net income of $2,847,384 for the first nine months of 1936 is an increase of $46,261 over the corresponding period of 1935.

The report in the adjoining columns is RCA's consolidated statement of income and surplus for the nine months ended September 30, 1936, as compared with the same period of 1935.

RCA's Consolidated Statement Of 9 Months Income and Surplus

	1936	1935
Gross Income:		
From operations	$69,037,084.98	$59,096,962.84
Other income, including interest, dividends, and profits from sales of U. S. Government securities	690,751.57	985,106.46
Total gross income from all sources	$69,727,836.55	$60,082,069.30
Less: Cost of sales, general operating, development, selling and administrative expenses	$63,104,927.71	$53,747,351.19
Net Income for the Nine Months (before interest, depreciation, amortization of patents, and federal income taxes)	$ 6,622,908.84	$ 6,334,718.11
Deduct:		
Interest	231,842.96	323,648.91
Depreciation	2,434,582.17	2,127,346.01
Amortization of patents	450,000.00	450,000.00
Provision for federal income taxes	659,100.00	632,600.00
Total deductions	$ 3,775,525.13	$ 3,533,594.92
Net Income for the Nine Months Transferred to Surplus	$ 2,847,383.71	$ 2,801,123.19
Surplus at Beginning of Year	$12,401,099.46	$13,518,354.30
	$15,248,483.17	$16,319,477.49
Dividends:		
"A" Preferred	862,291.03	5,812,990.43
$3.50 Convertible first preferred	1,610,479.92	....
Total dividends	$ 2,472,770.95	$ 5,812,990.43
Surplus at September 30	$12,775,712.22	$10,506,487.06

Net operating profits of Pathe Exchange, Inc., for the 39 weeks ended September 26, after federal taxes, totaled $24,687.

Net profit from laboratory operations amounted to $92,950. Net income from film rentals, after distribution allowances and producers' participation, aggregated $46,898. The loss sustained from selling, administrative and general expense was $98,726. Non-operating profit consisted to $131,842, of which $105,000 was interest and discount earned from dividends by DuPont Film Manufacturing.

Sales from film developing and printing work amounted to $509,995. The profit before interest and other items was $33,115.

A. T. & T. Refinancing

The second step in the large-scale refinancing program of American Telephone and Telegraph Company—controlling Western Electric and its Erpi and Audio Motion Picture subsidiaries—was taken this week when the company filed with the Securities and Exchange Commission in Washington a registration statement for an issue of $160,000,000 of three and one quarter per cent 30-year debentures.

Subject to the sale of the new debentures, the A. T. and T. board approved the call and redemption at 110 on February 1, 1937, of the $150,000,000 of 5 per cent debentures of 1965.

It was announced that of the proposed new three and one quarter per cent debenture issue $20,000,000 will be withheld for sale to the pension trust funds of the Bell System companies and $140,000,000 sold to the public by a group of underwriters headed by Morgan Stanley and Co. At present $16,000,000 of the called 5 per cent debentures are held in the pension trust funds, which also have $4,000,000 of cash on hand.

The proposed financing will bring a total of $335,000,000 of three and one quarter per cent in refunding bonds issued by the company recently. An issue of $175,000,000 of three and one quarter per cent debentures was sold last month in what was the largest single piece of corporate financing in history, as well as since the S. E. C. was brought into being. Of the $175,000,000 issued $25,000,000 was withheld from public sale for the pension trust funds of the Bell System, the remaining $150,000,000 offered publicly on October 15 at 101 and accrued interest by a syndicate headed by Morgan Stanley and Co.

New Canadian Radio Control Body Starts

The Canadian Broadcasting Corporation in Ottawa, newly organized governmental organization for the control of broadcasting and the licensing of studios in the Dominion, began operations this week with Murray Gladstone as director.

The corporation is answerable to Parliament through the Minister of Transport. The establishment, maintenance and operation of studios as well as the making of agreements with private broadcasting companies are authorized. The new organization's operations will be financed by licensing fees on receiving sets and by parliamentary appropriation.

Plans 16mm for Far East

Clem Samuels, who recently sold his Oriental Distributing Corporation in Batavia to United Artists, has arrived in New York with plans for entering the 16mm production and distribution business in the Dutch East Indies. He plans to sail for London October 20 and return to Batavia after a tour of the continent.

Music Production Unit Formed

Jerome Kern, Dorothy Fields and Herbert Fields, composers of popular music, and Felix Young, producer, have been signed as a permanent studio unit at the RKO studios. They will collaborate on a series of musicals, two to be produced annually.

Sales Heads Attend 20th-Fox Meeting

Twentieth Century-Fox sales executives this week concluded the final meetings on the fourth annual S. R. Kent sales drive with a session at the New York exchange.

Home office personnel attended with Harry H. Buxbaum, Joe Lee and the local sales force and bookers.

Among those present were John D. Clark, William Kupper, William C. Gering, William Sussman, Jack Sichelman, Clarence Hill, Charles E. McCarthy, William Clark, Harvey Day, Walter Hake, Jack Skirball, Lee Balsley, Roger Ferri, Harry Mersay, Martin Moskowitz, Edward Collins, Nat Finkler, Jack Bloom and G. McEvoy.

Technicians' Committee Set

Seven members have been elected members of the executive committee of the Technicians' Branch of the Academy of Motion Picture Arts and Science. They are: Ray Wilkinson, Fargiot Edouart, Fred Gage, Nathan Levinson, Wesley C. Miller, Van Nest Polglase and John Arnold.

Clarke Promoted by RKO

Ned Clarke, formerly RKO home office representative covering Denver, Los Angeles, Portland, Salt Lake City, San Francisco and Seattle, has been promoted to traveling auditor in Europe under Phil Reisman.

THE MAESTRO IS ABOUT TO PLAY
THAT TOUCHING BALLAD
GUARANTEED TO MAKE SHOWMEN WEEP

entitled

"WHERE WAS I?"

It goes like thi

1

YOU'VE GUIDED ME FOR YEARS AND YEARS
O GRADWELL SEARS, O GRADWELL SEARS
YOU'VE TIPPED ME OFF WELL IN ADVANCE
ON FILMS THAT HAD THE GREATEST CHANCE
OF MAKING MONEY, RAIN OR SHINE
AND PULLING PATRONS TO THAT HOUSE OF MINE.

2

THERE'S A LOT OF THINGS THAT I DON'T MIND
BUT I WILL NOT BE LEFT BEHIND
IT CAUGHT ME WHEN I WASN'T LOOKING
SO I'M ASKING FOR ANOTHER BOOKING
JUST GIVE ME, PLEASE, ANOTHER TRIP
WITH 'ONE WAY PASSAGE,' MY BIG SLIP.

3

WITH POWELL-FRANCIS, STARS OF 'PASSAGE'
I KNOW THAT I CAN EASE MY CASH-ITCH
WITH PROFITS AS GREAT AS ALL THE OTHERS
I'M GETTING NOW FROM WARNER BROS.
I'LL BUILD IT UP LIKE 'LIGHT BRIGADE'
AND DO 'BRIGADE' BUSINESS WHEN IT'S PLAYED.

L'ENVOI

I WAS THERE AT LINDBERGH'S CELEBRATION
I WAS THERE AT ROOSEVELT'S 'NAUGURATION
I WAS THERE WHEN DICK AND BLONDELL KISSED
I'M ALWAYS THERE--I'VE NEVER MISSED
-BUT WHEN 'ONE WAY PASSAGE' PASSED ME BY
LAWDY, LAWDY, WHERE WAS I?

FIRST DEMAND RE-ENGAGEMENT

THIS WEEK AT NEW YORK'S SMART NEW CRITERION THEATRE

WM. POWELL
KAY FRANCIS

in

'ONE WAY PASSAGE'

Directed by Tay Garnett

SET FOR SIMULTANEOUS NATION-WIDE RE-RELEASE DECEMBER 12TH BY

Warner Bros.

PRINTED IN U.S.A.

THE HOLLYWOOD SCENE

Product Level

Upward from recent low levels curved the line indicating productions before the camera in a Hollywood work week unslowed by the business of balloting. Eleven pictures were started. Six were taken to the cutting room.

Selnick International started "A Star Is Born." Fredric March and Janet Gaynor are starred. The support consists of Andy Devine, Guinn Williams, Arthur Hoyt, Adrian Rosely, Rex Evans and Franklin Pangborn. William A. Wellman is directing. Wanger Productions started "History Is Made At Night." With Frank Borzage directing, Jean Arthur, Charles Boyer, Ivan Debedeff, Leo Carillo, Colin Clive, George Meeker, Lucien Provao and Adele St. Mauer are featured. These films loom as the most attractive on the schedules.

Two films started at Universal. The first, a Buck Jones production titled "Sand Flow," features Mr. Jones with Lita Chevret, Bob Terry, Arthur Aylesworth, Robert Kortman, Joseph Swickhard, Tom Chatterton and Malcolm Graham. Les Selander is directing. The second feature, "Secret Agent X-9," a straight Universal number, will present Scott Kolk, Henry Hunter, Gene Rogers, Henry Brandon and Noah Beery, Jr. Ford Beebe and Cliff Smith are co-directing.

Republic also started a pair. In "Missing Men" Lloyd Hughes, Eddie Nugent, Kay Hughes, William Newell, Theodore von Eltz, Christine Maple, Smiley Burnette and Edwin Maxwell will be seen. John Auer is directing. The cast for "Riders Of The Whistling Skull" includes Robert Livingston, Ray Corrigan, Max Terhune, Mary Russell, Fern Emmett, John Ward, Yakima Canutt and Roger Williams. Mack Wright is directing.

At MGM, a studio which has been working on a reduced schedule for some weeks but which will become exceedingly active during the present month, "Sinner Take All" started. Bruce Cabot, Margaret Lindsay, Eadie Adams, Raymond Hatton and Vivienne Osborne are the present principals. Errol Taggart is the director.

Paramount started "Trail Dust," a Harry Sherman production. William Boyd, Jimmy Ellison and George Hayes again are featured in another "Hopalong Cassidy" story with Stephen Morris, Gwynne Shipman, Britt Wood, John Beach and Al St. John. Nate Watt is directing.

"I Promise to Pay" was started at Columbia. The cast is headed by Chester Morris, Leo Carillo, Helen Mack and Patsy O'Connor. D. Ross Lederman is directing.

Grand National started "Arizona Days," an Ed Finney production which Jack English is directing. It will present Tex Ritter, Eleanor Stewart, Ethelind Terry, William Faversham, Warner Richmond, Snub Pollard, William Desmond, Sidy Saylor, Forrest Taylor and Charles King.

QUESTION: TO BE OR NOT TO BE TYPED

To be or not to be typed, that is the question long pondered, seldom satisfactorily answered, by players.

Just now Paul Muni, distinguished for his Dr. Pasteur, is all for continuing in biographical portrayals, with Danton and Zola in prospect.

And just now Greta Garbo, after "Anna Karenina" and "Camille," wants a modern role to bring her down to date.

So goes Hollywood.

At Warners "Trial Horse" started. Barton MacLane, June Travis and Wayne Morris are the principals. B. Reeves Eason is directing.

Last of the starting group is "With Love And Kisses," Melody. Players who will be seen include Pinky Tomlin, Toby Wing, Kane Richmond, Russell Hopton, G. Pat Collins, Arthur Housman and Kenneth Thompson. Leslie Goodwins is directing.

The studios that started two pictures also completed two. Universal finished "Three Smart Girls" and Murder On The Mississippi." The first film features Binnie Barnes, Ray Milland, Alice Brady, Charles Winninger, Nan Grey, Dianna Durbin, Barbara Reed, Mischa Auer, Hobart Cavanaugh, Ernest Cossart, Lucille Watson, Nella Walker, Charles Coleman, Ed Gargan and Heinie Conklin. Henry Koster directed. In the second are James Dunn, Andy Devine, Hobart Cavanaugh, Russell Wade, Pat O'Malley, Jean Rogers, David Oliver, Michael Loring, Herbert Rawlinson, Claude Gillingwater, Joyce Compton, Richard Carle and J. Farrell MacDonald. Arthur Lubin directed.

The first of Republic's finished productions is "The Mandarin Mystery." The cast consists of Eddie Quillan, Charlotte Henry, Rita LaRoy, Wade Boteler, Franklyn Pangborn, George Irving, Kay Hughes, William Newell, George Walcott, Edwin Stanley, Edgar Allen, Anthony Merrill and Monte Vandegrift. Ralph Staub directed. In "Beware Of Ladies," which Irving Pichel directed, Donald Cook, Judith Allen, George Meeker, Russell Hopton, Phil Dunham, William Newell, Robert Strange, Robert Emmett Keane, Dwight Frye, Goodee Montgomery, William Crowell and Josephine Whittell will be seen.

"One Man's Bonus" moved off the stages at Paramount. It will present Edward Everett Horton, Charlotte Wynters, Margaret Seddon, Margaret McWade, Irving Bacon, Porter Hall, J. M. Kerrigan, Purnell Pratt, G. Pat Collins and Eddie Acuff. Ray McCarey directed.

Completing the list of finished pictures, Hal Roach checked in "Way Out West." Laurel and Hardy are featured with Sharon Lynne, Rosina Lawrence, James Finlayson, Tiny Sanford, James Norton and Flora Finch. James Horne directed.

The Briskin Plan

Scoffers, habitual second guessers and those others who saw no more than a successful publicity stunt in Samuel J. Briskin's offer to lend young contract players to Little and Community theatre groups are coming around swiftly to a realization that the Radio production chief meant precisely what he said when he declared that the motion picture industry must help theatres of this type if they are to survive as a continued help to the screen.

Into Mr. Briskin's office, in answer to his published announcement and direct communications to resident stage directors, came hunderds of requests for screen talent.

The Briskin plan reveals two aspects. One, the local theatre gains the players, thus bolstering its production with Hollywood names. Two, Radio especially, and Hollywood generally, gains good will, and the young players who are loaned gain experience in facing an audience under conditions they could garner in no other way.

Players on the Radio contract list who will be available to little theatres include Lucille Ball, Anita Colby, Alan Curtis, Owen Davis, Jr., Harry Jans, Ray Mayer, Judith Blake, William Corson, Diana Gibson, Betty Grable, Paul Guilfoyle, Jane Hamilton, Vinton Haworth, Philip Huston, Maxine Jennings, Gordon Jones, Louise Latimer, Thelma Leeds, Barbara Pepper, Edward Price and Patricia Wilder, in addition to others whom the studio may acquire. All who will be available have had screen experience and many also have appeared on the legitimate stage.

As requests flow in from stage directors asking information as to how, when and where they may obtain player loans, the Briskin office is busy telling them. The rules are that any actor on the list may be borrowed by any legitimate Little or Community Theatre for two weeks, providing the date requested does not conflict with any previously announced motion picture schedule. The studio will pay the player's salary, while the theatre will be asked only to meet traveling and living expenses.

In each case the theatre requesting a player will submit the play script to Radio. If the actor requested is considered suitable for the role specified, he or she will be first rehearsed in the part by Mrs. Lela Rogers, director of the Radio Studio Theatre and talent school. Later the player will report to the theatre group in time for a week's rehearsal with the local cast.

MGM ACTS TO SET NEW METHODS FOR MERCHANDISING ITS PRODUCT

Executives of Distribution, Advertising, Exploitation Make Flying Visits to Exhibitors to Discuss Their Mutual Problems

Metro-Goldwyn-Mayer has taken the initiative of sending its top-notch distribution, advertising and exploitation executives from the home office in Times Square into the field on flying visits to determine at first hand from exhibitors just what might be incorporated in new standards of merchandising and exploitation.

The company's executives met in Washington, Philadelphia, Pittsburgh, Cleveland and Chicago with independent and affiliated circuit executives, managers and other members of the circuits' personnel and discussed at length the problems that confront exhibitors when preparing campaigns for their feature attractions.

Out of these meetings has evolved a questionnaire which is to be sent to every member of the large circuit staffs, the answers to which will serve as the basis for handling of MGM's advertising and exploitation material on all coming pictures.

Among the questions put to the theatre operators were those covering the following:

Effect of appearance of motion picture stars and feature players on nationally broadcast radio programs;

Box office rating of MGM players;

The value of billboard advertising;

The size of paper, the size of various individual advertisements;

The value of serials running in newspapers;

Double feature policies;

The length and nature of material to be used in trailers and the general content of pressbooks;

The value of a trademark;

Screen forecasts;

Production of electrical transcriptions for radio advertising.

Not quite one week ago, W. F. Rodgers, general sales manager; Howard Dietz, director of advertising and publicity; William F. Ferguson, director of exploitation; E. M. Saunders, western division sales manager, and Thomas J. Connors, southern division sales manager, left the MGM home office for Washington. There they gathered in the offices of John Payette, Warner divisional theatre chief, for the first of the sessions which later were described as having "cemented the friendship of the company with the important theatre circuits." Mr. Payette had called in his organization, which spreads into five surrounding states, and following a full day's discussion of the exhibitors' problems and the explanation on the part of the MGM contingent of what their company planned, the party entrained for Philadelphia.

At the Warner Brothers Earle Theatre Building headquarters, Ted Schlanger, who is in charge of that district, welcomed the visitors for his assembled workers, and the same ground gone over the day before was again covered. The third gathering, the next day, was in Pittsburgh, where Warners' Harry Kalmine presided.

Cleveland was the next stop. Here the visitors talked to the Warner staff under Nat Wolf and the meeting was addressed by Harry Warner and Joseph Bernhard, head of the Warner theatre interests.

The final gathering was in the Balaban and Katz headquarters in Chicago, where John Balaban presided. Besides the members of the staffs of the B & K theatres, representatives from all the houses of the Great States circuit were present.

Salesmen to Aid Theatres

After the meetings in each of the towns visited, the MGM executives were guests of honor at luncheons, at which, Mr. Ferguson said, the discussions continued in a most satisfactory manner because individual problems were more thoroughly discussed. It was from these meetings, he said, that he learned the exhibitors are no longer using just "press-book stuff," but are bringing to the front their own ingenuity and originality to build up pictures playing their theatres.

Another outcrop of the trip was an order sent out to all MGM salesmen to personally visit individual theatres, despite the fact that these theatres already are sold under circuit contracts, to discuss MGM pictures with the managers and offer them exploitation and advertising suggestions sent them by the home office after they have been tried and proved successful in other towns.

Following receipt of the questionnaires at the home office, MGM plans further excursions into the field for its executives. They will travel farther south and west on the next trip, taking in other large circuits and discussing their problems first hand. This however, probably will not be done until the spring.

'Chic' Sale Dies Of Pneumonia

Charles "Chic" Sale, comedian, died last weekend at his Hollywood home of lobar pneumonia. He was 51 years old. His wife and children, Charles, Jr., and Mary, were with him at the end.

Mr. Sale toured vaudeville for years but it was only after he published "The Specialist," which sold over 1,000,000 copies, that he reached Broadway. Following several legitimate productions, he went to Hollywood where he appeared in several features and many shorts, the most notable of which was "The Perfect Tribute," based on the life of Abraham Lincoln.

Funeral services were held Monday at Forest Lawn Memorial Park and were attended by some 250 members of the industry.

Interstate to Use Postal as Checker

With approximately 38 Postal Telegraph Company representatives acting as field agents, Interstate Checking Service this week announced its plans for checking theatre engagements in association with the telegraph company.

As far as could be learned, however, no distributor has as yet signed for the new service, although announcement brochures had been sent to the various home offices and New York exchanges. According to the plan, orders for checking theatres are addressed to local revenue accountants of the Postal Telegraph-Cable Company. These men are authorized to check grosses on percentage runs, which are wired daily to the home offices of the distributors ordering the check.

Offices of the new company have been established in the Paramount Building in Times Square with Charles Schwerin, formerly an exchange man in Pittsburgh, in charge.

The list of representatives follows:

L. V. Enoch, Albany; B. W. Williams, Atlanta; J. F. Kennedy, Boston; R. K. Miller, Buffalo; R. H. Clendenning, Charlotte; F. J. Brolin, Chicago; W. H. St. John, Cincinnati; P. E. Lansell, Cleveland; G. O. Koesters, Columbus; C. T. Stewart, Dallas; Miss E. T. Haefliger, Denver; E. A. Newman, Des Moines; Mrs. H. Trombola, Detroit; Mrs. C. Jordan, Indianapolis; H. A. Carrell, Jacksonville; A. A. Higgins, Kansas City; L. Williams, Little Rock; J. G. Atkinson, Los Angeles; L. R. Humphries, Memphis; G. H. Dyer, Milwaukee; T. E. Moberg, Minneapolis; J. T. Gunthner, New Haven; E. J. Rice, New Orleans; C. E. Bevacco, New York; S. S. Furse, Jr., Oklahoma City; E. H. Fitzgerald, Omaha; R. E. McDonnell, Philadelphia; R. V. Baldino, Pittsburgh; F. W. Anderson, Portland, Me.; Miss R. Streiff, Portland, Ore.; M. McGrath, St. Louis; Earl Landy, Salt Lake City; A. W. Warner, San Antonio; H. A. Saroyan, San Francisco; A. H. Johnson, Seattle; W. E. Murphy, Sioux Falls; W. L. House, Tampa; J. A. Shugrue, Washington.

Erpi Shatters All Its Sales Records

All sales records in the history of sound equipment merchandising were shattered this week according to Electrical Research Products, Inc., the greatest previous sales peak having been reached during the week ending December 28, 1929. This week's sales bring the total number of theatres contracting for Mirrophonic to 315.

Approximately 1,950 theatres in England are now equipped with Erpi sound, Clifford W. Smith, who has been in charge of the British office for six years, revealed this week as he arrived in New York to assume new duties in the home office.

16 YEARS OF THE BROADWAY STAGE

A state of healthy complexion is claimed for the stage. At the same time its form is seen as changing to a much smaller theatre than it has been at any other time during modern stage history—fewer shows, far fewer are being presented on Broadway, but those shows that are produced are, in general, advanced as "better shows." They are picked more carefully, and the restricted audiences that still cling to the living drama appraise them more carefully and more knowingly.

Taking *The Billboard's* annual theatrical index of the status of the legitimate theatre as the source of this unexpected burst of optimism for the future of the drama, it is found that in the past season Broadway witnessed the production of 51 fewer plays than in previous season—a total of 138 productions having materialized in the past year, as against 189 in the year before. Of these, there were 34 "hits" last season and only 26 previously, while the number of productions closing within five weeks dropped from 87 in 1934-35 to 59 in 1935-36. The average length of runs increased from 60 performances in 1934-35 to 80 in 1935-36. Play failures dropped from 81 per cent of the total in 1934-35 to 68 per cent in 1935-36. "The legitimate season of 1935-36," they said, "was the most significant since the depression—the stage definitely assuming a smaller field but one in which quality transcends quantity."

Part of the loss in the reduced number of plays produced—from 189 to 138—was attributed to the almost complete abscence of repertory engagements and other special stage events.

There were 114 dramatic productions, a drop of 44 under the previous season's 158, and 24 musical productions, seven less than the previous season's 31. Only 22 shows fell into the stock, repertory, special engagement or return engagement class, as against 49 the season before.

One hundred performances are arbitrarily established by *The Billboard* as the lowest run for a hit show. On this basis 68 per cent of the past season's productions were failures, a percentage far lower than the previous season's 81 per cent.

The actual number of failures (or shows running less than 100 performances) was 73, as against 110 the previous season. Seventy-one of the failures were dramatic shows, the drama failures standing at 74 per cent, a low record for dramatic failures unequaled since 1925-'26 and far better than the 83 per cent of the previous season. Only two of the 11 commercial musical productions closing during the year ran under 100 performances, giving musicals a failure percentage of only 18, as against 69 per cent the previous season.

Billboard reviews the stage of Broadway over a 16-year period, statistically, as follows:

	1920-21	1921-22	1922-23	1923-24	1924-25	1925-26	1926-27	1927-28	1928-29	1929-30	1930-31	1931-32	1932-33	1933-34	1934-35	1935-36
Number of Theatres Used	59	68	61	68	67	80	79	80	78	72	64	63	57	50	49	46
Total Seating Capacity	62,291	69,237	61,685	70,331	66,679	77,937	80,783	82,681	87,022	75,314	67,647	63,949	59,930	51,255	55,838	56,257
Total Number Productions.........	242	261	214	249	264	288	302	302	268	286	226	225	212	154	189	138
Total Dramatic Productions.........	174	207	160	199	205	226	232	233	205	224	181	179	180	130	158	114
Total Musical Productions.........	68	54	54	50	59	62	70	69	63	62	45	46	32	24	31	24
Total Commercial Premieres........	148	185	164	179	210	223	228	255	214	221	163	176	138	133	131	103
Commercial Premieres (Dramatic).	99	144	124	141	163	178	180	205	169	167	135	150	115	120	114	92
Commercial Premieres (Musical)...	49	41	40	38	47	45	48	50	45	54	28	26	23	13	17	11
Percentage of Failures (All Productions)	55%	71%	64%	65%	65%	67%	68%	74%	80%	83%	77%	83%	82%	80%	81%	68%
Percentage of Failures (Dramatic)..	59%	76%	65%	73%	74%	74%	76%	81%	85%	87%	81%	86%	85%	84%	83%	74%
Percentage of Failures (Musical)...	47%	51%	63%	37%	36%	40%	40%	46%	59%	69%	54%	67%	68%	43%	69%	18%
Average Length of Runs (All).......	99	87	109	101	87	97	108	88	92	76	60	60	59	55	60	80
Average Length of Runs (Dramatic) .	85	76	102	85	74	79	96	77	77	63	51	57	50	46	55	71
Average Length of Runs (Musical)...	142	123	181	166	180	176	143	130	149	137	107	79	107	137	102	164
Closed Within Five Weeks	69	94	63	81	85	111	119	126	95	149	81	119	97	87	87	59
Total Number of Hits	67	54	59	62	73	74	73	66	60	52	38	30	30	29	26	34
Dramatic Hits......	41	34	44	38	43	47	44	39	35	31	25	21	22	21	21	25
Musical Hits.... ..	26	20	15	24	30	27	29	27	25	21	13	9	8	8	5	9

THREE STATE EXHIBITOR UNITS ELECT OFFICERS

Allied of Michigan Reelects Delodder; Brylawski and Bair Head Their Units

Exhibitor conventions this week brought reelection of Fred Delodder, as president of Allied Theatres of Michigan, reelection of R. R. Bair as president of the Associated Theatre Owners of Indiana, and reelection of A. Julian Brylawski as president of the Motion Picture Theatre Owners of the District of Columbia.

Elsewhere in organized exhibitor centers, the Motion Picture Theatre Owners of Western Pennsylvania launched a membership drive, Oklahoma's MPTOA set December 14th and 15th for its annual convention, the Independent Theatre Owners of Kansas City abandoned its headquarters, and the Pennsylvania tri-state group designated full committees for the year.

Adoption of a resolution to start immediate collection of Michigan's quota of $10,000 toward the national Allied fund to enforce the separation of production and distribution from exhibition marked the final business session of the 17th annual convention of Allied of Michigan in Detroit. The resolution calls for an assessment of 10 cents a seat on all members.

Another resolution passed at the convention called for a "vigorous campaign" to urge every theatre owner in the state to stop buying percentage pictures and giving preferred playing time. Abram F. Myers, W. A. Steffes, Aaron Saperstein, M. A. Rosenberg and others addressed the meeting on these subjects. All cited these two practices as the chief evils of the industry and predicted that they will force the small exhibitor out of business if they are not remedied.

An expected announcement by Mr. Myers concerning the national defense fund did not materialize, although it was announced that units throughout the country are making regular contributions.

Officers reelected with Mr. Delodder are F. A. Wetsman, vice-president, and William E. Schuttenhelm, treasurer. Edgar E. Kirchner was named secretary to succeed B. H. Kilbride.

Bair Elected in Indiana

New officers of the Associated Theatre Owners of Indiana, named at a meeting of the board of directors in Indianapolis, are Roy R. Bair, president; Frank Sanders, treasurer, and Mrs. Helen B. Keeler, secretary, all of Indianapolis. Vice-presidents chosen for the various districts are: Mannie Marcus for Fort Wayne; William Connors, Marion; Maurice Rubin, Michigan City; Bruce Kixmiller, Terre Haute; H. P. Vonderschmitt, Bloomington, and Harry Markun for Indianapolis.

Exhibitors Join Merchants

In a move to combat what is characterized as the "chain influence," the Independent Theatre Owners of Arkansas decided at a meeting in Little Rock to join forces with the Arkansas Independent Retail Merchants' Association. The resolution for joint action was passed after an address at the ITO convention by C. W. Lithicum, secretary of the merchants' group. The committee appointed to work with the merchants includes W. E. Malin of Augusta and J. M. Ensor and Hy Sanders of Little Rock.

Tribute was paid at the meeting to the late H. D. Wharton, a former director, by Eli Whitney Collins. Sidney Wharton was elected to fill his father's post.

Cecil Cupp of Arkadelphia was unanimously elected vice-president to succeed L. F. Haven, who became president upon the resignation of Ray Morros of Malvern, now a Robb & Rowley partner.

Jack Holt, attorney general of the state, addressed the guests at a dinner dance which closed the convention at the Hotel Marion.

Brylawski Elected

A. Julian Brylawski was elected Tuesday to serve his tenth term as president of the MPTO of the District of Columbia. Other reelections were: Sydney B. Lust, vice-president and delegate to the national convention; Dr. William B. Herbst, treasurer, and Nat. B. Browne, secretary.

Nebraska, Connecticut Meetings

Charles Williams, president of the MPTO of Nebraska and Western Iowa, opened the annual session of the organization at Omaha on Tuesday with 25 exhibitors in attendance. More were expected to register for the closing session on Wednesday.

Allied Theatres of Connecticut, Inc., meeting at the Hotel Garde in New Haven on Tuesday named Dr. J. B. Fishman its representative on the Allied national board. Forty theatres were represented at the session.

Membership Drive Started

The MPTO of western Pennsylvania has opened a drive for new members among the independent exhibitors of the Pittsburgh area. Fred Herrington, secretary of the group, is in charge of the drive. In a statement addressed to members and prospective members he pointed out that the financial condition of the association is the best in its history.

Oklahoma Owners To Meet

M. Loewenstein, president of the Theatre Owners of Oklahoma, an affiliate of the MPTOA, announced that the association will hold its annual convention on December 14th and 15th in Oklahoma City. Elaborate plans have been made. Edward Kuykendall, national president of the MPTOA, is expected to attend and other speakers of national importance have been invited.

ITO Offices Moved

Offices of the Independent Theatre Owners of Kansas, which have been on Film Row in Kansas City, are being moved to the home of Emanuel Rolsky, president. The move will eliminate all but routine office expenditures for the association. The group opened the offices last fall to provide members with a place to hold business meetings. Social gatherings of exhibitors and film men were held for a time, but finally were abandoned.

Committees Appointed

Committee appointments for the year by the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware have been announced as follows:

Grievance—Lewen Pizor, Charles Segall, Mike Lessy, Ben Amsterdam, Norman Lewis, Milton Rogasner and Abe Sablosky.

Posters—Columbus Stamper, chairman; Dave Milgram, Abe Rovner, Harry Fried, Henry Rosinsky, Ben Amsterdam, Jack H. Greenberg, Herb Elliott, John Bagley and Leo Posel.

Supplies—Ray O'Rourke, chairman; I. Schwartz, Lew Berger, Geo. Naudascher, Dave Barrist, Wm. Butler and John Bagley.

Public Relations—C. Elmer Dietrich, chairman; Ted Schlanger, vice-chairman; John Monroe, A. E. Bayer, Lehighton, A. R. Boyd, Frank Gravatt, Frank C. Walker, Scranton, and Ed Connolly, Nanticoke.

Legislative — Ted Schlanger, chairman; Frank C. Walker, M. H. Egnal, Dave Barrist, Herman Coane, Chas. Segall and Wm. Hissner.

Censor—Jay Emanuel, chairman; J. Luke Gring, Earle Forte, Jos. Wodock, Geo. Naudascher, Jos. Hebrew and Harry Fried.

Publicity—Dave Barrist, chairman; Jay Emanuel, Lou Segall, Dave Shapiro and Geo. Lessy.

Membership—Ed Jeffries, chairman; Harry Waxman, A. Sablosky, Ray O'Rourke and Norman Lewis.

Fire Marshal—Ed Jeffries, chairman; Allen Benn, Ray Schwartz, Mike Lessy, Morris Handle, Jos. Schwartz and Fred Leopold.

Independent Film—Ben Amsterdam, chairman; Jos. Hebrew, John Monroe, Mike Lessy and Harry Waxman.

Philadelphia Operators — A. Sablosky, ,chairman; Chas. Segal, Milton Rogasner, Morris Gerson, Dave Milgram, Dave Barrist, Herbert Elliott, Mike Lessy, Wm. Butler, Norman Lewis and Lew Berger.

General Labor—H. D. Cohen, chairman, Lewistown, Pa.; Martin Ellis, Camden, N. J.; P. Mortimer Lewis, Atlantic City, N. J.; Herb Effinger, Shamokin, Pa.; Oscar Stiefel, Lock Haven, Pa.; Lew Felt, Norristown, Pa.; M. Oppenheimer, Shenandoah, Pa.; J. Foreman Corbett, Chambersburg, Pa.; L. Rovner, Camden, N. J.; Ralph Sobelson, Bangor, Pa.; Wm. Hissner, Lebanon, Pa.; Ed Connolly, Nanticoke, Pa.; Wm. Heenan, Ben Shindler, Wilmington, Del., and Jack Miller, Bridgeton, N. J.

Alternates—Leo Posel, Ben Fertel and Wm. Hissner, Lebanon.

Advertising Reels—Dave Shapiro, chairman; Chas. Segall, Dave Milgram, Ben Shindler, Fred Leopold, Mike Lessy, Wm. Butler, J. Blumberg and Jack H. Greenberg.

Entertainment—Chas. Goodwin, chairman; Ben Fertel, vice-chairman; J. Luke Gring, Sam Hyman, Ray Schwartz, Sam Kantor, Allen Benn, Harry Fried, Geo. T. Gravenstine, Sid Stanley, Harry Waxman, M. Rogasner, Lou Segall and Chas. Goldfine.

Kaufman Universal Manager

Joseph Kaufman, formerly salesman in the Pittsburgh exchange, has been appointed branch manager of Universal's office in that city. He succeeds the late Al Barnett.

Spectrum Set in Atlanta

Fred Bellin, supervisor of distribution for Spectrum Pictures, has closed with J. U. McCormick of the Amity Exchange, Atlanta, for distribution of six westerns starring Fred Scott.

THE PROUDEST FEATHER IN 20th's SHOWMANSHIP CAP!

REUNION

WITH THE DIONNE QUINS HEADING A NAME-CROWDED CAST OF THOUSANDS!

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●

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●

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●

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●

A young doctor, trapped by an unscrupulous woman!

●

An editor fighting to get his youth back again!

●

A young nurse, whose love is nearly betrayed!

●

and

Those inseparable comedy pals, the Quins' father... and the Sheriff who ordered SEXTUPLETS from the stork!

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in

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with

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Alan Dinehart · J. Edward Bromberg

Sara Haden · Montagu Love

Tom Moore · George Ernest

Esther Ralston

Scenes of the Dionne Quintuplets photographed under the Technical Supervision of Dr. Allan R. Dafoe.

Directed by Norman Taurog

Associate Producers Earl Carroll & Harold Wilson

Screen play by Sam Hellman, Gladys Lehman, Sonya Levien. Based on a story by Bruce Gould

Darryl F. Zanuck in Charge of Production

Yours for hold-overs

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

Top of the Town

(Universal)

Comedy-Romance with Music

The locale of this story and its time are Radio Center, New York, about 25 years in the future when all the fantastic dreams now existing only in the minds of inventors have become practical. In view of that, the production detail may be easily imagined. The story is about a very wealthy though slightly balmy girl who, following a tour through a future generation Russia and Germany, constitutes herself a self designated Joan of Arc, whose sole ambition in life is to revolutionize night club entertainment technique. Of course she doesn't, but what happens to her and all who come in contact with her during the time she is attempting her noble experiment seems to be of a type of colorful and amusing entertainment.

The story is an original by Lou Brock, who has had much experience in creation of colorful musical comedy screen plays. Brock, who also is producing, is working hand in hand with director Walter Lang to see that his brain child will emerge on film as he has it conceived in mind. Music and lyrics are credited to Jimmy McHugh and Harold Adamson. Sets and costumes, which will be fantastic to a high degree, are the work of John Harkrider. Dances are being directed by Gene Snyder.

Doris Nolan is featured as the balmy heiress with weird ideas. The man in the case, and naturally the objective of her romantic interest, is George Murphy, leader of a band which heretofore has played in a cellar but is elevated to the prime attraction in a roof garden, scores of stories higher than any of New York's present tall buildings. Comedy content of the story is seen in several of the principal cast assignments, Gregory Ratoff, Ella Logan, Hugh Herbert and Henry Armetta. The fun value is enhanced by the presence of Misca Auer, Gertrude Nieson, The Three Sailors, Jack Smart, Peggy Ryan and Ray Mayer.

Coast Patrol

(RKO Radio)

Topical Action Drama

The story used in this production is taken from an original by Frank Wead, author of many screen plays that have had naval, aviation and marine service settings. He collaborated on the screen play with John Twist, whose recent credits number "Wanted, Jane Turner" and "We Who Are About to Die." Direction is by Ben Stoloff, who specializes in dramatic action films.

Victor McLaglen and Preston Foster are starred in the personal conflict drama that is the story's motivating premise. Ida Lupino, currently in "The Gay Desperado" is the object of romantic interest on the part of Foster and Donald Woods, who eventually sacrifices his life to the ideals of the Coast Guard Service. Other principals are Helen Flint, Pierre Watkin, Alan Curtis and William Corson, whose talents are concentrated upon the fictionary and dramatic elements of the story. The Coast Guard Service lent liberal assistance in supplying the atmospheric production details. Its purpose in cooperating was to give the public an authentic and complete insight into the workings of the Coast Guard in protecting shipping and effecting rescues in maritime disasters.

Essentially, however, the story, plus the manner in which action-packed production features have been incorporated, promises to be powerful drama, abounding with colorful incidents concerning the life of Coast Guardsmen at sea and ashore as they go adventuring into the dually interesting fields of romance and danger. It looks like an ideal vehicle for McLaglen and Foster.

Crack-up

(20th Century-Fox)

Drama

As production on this film moves forward, it presages a picture that will be crowded with pulsating dramatic incident. In all its substance it is drama on the ground, in the air, over the Atlantic Ocean, and on the surface of the sea. Colorful stuff always, and of the type that promises to create such audience and patron interest, it brings in foreign spies who are just as busy and as daring during times of peace as they are in war days to learn American commercial and military aviation secrets. Pursuing a desperate trend in all its phases, it is climaxed by a suspense packed episode in which four men, who have nothing to live for, participate in a desperate hand-to-hand battle, out of which one emerges to protect America's interest as the first commercial air flight between this continent and Europe ends in tragedy.

The yarn is based on a John Goodrich story that ran recently in *American* magazine. The screenplay is by Charles Kenyon and Sam Mitz. Direction is in the hands of Mal St. Clair, who has been inactive in directing for some years.

The cast selected to play the show reflects exceptionally intelligent choosing. It is headed by Peter Lorre, European actor, seen in "M," "Crime and Punishment" and "The Man Who Knew Too Much"; Brian Donlevy, who since his debut in "Barbary Coast" has gone on to success; Ralph Morgan and Thomas Beck. Additionally it includes Helen Wood, Kay Linaker, Lester Matthews, Theodore Von Eltz and J. Carroll Naish.

As an interesting exploitation feature, the plane which is used for the transatlantic flight, and which cracks up in midocean to sink with its human cargo, is a working duplicate of Amelia Earhart's famous "Flying Laboratory." All the equipment considered necessary for safety in commercial ocean hops has been reproduced.

Happy Go Lucky

(Republic)

Comedy-Romance

Though there is an element of mystery drama about this story, inasmuch as the lead player assumes a dual role, the story potentially is comedy romance. Localed in Shanghai, the yarn follows the mistaken identity-spy formula. A girl recognizes a man whom she believes to be the lost pilot of a missing plane. In his dual role, the man is endeavoring to deliver the plane to foreign enemies. With much that is interesting from a romantic, comedy and dramatic point of view, the supposed victim of amnesia flier incites American sailors to riot, and leads them to a house to deliver the girl, her father and the plane from the hands of his double.

The story is an original by Eric Taylor, Wellyn Totman and Endre Bohem, for which the screen play was prepared by Raymond Shrock and Olive Cooper. Music sung by Phil Regan was contributed by Ted Koehler, Ned Washington and Cliff Friend. The fact that Aubrey Scotto, director of "Ticket to Paradise" and "Hitch Hike to Heaven," is handling the story indicates that the producers consider the picture highly.

Phil Regan in the dual role and Evelyn Venable are featured. Both have appeared recently in popular pictures. The principal supporting cast, which consists of Jed Prouty, William Newell, Jonathan Hale and Claude King, is of above average quality. Other players to be seen include Harlan Briggs, Stanley Andrews, Carleton Young, Karl Hackett, Guy Kingsford, Howard Hickman and Willie Fung.

Stowaway

(20th Century-Fox)

Comedy

This production has Shirley Temple in something entirely different. It also provides the little star with one of the strongest casts she ever has had. In the story, which is an original by Sam Engel, transposed to the screen by William Conselman, Arthur Sheekman and Nat Perrin, with music and lyrics by Mack Gordon and Harry Revel, Shirley leaves America for the first time. A little American girl, she stows away on a world cruise. The fun she creates aboard the liner and in strange foreign ports promises to make the vehicle one of the most colorful and amusing she has had. Not the least of the many unique features is the fact that she talks and sings in Chinese and they say her vocabulary in that language consists of nearly four hundred words.

Though Miss Temple naturally is the most attractive element, the supporting cast cannot be overlooked. It features Alice Faye, who was with her in "Poor Little Rich Girl," and Robert Young, prominent in many MGM pictures, who share the grownup romantic interest. It also lists Eugene Pallette of the " My Man Godfrey" lineup, besides Helen Westley, Arthur Treacher, Allan Zane, J. Edward Bromberg, Astrid Allwyn, Robert Greig, Jayne Regan, Julius Tannen, Willie Fung, Philip Ahn, Helen Jerome Eddy, William Stack and Honorable Wu.

Shirley has five songs, one of which is shared by Alice Faye and another with Young. These as well as story content are all pointed for comedy. As they are being blended, with production values of the expected high order, the film at this stage looms like an entertainment and commercial attraction which may top the best the little star has had heretofore.

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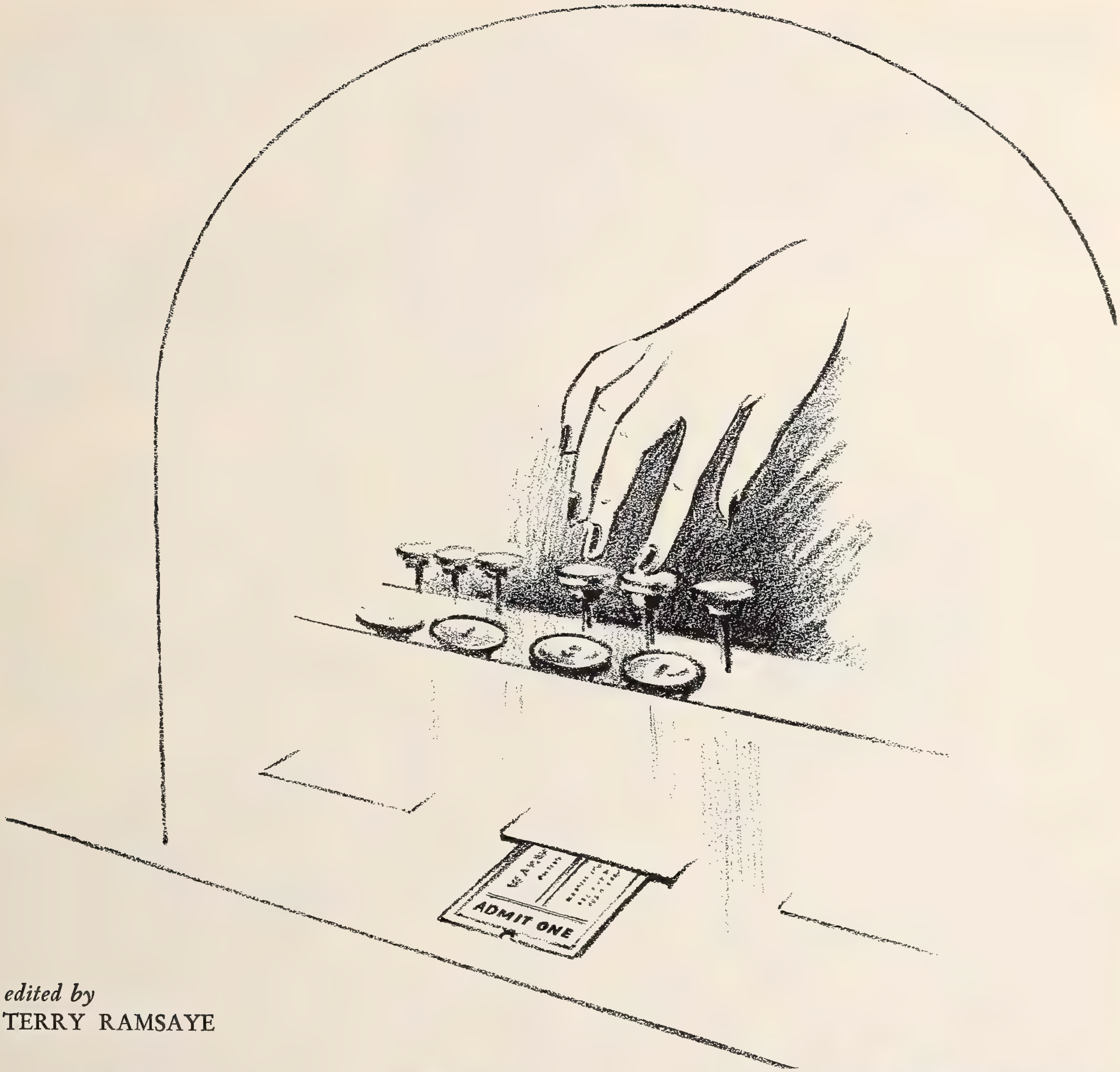

edited by
TERRY RAMSAYE

M E

4 GOLDEN SQUARE, LONDON 6305 YUCCA STREET, HOLLYWOOD

THEATRE BUILDING IN MEXICO LOOKING UP

Censorship on National Scale Applied by Board of Three Under Minister of Interior

by JAMES LOCKHART
in Mexico City

Cinema construction in Mexico City is now on a better and bigger basis. Gone is the day of the cubby hole picture show with pitch blackness except for the glimmering screen, with uncarpeted floors, groping customers, rock hard chairs, and other bustle era discomforts. Of course, not all old-time cinemas are being scrapped, but shrewd showmen have hearkened to the swing of these times and are giving patrons what they want—comforts and even luxuries, besides higher standard film fare.

The swanky Cine-Teatro Alameda, the $800,000 house that recently opened and established a precedent in film shop appointments, has set the pace for all cinemas that are being built in the Mexican capital. Inauguration of this screen cathedral opened the eyes of exhibitors. Those who had whispered that the Alameda would be a grand failure because so much money had been spent on it and that such a near-Broadway standard picture-pageant house was far too advanced for the Mexico City public taste, found that their opinion got a resounding gong. Not only did the residents flock to this cinema, and continue doing so, at pretty stiff admittances for these parts—40 cents to as high as $1.40, for special occasions—but it has been demonstrated beyond argument that the congregating is more than the lure of something new.

The Alameda proves that the public want, and are willing to pay for, better things in cinema appointments. This demonstration is significant, for the Alameda is patronized by nearly all classes of society here. Lower middle class and even laborers mingle with the upper 10 in the box office queues. Those who have the building of cinemas in mind have paid practical attention to that jutting fact. A company that nearly had finished a large neighborhood house, at the time the Alameda made its debut, immediately made such radical modifications in its cinema that more than half of the building had to be torn down and rebuilt.

The trend is also evident in even the new second run houses. The Cine Encanto, a neighborhood which will be the 66th local cinema and is to be inaugurated this fall, has all the patron comfort facilities of a similar house in a large American city, and, to boot, has added something brand new down here to please customers, elevators to the balcony and gallery. The public's gravitation toward the cinemas that feature coziness and luxury has prompted several exhibitors to plan renovations.

That the cinema is sharing in the decided mending of economic times in Mexico City is made evident by the fact that business at the cinema is about 30 per cent better than it was last autumn, even though film houses were hard hit by the strike against the eight major American distributors on this market in the fall of 1935, and by plans that are being advanced by various interests, Mexican and Spanish, to build more theatres. These constructions are to begin in the fall and winter.

There are reports in responsible circles that the Mexico City sector is being viewed with the prospect of building an entertainment center in the not far distant future, that will be similar to the Chinese theatre in Los Angeles.

▽

National Censorship

Censorship on a national scale has been established for the first time in Mexico. The ministry of the interior has started a board of three to work. The chairman is a lawyer.

The ministry said the objects of the board are to coordinate official viewing of films and to make certain that productions which "harm public morals and attack the criterions of the masses" are kept off the screens. Establishment of this board is the outcome of activities that had been progressing for some time.

Until the board got into action, censoring was rather a piecemeal matter. Almost all pictures were viewed by the Mexico City censors, who charged 5.75 pesos (about $1.61) a reel. Pictures they passed usually went over without obstacle in other parts of Mexico. But ofttimes they didn't, because of various state and municipal boards. The national board promises to correct that situation.

The industry is generally pleased about establishment of the national board. The important Mexico City daily, *El Universal,* urged the drawing up of a code of censorship to guide the board so as to "prevent the review of films becoming a mere bureaucratic habit of a rubber stamp nature or leaving it to the judgment of persons who lack either culture or talent."

▽

16 Film Unions

Mexico's powerful unionism has imposed 16 separate unions upon the film industry. Even assistant cameramen, makeup experts and curtain jerkers are organized. Union projectionists and staffs are necessary for the test viewing at studios. That service costs from $2 to $2.50 a showing. There is talk that there will be even more workers' unions.

▽

New Foreign Director

A new foreign director has made his bow in Mexico. He is Robert Quigley, a young Nova Scotian who filled various writing assignments in Hollywood, his work there being with such companies as Columbia, MGM, Universal and RKO. He came to Mexico about two years ago and wrote and did continuity for native producers. His first direction is "Cielito Lindo" ("Lovely Little Heaven"), a romantic drama based upon a famous old Mexican song, produced by J. Luis Bueno. Quigley is the first foreign director to work in Mexico for a Mexican company since Antonio Moreno, who made this land's first talker in 1930.

▽

Fire at New Theatre

The screen of the Cine-Teatro Alameda was destroyed and curtains and props were badly singed, with a loss estimated at 60,000 pesos (about $18,000) by a fire during a performance started by an overheated electric lamp off stage. The large audience demonstrated remarkable calm, although there was a slight disorder among stage performers. Special crews that worked all night enabled the house to maintain the tradition that the "show must go on" next day.

▽

More Films for Tourists

More pictures is the policy of the government's tourist department. It has commissioned Robert A. Turnbull, veteran cameraman, who has had much Hollywood and newsreel experience, to make several thousand feet of scenics and folklore, and numerous stills, in the six most picturesque Mexican states.

The films, shorts with sound and music, are to be exhibited abroad with the aid of Mexican consuls, with special attention being given the United States. The stills will profusely illustrate literature which the department is preparing for its new tourist publicity campaign.

▽

New Producing Company

Two Mexican directors, Fernando de Fuentes and Rafael Bustamante, have organized a producing company, Bustamante y de Funetes, A. en P., which has made its first picture, "Alla en el Rancho Grande" ("There on the Big Ranch"). The picture is a colorful and virile comedy drama of the Mexican cowboy. It is replete with the kind of music, dancing and action popular with Americans. Tito Guizar, famous Mexican tenor, is the star. The picture is scoring at the Cine-Teatro Alameda.

▽

Inspectors Fix Taxes

Exhibitors in Mexico are now receiving ministry of finance inspectors who are seeking an average of daily admittances so as to fix tax quotas for cinemas in 1937. These inspectors are in addition to those on hand every day at Mexico City cinemas to keep check on the box office. The capital exhibitors have to pay the wages of the permanent inspectors, setbacks of from $1.75 to $2.75 daily, depending upon the size of the house.

Van Leer Joins Dictograph

Arnold Van Leer, motion picture publicist, has been named public relations head for Dictograph Products, Inc. He will have charge of sales promotion for the company's Silent Radio which is being sold to hospitals and hotels.

Collier Named Film Critic

Joe Collier, for ten years a reporter and feature writer on Scripps-Howard and other newspapers, is the new motion picture critic of the Indianapolis *Times,* his first assignment in the cinema field.

Pictures talk louder than words and this page shows you what's going to happen on your screen when M-G-M reveals CLARK GABLE and JOAN CRAWFORD taking their "LOVE ON THE RUN". Another marvelous M-G-M entertainment directed by W. S. VAN DYKE with Franchot Tone, Reginald Owen.

Joseph L. Mankiewicz, producer.

William Fox Is Held in Contempt By Supreme Court

The United States supreme court on Monday placed William Fox, onetime motion picture mogul, in contempt of court.

Losing another round in his battle with the New York district court, Mr. Fox was held by the supreme court to have no grounds for appeal from a fine of $235,082 and costs of $10,000 imposed upon him for contempt in refusing to appear in the lower New York court in connection with proceedings against him by the Capital Company, of California, to collect on a judgment of $297,412.

The judgment was entered in the district court at New York by confession in July, 1935, and supplementary proceedings were initiated upon default in payment. A subpoena issued by the New York court was served on Mr. Fox on a railroad train in Pennsylvania, and was contended by him to have been served outside the court's jurisdiction. Failing to appear, the New York court held him in contempt, refusing to entertain his defense of no jurisdiction and, after an appeal to the circuit court by Mr. Fox had failed, fined him the amount of the unpaid balance of the judgment and assessed $10,000 for costs of the Capital Company's lawyers, ordering his arrest and imprisonment until the fine and fees had been paid or he submitted to examination.

Upon the filing of an appeal to the U. S. supreme court by Mr. Fox, the Capital Company contended the order of the lower court was not a final judgment and therefore not subject to appeal, to which the court agreed.

Mr. Fox gained some ground in his court troubles elsewhere. Vice Chancellor W. Frank Sooy agreed Tuesday in chancery court at Atlantic City, N. J., to modify a temporary injunction restraining Fox's All-Continent Corporation so as to permit the corporation to carry on business.

All-Continent has been the principal source of controversy between creditors and Mr. Fox in the Fox bankruptcy proceedings in New Jersey. Mr. Fox has testified during the hearings that he created the corporation in 1932 as a trust fund for his wife and daughters. But Hiram Steelman, trustee in bankruptcy, has contended that he created the company to defraud creditors.

Vice Chancellor Sooy, on October 14th, ordered the corporation not to dispose of any of its assets until December 8th, the date on which a petition for a receivership and permanent injunction will be heard.

Levine Schedules Eight Musicals for Republic

Republic Pictures will increase its list of musical features from two to six, Nat Levine, production head, said in New York this week at a luncheon for newspaper men at the Waldorf Astoria hotel.

The company's first color film, "The Beloved Rogue," on which the Magnacolor process was used, has already been completed, he said, and will shortly be shipped east when it is edited.

U.S. WITHDRAWS FROM DISTRIBUTING IN ITALY

American Distributors Await Modification of Demand That 75% of Revenue Stay There

No American pictures have been sent to Italy in more than a month and none will be, major distributors declare, until the present deadlock over new and stringent financial regulations put into effect by Premier Benito Mussolini is broken. Distributors, through the Motion Picture Producers and Distributors of America, have lodged a formal protest with the United States Department of Commerce which in turn has turned negotiations over to Ambassador William Phillips in Rome.

Under the Italian regulations American companies cannot send films into Italy unless they sign an agreement to keep 75 per cent of their revenue in that country. This demand is not unusual, a similar arrangement being in effect in other countries, notably Germany, but the most irksome regulation to American distributors is that which specifies that the money left in Italy will have to be expended for motion picture purposes, such as production, raw stock and synchronization work.

Will Hays, president of the MPPDA is en route to Europe and his plans include a visit to Rome. Officials of the organization in New York said they are unaware of what part—if any—he will take in adjusting the present controversy over financial regulations for American distributors.

Although Ambassador Phillips has lodged a formal protest with the Italian Government it is reported that action has been delayed by the absence of Count Luigi Ciano, appointed by Premier Mussolini to administer the motion picture regulations. Count Ciano has been in Berlin on a diplomatic mission.

The regulations, never published as a written law but only as a demand of the board which controls the importation of films, went into effect immediately after Carlo Roncoroni, member of the Italian National Committee of Corporations and head of the Cines studio project, ten-stage cinema city near Rome, returned from the United States after failing to gain the cooperation from American producers which he expected. Walter Wanger was the only producer to agree to utilize the new Italian studio.

At the time of Signor Roncoroni's visit it was reported that the results of his efforts to persuade American companies to cooperate with the Italians in production, talent and technical knowledge would have an effect on financial regulations which were then being contemplated by the Italian Government.

American distributors first learned of the new situation when their foreign managers reported that the Italian board would grant no visas unless the agreement was signed. The companies unanimously decided to stop the export of films to Italy and the protest was lodged through the MPPDA.

Blue Laws and Taxes Urged in Several Zones

Sunday closing and taxes were subjects of local legislation confronting the motion picture in several parts of the country during a week that saw action on such matters both favorable and unfavorable to screen interests.

Voters in Verona, St. Clair and Port Carbon, Pa., approved the Sunday operation of cinemas. Police Judge James R. Duncan of Alexandria, Va., fined Harry A. Wasserman and Edward Pinkerton, exhibitors, $5 and $10, respectively, for violating the State's Sunday closing law. A Howard County jury acquitted Jackson Wheat, Ellicott City exhibitor, accused of showing motion pictures on Sunday but convicted him of working himself and employees on the Sabbath. Rockwood, Tenn., cancelled a referendum on Sunday shows when Manager W. L. Howard of the local theatre decided to discontinue operating on that day in deference to church request.

The city council of Spartanburg, S. C., declined to rescind its action passing an ordinance levying a $200 tax annually on each theatre for screen advertising. Tampa, Fla., exhibitors protested to the Board of Aldermen against paying a tax of $1 on each $100 of receipts as a result of playing Bank Night and Screeno. The Texas legislature passed a bill to tax all theatre admissions over 50 cents. Deputy Comptroller Milton Solomon of New York ruled that New Jersey exhibitors serviced out of New York must pav the state's 2 per cent sales tax. Governor George H. Earle of Pennsylvania announced that he will attempt to bring about repeal of the so-called nuisance tax during the coming session of the legislature; it is paid by the theatregoer and represents a 10 per cent levy on all admissions.

The Redwood City, Cal., council was considering an ordinance to prohibit theatre sale of more tickets than there are seats available, while Mayor George J. Zimmerman of Buffalo vetoed a city council resolution for strict enforcement of an ordinance to the same effect.

Charity Fund's Aim Is $200,000 Quota

A quota of $200,000 for the amusement division in the annual drive for funds of the Federation for the Support of Jewish Philanthropic Societies was set this week by the division committee at the Metropolis Club in New York. The quota must be filled by December 1, it was said. The motion picture industry, the legitimate theatre and music publishers are included in the division,

David Bernstein of Loew's and Albert Warner of Warners were named co-chairmen of the division.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Mad Holiday

(Metro-Goldwyn-Mayer)

Comedy-Melodrama

A comedy melodrama, this film also is a hokum packed satire on all murder mystery pictures. Geared for mass consumption, particularly for those not too choosey, the show is nothing to get very excited about. Though it's funny, the entertainment caliber does not justify any extensive campaign. As for the story, audiences will know or can easily anticipate all that is going to happen after the first reel is out of the way.

The comedy swing is given full play from the beginning. Much to the discomfort of his studio, film star Trent, solver of countless screen mysteries, decides he's tired of his job. Embarking on an ocean liner, he is trailed by publicity director Morgan, and meets Elissa Landi. Though Trent doesn't wake up to the fact for a long time, the audience is aware that she is the writer of his screen stories, under the pen name Peter Dean. Though he hates Peter, he's attracted to the girl. Then follows the travesty in mystery pictures. Peter cooks up a fake jewel robbery, which entails plenty of killings. The sham gets mixed up with some real crime, to complicate things for star and writer, but though there's a lot of blood and thunder, comedy contrast supplied by Morgan, Mrs. Kinney, Donovan and Cokey Joe is emphasized. Of course, Trent solves all the mystery, long after the audience has, meanwhile falling in love with Peter.

By no stretch of the imagination could one hope that the picture might stand on its own.

Previewed in the Alexander theatre, Glendale, to an audience which got quite a few laughs at the action and seemed to have more fun in telling the players what to do.—GUS MCCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Harry Rapf. Directed by George B. Seitz. Screen play by Florence Ryerson and Edgar Allan Woolf. Suggested by the story "Murder in a Chinese Theatre" by Joseph Santley. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Stan Rogers, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Joseph Ruttenberg. Film editor, George Boemler. Assistant director, Dolph Zimmer. P. C. A. Certificate No. 2779. Running time, when seen in Hollywood, 68 minutes. Release date, November 13, 1936. General audience classification.

CAST

Philip Trent	Edmund Lowe
Peter Dean	Elissa Landi
Mrs. Kinney	Zasu Pitts
Mert Morgan	Ted Healy
Williams	Edmund Gwenn
Donovan	Edgar Kennedy
Li Tai	Soo Yong
Ben Kelvin	Walter Kingsford
Captain Bromley	Herbert Rawlinson
"Cokey Joe" Ferris	Raymond Hatton
Ning	Rafaela Ottiano
Mr. Kinney	Harlan Briggs
Hendrick Van Mier	Gustav von Seyffertitz

Flying Hostess

(Universal)

Comedy Drama

Three customary entertainment and potentially commercial qualities are included in this film. They are romance, comedy and melodramatic thrill action. A fourth and not so usual angle, yet one that serves to embellish the other three, is the picturization of how modern air lines select and train flying hostesses. In a less general way this quality follows the idea which was such an interesting part of "White Parade."

Thematically the story is romance which carries an air of light conflict and comedy. From a production viewpoint it is adventure in the air. Early episodes are devoted to the semi-educational picturization of selection methods. Helen Brooks, once rejected by Cunningham, makes an unauthorized jump from a plane to prove her nerve. Romance develops almost immediately between her and Edwards, spectacular flier. Comedy is provided by Williams and Edna, probationary hostess, and there are suggestions of rivalry between Cunningham and Edwards for Helen's affections. The girls are graduated and Edwards and Helen become engaged. He desires that she give up her ambitions, but the girl, determined on a career, is assigned to his plane.

Then the film turns to thrill action. Criminals disable Edwards and co-pilot Williams, but the girl outwits them. The plane is lost in a fog, the passengers are panic stricken. Picking up the radio, Helen communicates with Cunningham. Following his instructions, the sequence building up with tense suspense, she lands the plane. Her reward is a medal and Edwards for a husband.

Aimed to sate the popular appetite, the show's elements are well put together. Acting performances by leads and supports are consistently good and the spectacular production finale is sufficiently exciting to arouse anyone's enthusiasm.

Previewed to a Saturday night audience in the Alexander theatre, Glendale. The reaction indicated that the picture would find favor with the type of audiences for which it was made.—G. M.

Produced and distributed by Universal. Executive producer, Charles R. Rogers. Directed by Murray Roth. Associate producer, Edmund Grainger. Screen play by Harry Clork, Brown Holmes and Harvey Gates. Original story by George Sayre. Photographer, James Van Trees. Art director, Jack Otterson. Associate, John Ewing. Film editor, Otis Garrett. Musical director, Charles Previn. Special effects, John P. Fulton. Sound supervisor, Homer G. Tasker. Dialogue director, Donald Gallaher. P. C. A. Certificate No. 2670. Running time, when seen in Hollywood, 65 minutes. Release date, November 22, 1936. General audience classification.

CAST

Hal Cunningham	William Gargan
Helen Brooks	Judith Barrett
Jimmy Edwards	William Hall
Phyllis Crawford	Astrid Allwyn
Joe Williams	Andy Devine
Edna Mulcahy	Ella Logan
Marion Beatty	Marla Shelton
Earl Spencer	Addison Randall
Kendall	Jonathan Hale
The Doctor	Richard Tucker
"Knuckles" Boland	Al Hill

Theodora Goes Wild

(Columbia)

Comedy

Farce comedy really goes wild in this picture. In providing intriguingly different comedy romance, it kept a preview audience giggling and occasionally giving way to good old fashioned belly laughs during its ninety minutes running time. It offers a well produced and presented story, moving to the pace of crisply clever dialogue and engaging situations in which surprise twists follow one another in rapid fire order. At the same time, it sparkles with fresh exploitation angles.

A neatly contrived kickoff opens the yarn. In Lynnfield, Conn., Editor Waterbury of the one horse town's paper announces serialization of "Sinned Against," a sexy best seller. The club women, led by Rebecca Perry, look to the straight-laced old maids Mary and Elsie for guidance on anything menacing the town's morals. Theodora lives in the rigidly moralistic Mary-Elsie household and is just as adamant against the serial's publication as anyone else.

Then the real fun begins. In New York, Theodora is revealed to the audience, but to no one else but the publisher, as the writer of the flaming tale. Into the picture butts the book's illustrator, Michael Grant, to suspect that something's wrong. The episode in which the shy New England miss metamorphoses into a red-hot moderne for an evening is packed with fun. Theodora catches up with herself just in time. Back in Lynnfield, fearful that her secret will become known to aunts and neighbors, Theodora is confronted by Michael, who makes life one round of hectic excitement for the whole town. Nevertheless, Theodora falls for him and decides that she'll go to New York, let the world know who she is, and hope for the best. Learning that her prince charming is married, Theodora quickens the pace wildly. Dressing and publicizing herself in the most flamboyant manner, she turns the tables on Michael, embarrassing him just as much as he did her. Her antics cause Michael's wife to sue for divorce. Once again Theodora returns to the town that now knows her whole story. But another surprise is in store for all, including the audience. She has a baby in her arms. Even Michael, who has followed along, is amazed. Rebecca is just ready to sink her teeth into a juicy morsel of gossip when Theodora hands her the infant, announcing that it's the child of Rebecca's own married daughter. Theodora, having lived as her characters live, settles down to prosaic marriage with a chastened Michael.

The humor of the piece is spontaneous. The surprise twists build expectations for something spicy; instead the story veers to farcical nonsense. Always it's bubbling amusement that backs up a clever story idea with performance in both acting and directing. Word of mouth advertising being a valuable adjunct to any publicity campaign, real efforts should be exerted to get large audiences for initial presentations.

Previewed in Warner Beverly Theatre on a Sunday night.—G. M.

Produced and distributed by Columbia. Directed by Richard Boleslawski. Original story, Mary McCarthy. Screen play, Sidney Buchman. Assistant director, William Mull. Photographed by Joseph Walker. Sound engineer, George Cooper. Film editor, Otto Meyer. Musical director, Morris Stoloff. Art director, Stephen Goosson. Gowns by Bernard Newman. Associate producer, Everett Riskin. P. C. A. Certificate No. 2535. Running time, when seen in Hollywood, 90 minutes. Release date, November 12, 1936. General audience classification.

CAST

Theodora Lynn	Irene Dunne
Michael Grant	Melvyn Douglas
Jed Waterbury	Thomas Mitchell
Arthur Stevenson	Thurston Hall
Aunt Mary	Elisabeth Risdon
Aunt Elsie	Margaret McWade
Rebecca Perry	Spring Byington
Ethel Stevenson	Nana Bryant
Jonathan Grant	Henry Kolker
Agnes Grant	Leona Maricle
Uncle John	Robert Greig
Governor Wyatt	Frederick Burton

(*Continued on page 60*)

Below is a typical ad from the campaign

NOTE! ALL NEW! ALL DIFFERENT! TWO YEARS TO MAKE! Never before on the screen! Thrills beyond your wildest dreams! You may never see anything like it again!

GIRLS! YOU'LL WANT TO ANSWER HIS JUNGLE LOVE CALL TOO!

Through the jungle echoes the call of Tarzan the Untamed—the glorious man-god of the wilderness—calling to his bride—the beautiful White Goddess who surrendered civilization's luxuries for untold bliss in his bronzed muscle-rippling arms! For her...he faced the dangers of the jungle...the fierce attacks of man-eating beasts and vicious savages! . . . For her he built a tree-top love nest any woman would envy!

See the cage in which Tarzan is held captive crash from the cliff into the yawning chasm below!

See the treacherous swamp that swallows human beings alive!

See their secret rendezvous where they spend many happy hours together!

TARZAN ESCAPES

With JOHNNY WEISSMULLER

MAUREEN O'SULLIVAN

Based upon the characters created by Edgar Rice Burroughs

A Metro-Goldwyn-Mayer Picture

Directed by RICHARD THORPE

See Tarzan's hand-to hand struggle with the vicious lion in defense of his bride

See Tarzan imprisoned and subjected to the weird tortures of the savage Gambonis!

See her dive from their tree top love-nest into the waiting arms of her untamed mate!

TODAY at LOEW'S

"PLEASE BE PATIENT!"

The opening engagements of "TARZAN ESCAPES" have been so successful that showmen are asking us for reproductions of the promotion campaigns, to use in their own cities. These campaigns are just coming in from all parts of the country (*they're swell!*) and within a few days we will print them in the trade press. Meanwhile we urge our showmen friends to ballyhoo "TARZAN ESCAPES" like a circus. It's fun to exploit and the results are marvelous. "TARZAN ESCAPES" in its first engagements is beating M-G-M's previous Tarzan success! America loves this unique character—and there's only *one* Johnnie Weissmuller! So shoot the works! And watch the papers to see how other showmen are cleaning up with it!

Can This Be Dixie?

(20th Century-Fox)

Comedy, Drama, Music

Showmanship that can do anything resembling a respectable job in salvaging this contribution to the year's entertainment melange should never fear anything else. So graphic and preponderant is the evidence that many things went tragically wrong in the transition of what looked to be a good idea to the mechanics of the screen, that any possibilities for an inspired business building effort are absolutely nil. The unwavering Jane Withers fans may find occasional cause to become enthusiastic, but it is extremely unlikely that any others will.

Outside a couple of fairly worthy specialty song numbers and two well produced chorus spectacle features, the film offers comparatively little to recommend it to general attention. As far as the story is concerned, in a meandering way it has to do with the little girl partner of a traveling medicine peddler who gets on a radio amateur hour, and her troupe are such a howling success that other paid performances get them enough money to pay off the mortgage on the home of a testy, fire-eating old southerner.

Previewed in the Ritz theatre, Los Angeles. Rather than getting any enjoyment out of the film, the audience seemed to have more fun indulging in the practice currently sweeping Los Angeles of giving the film "the bird."—G. M.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Directed by George Marshall. Screen play by Lamar Trotti. Based on a story by Lamar Trotti and George Marshall. Music and lyrics by Sidney Clare and Harry Akst. Dances staged by Sammy Lee. Photographed by Bert Glennon and Ernest Palmer. Art director, Duncan Cramer. Assistant director, Sidney Bowen. Film editor, Louis Loeffler. Costumes by Herschel. Sound, Arthur von Kirbach, Harry M. Leonard. Musical direction, Samuel Kaylin. P. C. A. Certificate No. 2562. Running time, when seen in Hollywood, 70 minutes. Release date, November 13, 1936. General audience classification.

CAST

Peg Gurgle	Jane Withers
Robert E. Lee Gurgle	Slim Summerville
Virginia Peachtree	Helen Wood
Ulysses S. Sherman	Thomas Beck
Miss Beauregard Peachtree	Sara Haden
Longstreet butler	Donald Cook
Colonel Robert E. Lee Peachtree	Claude Gillingwater
Sheriff N. B. F. Rider	James Burke
Ed Grant	Jed Prouty
Lizzie	Hattie McDaniel
Jeff Davis Brunch	Troy Brown
General Beauregard Peachtree	Robert Warwick
Mozart Beethoven von Peachtree	Ferdinand Munier
John P. Smith Peachtree	Billy Bleutcher
George Washington Peachtree	William Worthington
Thomas Jefferson Peachtree	Otis Harlan

Go West, Young Man

(Paramount-Emmanuel Cohen)

Farce Comedy

This Mae West picture is notable in the fact that it touches a new low mark in entertainment for the series. The established Mae West characterization is there and is surrounded with the usual assortment of blue gags and double-meaning lines. It is a case of motion picture entertainment gone Minsky.

Based on a hilarious Broadway success, the play has been operated on, adapted and switched about until it bears only faint resemblance to the original. In place of many of the absurdly farcical lines and situations of the stage play, appear a collection of coarseness and vulgarity which promise nothing whatsoever in the way of favorable public reaction.

Miss West is as usual a kind of a female Captain Flagg on the make, a marked distinction, however, being that such pursuits when ministered to with the feminine touch incline toward disgust rather than hilarity. She displays elephantine subtlety in the pursuit of her victim in a manner that would probably be very entertaining to a burlesque theatre audience. The release of this picture will cause many people to wonder whether Miss West, her characterization and her wisecracks enjoy an immunity from the operations of the Production Code.

She sings, rather pitifully, two songs and virtually throughout the picture undulates and weaves, giving visual as well as verbal point to the tiresome series of suggestive lines. Incidentally the fight against obesity seems to be getting her down.

Marvis Arden, glamorous picture star, whose contract contains an anti-marriage clause, embarks on an appearance tour under the guidance of Morgan. His job is to prevent the star from wreaking havoc on the nation's male hearts. Her ambition is to nullify the "no marriage" clause. Morgan terminates a menacing affair between Marvis and a politician, Harrigan.

The travelers move into a hick town, taking residence in a little hotel inhabited by quite a few interesting folks. One look at Bud, garage mechanic, and Marvis is convinced that he's the man for her, despite the clause in the contract and the fact that Bud already is beloved by Joyce, home towner. The action and situations are as what would be anticipated under such circumstances. Frantic, Morgan has to fake a kidnaping and call upon the police force to prevent the unwilling but nevertheless dazzled Bud from falling victim to Marvis' lure. Then Morgan finally marries her himself.

Distributed by Paramount. Produced by Emanuel Cohen. Directed by Henry Hathaway. Assistant director, Holly Morse. Original by Lawrence Riley. Screen play and dailogue, Mae West. Art director, Wiard Ihnen. Film editor, Ray Curtis. Sound, Hugo Grenzbach. Photographed by Karl Struss. Songs sung by Mae West: "On A Typical Tropical Night" and "I Was Sayin' to the Moon." Words and music by Arthur Johnston and John Burke. Musical direction, George Stoll. Gowns by Irene Jones. P. C. A. Certificate No. 2788. Running time, when seen in Hollywood, 80 minutes. Release date, November 13, 1936. Adult audience classification.

CAST

Marvis Arden	Mae West
Morgan	Warren Willam
Bud	Randolph Scott
Mrs. Struthers	Alice Brady
Aunt Kate	Elizabeth Patterson
Harrigan	Lyle Talbot
Gladys	Isabel Jewell
Joyce	Margaret Perry
Professor Rigby	Etienne Girardot
Clyde	Maynard Holmes
French Maid	Alice Ardell
Nicodemus	Nicodemus
Rico	Jack La Rue
Embassy Officer	G. P. Huntley, Jr.
Officer	Robert Baikoff

Xavier Cugat and His Orchestra

Hideaway Girl

(Paramount-Botsford)

Comedy, Romance, Drama

Only of ordinary average caliber in all phases save the comedy contributions made by Martha Raye, this is a youthful farce-comedy-romance-drama aimed almost exclusively at youthful consumption. Whatever sound entertainment value that may have depends upon Miss Raye's burlesque comedy clowning and singing, plus a couple of sentimental numbers sung by Shirley Ross.

In the yarn, Shirley Ross, fleeing from the police for some unrevealed reason, is picked up by Robert Cummings. She refuses to identify herself. Cummings' gay friends, headed by Miss Raye, decide she is Cummings' secret bride. The whole party moves aboard a yacht where, as Miss Ross continues her deception, romance blossoms for her and her host. Complications arise when Cummings' fiancee, Elizabeth Russell, gets jealous, and just when things look romantically rosy for him and Miss Ross, something happens about some stolen jewels. Cummings, thinking that Miss Ross is a thief, radios the police, but the message is picked up by Monroe Owsley's mob. They figure to grab the loot before the police arrive, but the cops, beating them to the punch, set a trap that reveals Miss Russell as being in cahoots with the crooks. Then, although Miss Ross admits she is married to Owsley, things are fixed up so that it looks as if there will be a divorce for the hideaway girl to be followed by her marriage to Cummings.

As the story meanders all over the locale, Miss Raye jumps in now and then to focus attention on herself and to provide plenty of laughs. From the amusement standpoint, she is the picture's saving grace.

Previewed in the Paramount theatre, Los Angeles. The audience was neither impressed nor interested in much other than Miss Raye's work. —G. M.

Produced and distributed by Paramount. Produced by A. M. Botsford. Supervisor, George Arthur. Directed by George Archainbaud. Assistant director, Hal Walker. Screen play by Joseph Moncure March. Based on a story by David Garth. Sound, Earl S. Hayman and Don Johnson. Film editor, Arthur Schmidt. Interior decorations, A. E. Freudeman. Art directors, Hans Dreier and Robert Odell. Photographed by Ted Tetzlaff. Musical direction, Boris Morros. Songs: "Beethoven, Mendelssohn and Liszt," music and lyrics by Sam Coslow, sung by Martha Raye; "Two Birdies Up a Tree," music by Burton Lane and lyrics by Ralph Freed, sung by Shirley Ross, Robert Cummings, Martha Raye, Louis DaPron and cast; "Dancing into My Heart," music by Burton Lane and lyrics by Ralph Freed, sung by Shirley Ross. P. C. A. Certificate No. 2714. Running time, when seen in Hollywood, 70 minutes. Release date, Noverber 20, 1936. General audience classification.

CAST

Toni Ainsworth	Shirley Ross
Helen Flint	Martha Raye
Michael Winslow	Robert Cummings
Count de Montaigne	Monroe Owsley
Ann Martin	Elizabeth Russell
Tom Flint	Louis DaPron
Freddie MacKaye	Ray Walker
Muriel Courtney	Wilma Francis
Captain MacArthur	Bob Murphy
"Bugs"	Edward Brophy
"Birdie"	James Eagles
Captain Dixon	Robert Middlemass
Steward	Kenneth Harlan

Nightingale

(Amkino)

Russian Drama

This is described as the first feature length film in color produced in the Soviet and possesses a certain trade interest as such. The process employed is called Kromocolor and appears to be of the two-component variety. Results obtained compare favorably with those achieved by processes in kind.

In common with producers in the United States and elsewhere, the Russians have elected to emphasize story material particularly susceptible to color treatment and to dwell overlong, now and again, on shots of marked optical impressiveness. For example, the leading character, having worn a blue scarf throughout the picture and arranged to signal her associates with it from a tower, is wounded in the arm, stanches the flow of blood with the scarf until it is dyed a rich crimson, then brandishes it from the tower in long and repeated closeup while her fellow workers attack the soldiers of the Tsar. Other incidents of less gruesome but equally effective color application include a factory fire, a Christmas tree celebration, an orgy in the home of an aristocrat and the attack of hundreds of working women upon the constabulary.

Unlike the majority of Russian films reaching this country, "Nightingale" is not a purposeful glorification of life in the Soviet save in that it depicts oppression of the working class by their employers under the old regime. The time is 1910-12 and the story has to do with the absentee owner of a china factory who orders it burned to the ground, at the expense of entrapped workers' lives, to obtain insurance money with which to build a new plant. He, his manager and foreman typify the oppression. Grunia, daughter of the dead watchman, typifies the oppressed. The conclusion of the film depicts the triumphant rebellion of the workers, although the rebellion is local and the triumph relates to the ultimate overthrow of the monarchical system in Russia only as the waving of the blood-stained scarf relates to the ultimate general adoption of a similar symbol.

The acting is of regulation Russian variety but the players, perhaps because of color considerations, are somewhat more personable than commonly, especially as to dental equipment. The film is rather more logically organized and

(Continued on page 64)

"SMASH! STANDS WITH THE VERY BEST IN A SENSATIONAL YEAR!"

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OF COURSE IT'S...

COLUMBIA'S TRIUMPHANT PRESENTATION OF

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"THEODORA

"Headed for important boxoffice figures!"
—*Motion Picture Daily*

"Boxoffice smash!" —*George McCall, Universal Service*

"Prize surprise of the year!"
—*Leo Townsend, Modern Screen Magazine*

"One of the most delightful offerings of the season!"
—*Welford Beaton, Hollywood Spectator*

"Finest performance of Irene Dunne's career!"
—*Carl Schroeder, Screen Guide*

"Entertainment at its very best!"
—*Virginia Wood, Screenland Magazine*

"Splendid! Audiences will enjoy it to the utmost!"
—*Mayme Ober Peake, Boston Globe*

"Utterly gay and delightful madcap comedy!"
—*Alice Tildesly, Philadelphia Public Ledger Syndicate*

"A hit as exuberant as its title!"
—*Edwin Schallert, Los Angeles Times*

"Knockout! Exceptional entertainment!"
—*Ruth Waterbury, Photoplay Magazine*

OPENING RADIO CITY MUSIC HALL,

IRENE DUNNE GOES WILD"

"A sure thing at any man's boxoffice! Audiences will go wild!"
—*Boxoffice*

"One of season's best! A triumph!" —*Film Daily*

"Columbia clicks again with the funniest picture of the year!"
—*John Schwarzkopf, Motion Picture Magazine*

"Irene Dunne and Melvyn Douglas the most delightful romantic team of the year!" —*E. J. Smithson, Movie Classic Magazine*

"A riotous two hours!" —*Marion Rhea, Screen Play Magazine*

"Hilarious! Top honors for Irene Dunne!"
—*Florence Johnson, Screen Book Magazine*

"Brightest comedy since 'Mr. Deeds'!" Upholds Columbia's record of consistently turning out the best fun on the screen!"
—*Clark Wales, Screen and Radio Weekly*

"One of the most delightfully entertaining pictures of the year!"
—*Joe Blair, Showmen's Trade Review*

with
MELVYN DOUGLAS
THOMAS MITCHELL
THURSTON HALL
ROSALIND KEITH
SPRING BYINGTON
Screen play by Sidney Buchman
Directed by Richard Boleslawski

THURSDAY, NOVEMBER 12TH

(*Continued from page 60*)

the plot more smoothly developed than most from this source. For American purposes the picture has been equipped with subtitles, instead of the usual superimposed captions, and the effect is as good or better. There is a number of musical interludes, each adequately justified by plot requirement. As to suitability for American use, save for Russian or sympathetic audiences, there is to be mentioned one of those bedroom episodes, common in early American films, with the villain chasing the heroine all over the place while rescuers rush to the scene through countless cutbacks and arrive in what's called the nick of time.

A matinee audience at the Cameo, New York, many members of which indicated understanding of the Russian dialogue, appeared to enjoy the film thoroughly and heartily applauded the ending.—WILLIAM R. WEAVER.

Produced by Mezhrabpomfilm, Moscow. Directed by Nikolai Ekk. Story by Nikolai Ekk and R. Yanushkevitch. Music by Yakov Stolliar. Photography by Fedor Provorov. Recorded on Tager equipment. No P. C. A. certifiate. Release date, November 2. Running time, 96 minutes. General (Russian) audience classification.

CAST

Grunia Kornakova	V. Ivasheva
Grunia's Mother	Z. Kashkarova
Uncle Andrei	N. Ekk
N. Luznetsov (Owner of the China Factory)	V. Atalov
His Wife	G. Egorova
M. Novostianov (Manager of the China Factory)	M. Doronin
Foreman	A. Korsakov

The Loves of Toni

(Metropolis)

French Drama

The French version of the title is "Les Amours De Toni" and the production is so billed for its New York premiere. English titles are superimposed upon the film. These interpret the high points of the story adequately, but do not translate bits of dialogue that a French-speaking audience appeared to consider amusing. The photography is dark beyond the point of socalled artistry and the continuity is unorthodox to like extent. Advertising matter makes capital of the fact that the picture was made on the scene of the story and without benefit of studio, which is manifest. Assertion is also made that the picture is based on a factual incident, an explanation possibly satisfying to a certain type of audience. Independently of these explanations, the film is a crude presentation of a sordid tragedy involving individuals not otherwise interesting. It does not conform to the American concept of entertainment under Production Code standards.

The scene is southern France and Toni is a laborer who arrives in search of work, forms an illicit alliance with one Marie, prefers one Josepha, who is seduced by and subsequently weds one Albert, ultimately murdering him after receiving a beating at his hands for stealing his money, at which point Toni attempts first to dispose of the body, second to take blame for the murder, and is killed by police while Josepha confesses her guilt. Incidentally, Marie attempts suicide but doesn't quite make it.

A midweek matinee audience at the 56th Street Playhouse, New York, embarking upon a season of importations, appeared to find amusement in the uninterpreted portions of the dialogue, but manifested no other reaction.—W. R. W.

Produced in Provence by Marcel Pagnol. Distributed in the United States by French Motion Picture Corporation and Metropolis Pictures Corporation. Directed by Jean Renoir. Screen play by Jean Renoir and Carl Enstein. No. P. C. A. certificate. Release date, November 4. Running time, about 70 minutes. Adult (French) audience classification.

CAST

Josepha	Celia Montalvan
Fernand	E. Delmont
Toni	Blavette
Albert	Dallan
Gabi	Andrex
Sebastien	Kovatchevitch
Guitarist	Bozzi
Marie	Jenny Helia

King of Hockey

(Warner)

Romantic Drama

Where ice hockey is popular this picture might mean something. Where the game is unknown, its presentation in this film only makes for thrill action.

The story accompanying the action is formula, a romantic drama with the sport contaminated by gamblers. The romance is between Dick Purcell as a swell-headed player and Anne Nagel. Believing that Purcell is having underhanded dealings with gambler George E. Stone, Wayne Morris socks his teammate so hard on the chin that Purcell's optic nerves are injured. Under a cloud and useless because a poor sighted hockey player has no business on the ice, Purcell is fired from the team. He slides rapidly towards the gutter while all the time Miss Nagel, who knows he is honest at heart, and her hero worshipping little sister, Ann Gilles, are searching for him. Finding him, they arrange for a curative operation on his eyes, meanwhile pulling all angles to get the suspicioned player reinstated. Their efforts succeed and Purcell is brought back as the scintillating star of a hockey game.

The only features of the film in which exhibitors might find any opportunity for exploitation are connected with the four or five hockey game sequences presented. Something perhaps could be done in that connection with tieups with schools or clubs that boast ice hockey teams and might be inclined to cooperate for a little educational advertising.

Previewed in the Warner Forum theatre, Los Angeles. The audience was far from impressed.—G. M.

Produced and distributed by Warner Bros. Directed by Noel Smith. Original screen play by George Bricker. Photographed by L. O'Connell. Film editor, Harold McLernon. Art director, Carl Jules Weyl. Dialogue director, Gus Shy. P. C. A. Certificate No. 2449. Running time, when seen in Hollywood, 56 minutes. Release date, December 19, 1936. General audience classification.

CAST

Gabby Dugan	Dick Purcell
Kathleen O'Rourke	Anne Nagel
Elsie	Marie Wilson
Jumbo Mullins	Wayne Morris
Nick Torga	George E. Stone
Mike Trotter	Joseph Crehan
Dr. Noble	Gordon Hart
Peggy O'Rourke	Ann Gilles
Mrs. O'Rourke	Dora Clemant
Mr. O'Rourke	Guy Usher
Jitters McCarthy	Garry Owen
Torchy Meyers	Max Hoffman, Jr.
Evans	Andre Beranger
Swede	Frank Faylen
Loogan	Frank Bruno
Tom McKenna	Harry Davenport

Under Your Spell

(20th Century - Fox)

Comedy, Romance

What would have been a very ordinary and uninspired production has been saved from obscurity by Lawrence Tibbett, who is far and away superior to the story that has been constructed around his magnetic singing voice. Not only does Tibbett sing well, which is to be expected, but he handles most capably the scenes that call for comedy or romance or both. Thus the result is a pleasing combination.

Tibbett's range of music in the picture appears to be one selected for as wide an audience appeal as possible. From Gounod's "Faust" to the popular tunes and lyrics of Arthur Schwartz and Howard Dietz is a large gap to bridge musically, but it is to Tibbett's credit that he does span it without losing sight of his perspective. The title song is especially tuneful.

Supporting Tibbett in romance is Wendy Barrie, a spoiled society girl; in comedy, Arthur Treacher, who is excellent as the valet, and Gregory Ratoff, who likewise is excellent in the role of Tibbett's manager.

In the story, Tibbett's life as an overworked tenor is one of radio, testimonials, concerts, opera, in unending succession. Ratoff, the dynamic manager, sees to it that his singer reaps the financial reward, but Tibbett tires of being constantly on parade, of being told what to do and what not to do. With his valet he escapes to the family hacienda in New Mexico.

Tibbett's disappearance causes Ratoff much dismay for the manager. Miss Barrie, for example, has paid Ratoff a large sum of money to insure Tibbett's presence at her birthday party and on the strength of that has promised to marry a suitor if Tibbett fails to appear. Miss Barrie sets out after Tibbett, finds him and the two fall in love.

Reviewed at the Palace Theatre, New York. The picture was favorably received by an afternoon audience. Applause at the finish of the picture apparently was a tribute to Tibbett's voice. PAUL MOONEY, JR.

Produced and distributed by Twentieth Century-Fox. Associate producer, John Stone. Directed by Otto Ludwig Preminger. Based on stories by Bernice Mason and Sy Bartlett. Screen play by Frances Hyland and Saul Elkins. Music and lyrics by Arthur Schwartz and Howard Dietz. Photography, Sidney Wagner. Editor, Fred Allen. Musical director, Arthur Lange. P. C. A. Certificate No. 2,669. Running time, 63 minutes. Release date, November 6, 1936. General audience classification.

CAST

Anthony Allen	Lawrence Tibbett
Synthia Drexel	Wendy Barrie
Petroff	Gregory Ratoff
Botts	Arthur Treacher
Count Raul Du Rienne	Gregory Gaye
Judge	Berton Churchill
Mr. Twerp	Jed Prouty
Mrs. Twerp	Claudia Coleman
Uncle Bob	Charles Richman

Song of the Gringo

(Grand National)

Western Melodrama

The Gringo of the title is played by Tex Ritter. The song is not one but a half dozen or more, of the saddle variety, which he sings during the course of the picture. The picture is of the kind in which the hero joins the bandit gang in order to obtain evidence against them and ultimately effects their capture, successfully engineering a personal romance the while. The setting is somewhat vaguely defined as the Southwest and the players portray Mexican or Spanish as well as American characters.

Major episodes are a thunderstorm during which the hero manages to get himself inducted into the gang, a mine raid in which he pretends to murder two miners, a birthday fiesta for the lady of his romantic interest and a courtroom scene in which the bandits are exposed and captured or shot or both. The ending is of the clinch type.

Reviewed at New York tradeshow.—W. R. W.

An Edward Finney production. Distributed by Grand National. Directed by John P. McCarthy. Supervised by Lindsley Parsons. P. C. A. Certificate No. 2791. Release date, November 10. Running time, 62 minutes. General audience classification.

CAST

Tex	Tex Ritter
Lolita	Joan Woodbury
Slim	Fuzzy Knight
Sheriff	Monte Blue
Evans	Richard Adams
Cherokee	Warner Richmond
Don Estaban	Martin Gorralga
Judge	Al Jennings
Court clerk	William Desmond

Love Letters of a Star

(Universal)

Murder Mystery

Formal murder mystery is the entertainment and commercial quality of this picture. As far as the title is concerned, and its publicity significance in relation to a recent widely publicized Hollywood incident, exploitation value is absolutely in the hands of those who play the film. Actually, the letters, falling into unscrupulous hands, are used as a means to start the show's drama, mystery and romance.

When Jenny, married to John Aldrich, is confronted with a series of letters written her by a former stage lover, she first submits to blackmail demands, but when the menace of scandal becomes too intense she commits suicide. Her husband, parents and sister try to cover up the death, but instead of having things pass off smoothly the group finds itself the center of a police investigation. When the chief blackmailer, Repellen, shows up, he is mysteriously killed and more hush-up activities on the part of the family involve it in a complicated situation. To get away from it all, the group flees aboard a yacht, only to be trailed and located there by the blackmail "brain," Blodgett. From then on, with police, potential victims and the family scrambling all over the boat, the film is hard-to-take mystery drama, which finally is resolved when Cavanaugh, after killing Landers, is trapped.

Providing nothing that is new and very little that is unusual, showmen have their work cut out for them in attempting to create audience enthusiasm for the picture.

Previewed in Pantages Theatre, Hollywood.—G. M.

Produced and distributed by Universal. Executive producer, Charles R. Rogers. Directed by Lewis R. Foster and Milton Carruth. Associate producer, E. M. Asher. Screen play by Lewis R. Foster, Milton Carruth and James Mulhauser. From the Hearst's International Cosmopolitan Magazine Story "The Case of the Constant God" by Rufus King. Photographer, Milton Krasner. Art director, Jack Otterson. Associate, Loren Patrick. Film editor, Frank Gross. Musical director, Charles Previn. Special effects, John P. Fulton. Sound supervistor, Homer G. Tasker. P.C.A. Certificate No. 2731. Running time, when seen in Hollywood, 55 minutes. Release date, November 8, 1936. Adult audience classification.

CAST

John Aldrich	Henry Hunter
Lydia Todd	Polly Rowles
Lieutenant Valcour	C. Henry Gordon
Charlie Warren	Walter Coy
Chester Blodgett	Hobart Cavanaugh
Meredith Landers	Ralph Forbes
Veronica Todd	Alma Kruger
Artemus Todd	Samuel S. Hinds
Jenny Aldrich	Mary Alice Rice
Hotchkiss	Halliwell Hobbes
Sigurd Repellen	Rollo Lloyd
Sergeant Stevens	Olin Howland
"Chuck"	Warren Hymer
Mabel Blodgett	Virginia Brissac

The Lonely Trail

(Republic)

Reconstruction Drama

Largely unfamiliar to screen audiences, save as dimly remembered from history books, is the reconstruction period following the Civil War, a topic lightly touched by fiction camera in silent or talkative days. This is the subject of "The Lonely Trail," the place is Texas and the struggle one between carpetbaggers and impoverished residents of the plains area. It is refreshing material and supplies John Wayne and other dependables of the riding and shooting division with new reason for and justification of forthright heroics.

The action is swift and motivation is logical. The settings, mostly exteriors, are well chosen and photographed. Unique, extraordinary, unusual and allied words denoting departure from pattern are exploitation adjectives warranted by the character of the film.

Reviewed at the Tivoli theatre, New York, where it shared a program with "Swing Time," the picture appeared to please an appropriate audience.—W. R. W.

Produced by Nat Levine. Distributed by Republic. Directed by Joseph Kane. Supervised by Paul Malvern. Story by Bernard McConville. Screen play by author and Jack Natteford. Film editor, Lester Orlebeck. Photographed by William Nobles. P.C.A. certificate No. 2213. Release date, May 25. Running time, 56 minutes. General audience classification.

CAST

John	John Wayne
Virginia	Ann Rutherford
Holden	Cy Kendall
Hays	Bob Kortman
Snowflake	Snowflake
Mammy	Etta McDaniel
Governor	Sam Flint
Terry	Denny Meadows
Jed	Jim Toney
Horrell	Yakima Canutt
Tucker	Lloyd Ingraham
Rancher	Bob Burns
Mayor	James Marcus
Capt. of Cavalry	Rodney Hildebrand
Dancer	Eugene Jackson
Armstrong	Floyd Shackelford
Troopers	Jack Kirk, Jack Ingram, Bud Pope, Tex Phelps, Tracy Layne, Clyde Kenney
Blaine	Leon Lord

Popeye the Sailor Meets Sinbad the Sailor

(Paramount)

Tops

By far the best Popeye to date, this latest edition of the adventures of our nautical friend rates the special classification given to it. The running time has been extended to the length of two reels. Added merit is some splendid coloring which makes more real and appetizing that particular diet of spinach favored by Popeye. Action and humor have not been neglected, but if possible for this series have been even increased and bettered. The exhibitor may be assured that any extra exploitation he may give this subject will amply repay him in returns of enthusiastic audience response. The bully Bluto, lord and master over an island kingdom peopled by monsters of prehistoric and mythological size, spies the boat of Popeye with the lovely Olive Oyl and the faithful Wimpy. The sight of the fair Olive enkindles romantic sparks in the brute breast of Bluto. He accordingly arranges to have Popeye's bark wrecked. Of course, the trusty and ever present can of spinach wins for Popeye. Running time, 17 minutes.

Hold 'Em, Cowboy

(Columbia)

Interesting

An interesting number of the "News World of Sports" series, this is a pictorial account of a cowboy's day. The round-up of buffalo herds and the leading of wild horses to the corral to be broken for saddle constitute part of the work. For recreation the cowboys and the cowgirls perform in a rodeo. Narrative by Jack Kofoed. Described by Ford Bond. Running time, 10 minutes.

Birds In Love

(Columbia)

Color Cartoon

Fairly amusing is this color cartoon. Two lovebirds, blissfully married, find their conjugal happiness threatened by an obnoxious bird salesman, bent on winning the wife as well as making a sale. Hubby departs for business after a tasty breakfast. Arrives the wily villain to harass the distracted bride. Hubby returns in the proverbial nick of time. Exit the salesman much the worse after a good trouncing. A happy ending fadeout has the doting pair billing and cooing to their hearts' content. Running time, eight minutes.

Going Places No. 29

(Universal)

Interesting

An interesting number of the Going Places series, this is a pictorial study of Mount Olympus in Washington and Celilo Falls, in Oregon. The camera follows a party climbing the Mount and records the scenic beauty as well as the treacherous ascent. At the Falls are shown Indians, under their treaty rights, fishing for salmon. Narration by Lowell Thomas. Running time, 9 minutes.

Skiing Is Believing

(Columbia)

Good

Appropriately timed for the coming winter season, this short subject presents some interesting moments of ski jumping. In a series of diverting shots, the art of the sport is followed from the beginnings of a school of instruction wherein the novices must go through rudimentary exercises up to an exhibition of finished examples of ski technique. Altogether the result is an entertaining as well as exciting subject. Running time, 10 minutes.

Donald and Pluto

(United Artists)

Very Good

Pluto steals the limelight from Donald Duck in this subject. Donald is a plumber while Pluto is just hanging around, not looking for trouble but as usual causing it. Pluto is eating when a magnet draws upon the metal plate from which he is eating, and in trying to recover the bone he swallows the magnet. The magnet attracts all metal objects within sight, much to Pluto's regret, as knives, pans and a clock add to his misery. Then Donald and Pluto are drawn together by the magnet for some more good fun. Running time, 9 minutes.

Mickey's Elephant

(United Artists)

Clever

Mickey Mouse receives a present of a baby elephant, Bobo, a playful little fellow, who doesn't know his own strength. Mickey builds a home for Bobo. Pluto becomes jealous, for the elephant's house is much more imposing than his own. Goaded by an imp, that resembles him, Pluto makes a half-hearted attempt to engage the elephant in conflict and finally causes Bobo to sneeze by putting pepper under the elephant's trunk. And Pluto's home, as well as the elephant's, is gone with the wind. Running time, 9 minutes.

Whoops, I'm An Indian

(Columbia)

Funny

Those funsters, the seemingly indestructible Moe, Larry and Curly, popularly known as the Three Stooges, continue their mad antics. In a frontier setting the three run a bunco game in a saloon. Caught cheating they take to the woods with the sheriff after them. In tune with their usual style they engage in several comic situations, finally ending up with Curly, posing as a squaw, marrying a trader. When that is exposed the three take refuge in the jail. Running time, 20 minutes.

Screen Snapshots, No. 1

(Columbia)

Stars At Play

This first of a new series continues in the same interesting vein as the previous ones. At Ken Maynard's barbecue some of the Hollywood stars and feature players gather to partake of the food and entertainment. At his home, Frank McHugh, plays with his two children. At the West Side Tennis Club, in Hollywood, a doubles match is watched by an interested gallery. More than 40 stars and feature players appear on the screen. Running time, 10 minutes.

Wonder Spots of America

(Columbia)

Of Interest

Three of America's natural wonders are here studied by the camera in color, the Natural Bridge of Virginia, carved out of solid limestone by a branch of the James River by natural erosion; the caverns in the Shenandoah Valley, and Niagara Falls. Running time, 10 minutes.

The Public Pays

(MGM)

Worthwhile

Worthwhile from the standpoint of public enlightenment, this series of "Crime Does Not Pay" is also worthwhile entertainment. This subject has to do with milk racketeering and how ultimately the consumer is required to support the racketeer.

MUSICIANS CLAIM FIRST VICTORY AS DRIVE FOR "LIVE MUSIC" IS EXTENDED

Stanley Theatre in Pittsburgh Agrees to Restore Stage Shows and Increase Salaries of the Orchestra Members

The drive begun in New York by Local 802 of the American Federation of Musicians seeking restoration of orchestras and stage shows to those theatres equipped for them, has been taken up in varying degrees of intensity in other cities and has received the endorsement of several unions in other fields. The campaign in New York, confined so far to publicity and picketing of large theatres in the downtown area, will be enlivened by a parade of members of the local through the Times Square district this Saturday. The Pittsburgh muisicians won a victory this week when the Stanley theatre agreed to resume stage shows with a salary increase for the orchestra members.

The November issue of the official organ of Local 802, devoted almost entirely to news of the drive, lists the cities in which musicians' locals have initiated similar movements and unions which have voted to endorse the drive, and quotes letters from public figures expressing sympathy with the aims of the campaign.

Philadelphia Local 77 which voted recently to imitate the New York campaign, has established picket lines at the Earl, Stanton and Fox theatres and is planning to extend them to a number of neighborhood houses. An attempt at negotiations with theatre owners is reported to have failed.

Petition Campaign Launched

In Kingston, N. Y., Local 215 has embarked on a petition campaign asking theatre owners to restore music and vaudeville to the local houses. Many signatures are said to have been obtained from the general public.' Officials of the local are making provision for an active picketing campaign in case the petitions fail to produce results. In San Francisco Local 6 is engaged in a similar appeal to the general public for support. City ordinances prohibit picketing except during a strike. The executive board of the Los Angeles local have asked the New York drive headquarters for detailed information on the conduct of the campaign.

A. F. of M. affiliates in New England, Baltimore and Albany have requested similar information as well as buttons and literature to distribute to their members. Canton-Massillon Local 111 in Ohio has instructed its members to stay out of theatres which do not employ musicians and actors and in Jacksonville, Fla., a drive has been started calling on members of all labor unions to exert a similar boycott.

In New York City, locals of the American Federation of Labor which endorsed the drive by actual resolution include the Cooks and Kitchen Workers' Union, Local 89; the Printing Pressmen's Union, Local 51; the International Association of Machinists, Lodge 1548; Novelty Mirror Workers' Union, Painters Local 905; the Millwright and Machinery Erectors' Union, Local 740; the American Radio Telegraphists' Association; the joint board of the Cloak, Suit, Skirt and Reefer Makers' Union; the Federation of Architects, Engineers, Chemists and Technicians, and Local 89 of the International Ladies' Garment Workers' Union.

Screen Guild Endorses Drive

The Screen Actors Guild in Hollywood has expressed wholehearted support of the drive. In a telegram endorsing the drive, addressed to Ralph Whitehead, executive secretary of the American Federation of Actors, which is allied with Local 802 in the New York campaign, Kenneth Thomson, executive secretary of the Guild, said:

"Board of directors of Screen Actors' Guild instructs me to communicate to you its great interest and wholehearted accord with your campaign to return orchestras and stage entertainments to motion picture houses. The board sends best wishes for overwhelming success to which I add my personal regards and good wishes."

Theatre managers and musicians in Pittsburgh reached an agreement this week after more than two months of negotiations. Under the terms stage shows will be resumed at the Stanley theatre as soon as bookings can be made. The contract is for two years and calls for an immediate salary increase for musicians and another increase in the second year. Although not included in the pact there are prospects that the Harris Alwin will return to an occasion stage show policy.

New York Parade Saturday

In addition to the endorsements received from unions and groups not affiliated with show business, executives of the drive quote letters expressing sympathy with the movement from many public figures. These include Deems Taylor, Mayor Fiorello H. La Guardia of New York, Leopold Stokowski, Dr. John Haynes Holmes, Harry Elmer Barnes, Elinore M. Herrick, Congressmen James L. Quinn and Henry Ellenbogen, Senator Joseph F. Guffey and Theodore L. Moritz.

Plans for the New York parade on Saturday include a marching roster of more than 1,000 members of Local 802 and their sympathizers. Floats and banners illustrating and explaining the aims of the campaign are being prepared. The line of march will be down Broadway and through the Times Square district.

Radio Union Certified As RCA Bargainers

The National Labor Relations Board has certified the United Electrical and Radio Workers Union as the representative for collective bargaining purposes of certain classes of employees of the Camden plant of the RCA Manufacturing Company over the objections of a rival group, the Employees Committee Union and the company. The UERW was selected by a majority of the employees voting in a recent referendum although a majority of the employees eligible to vote did not participate in the election

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Briton's Loew Stock Deal an Investment

Acquisition late last week of 35,000 shares of Loew's, Inc., common stock by an undisclosed British party from the estate of the late Irving Thalberg, was described Tuesday by Wall Street brokerage and Loew's officials as being without other than investment significance.

Paul Cohen, a partner in Hirsch and Lilienthal and Company, which represented the purchasers, said: "Because I was only the broker I do not feel at liberty to disclose the principal's name, but if you knew it I am sure you would not be interested in the transaction. However, you are not the only one who has asked about it."

David Bernstein, vice-president of Loew's said: "The sale is without significance and, certainly, can have no effect on control. It is only a drop in the bucket. The purchase was made for investment only."

At current market prices, the transaction involved approximately $2,200,000.

Consolidated Files Its Reply in Stock Action

Consolidated Films Industries, Inc., has filed an answer to the bill of complaint in the chancery court of Wilmington, Del., on which Norman Johnson of New York, a preferred stockholder, last week obtained an order restraining the corporation from filing an amendment to its certificate of incorporation, pending a hearing November 13.

The corporation denied that the vote of preferred stockholders in favor of the proposed amendment was obtained by "fraud and deceit," claiming a letter and notice sent to stockholders prior to the meeting in regard to the plan was fair and honest, and claimed that the facts alleged to have been omitted could easily have been ascertained by arithmetical computation.

Consolidated denied that the accumulated dividends of $1,600,000 are wiped out under the proposed plan, but that accumulated dividends on the present preferred stock would be paid and liquidated by the exchange of each share of outstanding preferred stock for one and one-quarter shares of the new preference stock and one-quarter share of the new common stock having all dividends and voting and other rights given to the present preferred stock.

Reports English Are Building 150 Theatres

English interests are constructing on the average of 150 new theatres a year and there is no sign of this figure waning, Percy Phillipson, president of General Register, said this week in commenting on the outlook in the British Isles. He arrived in New York Monday on the *Queen Mary* to spend six weeks in Manhattan on his usual business trip.

BOXOFFICE!

Ticket-selling ads used everywhere for COLUMBIA'S timed-to-the-minute expose of the hooded mobs who menace America!

"Legion of Terror" topped biggest big-money hits at Bijou, Springfield, Mass.... jammed E.M. Loew Theatre in Hartford ... packed Globe in New York! "LEGION OF TERROR" IS DEFINITELY IN THE TOP-MONEY BRACKET!

RIALTO

Starts Friday

THE WONDER PICTURE OF TODAY!

Snatched from the front pages of your newspapers and whipped into a screaming headline picture of today!

"LEGION OF TERROR"

UNMASKING

THE HOODED HOODLUMS MENACING THE NATION!

"LEGION OF TERROR"

Year's Most Timely Picture! Ripped Red-Hot From the Revelations That Shocked All America!

"LEGION OF TERROR"

Ripping the Hoods Off of the Most Vicious Racketeers in the History of America!

"LEGION OF TERROR"

Crashing Exposure of Hooded Horror!

"LEGION OF TERROR"

SEE THIS

AMAZING PICTURE OF MASKED HOODED ACTIVITIES *and Thrill* AT ITS EXPOSURE!

"LEGION OF TERROR"

with

BRUCE CABOT

Marguerite Churchill

A COLUMBIA PICTURE

RIPPING THE HOODS OFF THE MOST VICIOUS RACKET IN AMERICAN HISTORY!

First breath-taking expose of the hooded hoodlums who menace the nation! Most timely picture of the year blasts the tar-and-feather murder mobs into the open!

LEGION OF TERROR

BRUCE CABOT

MARGUERITE CHURCHILL

Directed by C. C. COLEMAN, Jr.

A COLUMBIA PICTURE

DYNAMITED FROM THE HEADLINES! EXPOSING THE MASKED MURDERERS WHO RULE THE

LEGION OF TERROR

A COLUMBIA PICTURE

NBC OBSERVES TENTH YEAR OF NETWORKS

Roosevelt Greeting Cites Radio's Value as Open Forum; Television in 10 Years, Sarnoff

Radio, as it is represented by National Broadcasting Company, largest system of networks in America, this week is celebrating its tenth anniversary as a commercial medium for mass entertainment and expression, 25 years younger than the commercial motion picture theatre.

An anniversary dinner on Monday evening signaled the opening of the celebration, brought congratulations from President Franklin D. Roosevelt, who spoke of the freedom of the air, and was the occasion for a prediction from David Sarnoff that television will be ready within ten years, and for a general examination of the advances by radio in the decade.

International broadcasting executives mingled with 1,600 guests in the Grand Ballroom of the Waldorf-Astoria hotel on Park Avenue as the celebrations opened.

"It is prophetic of future development that so much could be achieved within so brief a time," said the President's greeting.

"Although radio has made a general contribution to the cultural life of our people, it is the maintenance of the open forum for friendly and open debate and discussion that gives the American system of broadcasting preeminence.

"Radio broadcasting is an essential service to the American home in the molding of public opinion. It must be maintained for the American people, free of bias, or prejudice, or sinister control. Every controversial question was argued and responsible representatives of political parties or groups were permitted an opportunity to present to views over the radio in the recent general elections. That is as it should be."

Mr. Sarnoff, president of Radio Corporation of America, and toastmaster of the dinner, said that "we now begin the second decade of this new art by dedicating it to the achievement of television, the broadcasting of sight."

Cites Increased Service

Anning S. Prall, chairman of the Federal Communications Commission, said he could not overlook the fact that during the last four years under President Roosevelt radio broadcasting had made greater strides in public service, goodwill and financial stability than during any other period in its brief but meteoric history.

Merlin H. Aylesworth, former president of NBC and now chairman of the board of Radio-Keith-Orpheum, praised the Federal Communications Commission because it had "wisely refrained from interference with the freedom of the air in the programs and policies laid down by the broadcasters and their advisers."

Maurice Rambert, president of the International Broadcasting Union, who is credited with having built the first amateur radio receiver on the Continent, told of his work in forming the union and the progress that has been made in international cooperation between the radio organizations of all countries.

The guests of honor included Postmaster General James A. Farley, Secretary of Agriculture Henry A. Wallace; Robert Jardillier, French Minister of Communications; former Vice-President Charles G. Dawes; C. D. Howe, Minister of Transportation for Canada; Mr. Rambert, who is also president of the Swiss Broadcasting Company; Owen D. Young, chairman of the board of General Electric Company; A. W. Robertson, chairman of the board of Westinghouse; Paul D. Cravath, chairman of the board of the Metropolitan Opera; Walter Damrosch and Dr. Karl T. Compton, president of Massachusetts Institute of Technology.

Also Colby M. Chester, chairman of the board of General Foods Corporation; General James B. Allison, U. S. A.; William Green, president of the American Federation of Labor; Gerard Swope, president of General Electric, and Felix M. Warburg, financier.

Also among the guests were 25 radio executives of 13 foreign countries who are visiting America as the guests of NBC. The countries represented were England, France, Canada, Italy, Germany, Austria, Czechoslovakia, Denmark, Holland, Poland, Sweden, Switzerland and Yugoslavia.

In the afternoon preceding the dinner, the guests were entertained by one of the most elaborate of radio programs when NBC tuned in a nationwide audience to conversations ranging from a submarine under the sea to the top of Pike's Peak, and separated by more than 8,000 miles; from a plane flying over San Diego, Cal., to a speeding train in Germany.

Ten years ago National Broadcasting Company was formed as a unit of 19 stations. Today, the NBC is a connecting link between 102 stations in all parts of the United States, Canada and Hawaii. In celebrating the 10 years of its history, NBC is actually celebrating the history of commercial radio in this country.

Rates To Be Increased

Coincidental with the opening of the anniversary week celebrations, it was learned that a rate increase of 10 per cent for sponsored time on both the Red and Blue networks of NBC will be instituted shortly. First to be affected, on December 15, will be the 21 basic stations comprising the Red group. Two weeks later, on January 5, the advance will be enforced on the Blue, also numbering 21 basic stations.

With the additional 10 per cent. new prices for the Red Network will be as follows: One hour, $8,000; half-hour, $4,800; quarter-hour, $3,200. Similarly, the Blue Network prices will be one hour, $7,200; half-hour, $4,320; quarter-hour, $2,880.

However, advertisers who have contracts with the broadcasting company as of December 15 may continue on the present basis for any period up to and including December 14, 1937, but providing they continue existing broadcasts without interruption. Additions to such facilities may be made on the old rate basis, but the adjusted rates are applicable to all new broadcast series contracted for on and after December 15, 1937.

Cites Increased Coverage

NBC pointed out that its company's coverage has greatly increased since the current rates were established and that the cost of radio advertising, per listener, is still relatively lower than that established by any previous rate scheduled in the history of the company. The last NBC increase was established in February, 1935, and was 16.6 per cent.

Using figures compiled by the Joint Committee on Radio Research, an organization representing advertisers, agencies and broadcasters, NBC, as of January 1, 1936, estimates 22,869,000 radio families in the United States, an increase of 4,920,838 radio families over the 17,948,162 of 1934, on which the current NBC rates were computed. The comparison is between a 10 per cent rate increase and a 27 per cent radio family increase.

GB Accounts Up 1,000, to 3,000

"Establishing a new high mark for the exhibition of British motion pictures in America, Gaumont British will play its 1936-37 product into approximately 3,000 theatres in the United States," said George W. Weeks, general sales manager, this week in New York. The company is releasing 24 features in America this year.

Mr. Weeks says he has closed film deals with about 40 large circuits, affiliated and independent, throughout the country. Deals include arrangements with Warner Brothers, RKO, Skouras, Fox West Coast and Comerford. The indicated total of 3,000 theatres compares with a total of 2,000 last year, added Mr. Weeks.

"No longer do American exhibitors skeptically view British pictures," he said. "Gaumont British has convinced them that the product coming out of its studios is comparable to the best produced by Hollywood."

Johnston Incorporates Sterling Pictures

W. Ray Johnston has announced the incorporation in Delaware of his new producing organization, Sterling Pictures Corporation, as a holding company which will control the stock in the distributing company; in Sterling Productions, Inc., the California producing unit; and in Sterling International Corporation, the foreign subsidiary. Financing for the working capital of the new Sterling organization has been completed. The public will not be invited to participate at present, the initial financing being handled by a private syndicate. According to present plans a general meeting will be held in Chicago early in January to discuss and organize sales policies and distribution arrangements.

Regal Will Release 16 English Pictures

Setting a policy of selecting features from various British companies which are considered particularly appropriate for Canada, Henry L. Nathanson, general manager of Regal Films, Ltd., in Toronto, has announced a group of pictures which will be released in the Dominion during the new season.

The list of 16 includes: "Dreaming Lips," "Song of Freedom," "Fall of an Empire," "The Juggernaut," "She Shall Have Music," "Two's Company," "Land Without Music," "When Knights Were Bold," "Man in the Mirror," "Limelight," "The Poison Belt," "Livingstone in Africa," "Broken Blossoms," "Music Hall," "The Three Maxims" and an untitled Ann Harding picture.

British International Plans Eight Features

British International Pictures in London are preparing eight pictures for production this season and plans are completed for the immediate shooting of "Sensation" and "The Dominant Sex." Shortly after, Robertson Hare will start work on the current London theatrical hit, "Aren't Men Beasts?"

Eagerly awaited!

MARY ASTOR'S LATEST PICTURE

MARY ASTOR

Lady from Nowhere

CHARLES QUIGLEY · THURSTON HALL

DIRECTED BY GORDON WILES

Watch Charles Quigley! He's going to become a big marquee name!

A COLUMBIA PICTURE

Warner Brothers Take to the Air To Merchandise Their "Gold Diggers"

A covey of Busby Berkeley beauties are being sent into the air by Warners on a nationwide tour, for the edification of city editors and the readers of their newspapers, but more particularly to attract attention to the box offices of theatres playing the next Warner musical, "The Gold Diggers of 1937."

Beginning Saturday, from Hollywood, "the first tour of its kind," according to Warners, will take form in the nature of a flying troupe of principals and chorus girls who are to visit 26 cities in 29 days. In each city there will be staged, at the leading Warner "Gold Diggers" theatre account, a special performance to exploit the production.

Aboard the American Airlines plane will be the principals, Jeanne Madden, Rosalind Marquis and Fred Lawrence, and 12 hand-picked Busby Berkeley chorus girls.

Warner's home office press agents say they already have received numerous wires from governors, mayors and chambers of commerce evidencing "great interest in such a junket of beauty," to say nothing of "a few gentlemen who wired on a personal and freelance basis."

The "Gold Diggers" will be given the keys to the 26 cities visited, at least, and one state has even promised an aerial escort of National Guard planes for the ship's entry into its capital. S. Charles Einfeld's home office and field exploiteers, of course, will see to it that the proper amount of press attention and headlines accrue along the route.

To prove that "Hollywood is ever watchful for the newest idea to titillate the public interest," Warner's publicity announcement said, "The girls are now in training for the trip. They have to be rested and at the right weight when they fly through the air. If they gain weight they will have to skip it because the plane arrangements have set them down for certain weight. If they lose weight they will have to put in a couple more pounds of luggage"—no easy task for any blonde beauty.

Cities on the itinerary include (starting November 14th): Los Angeles, El Paso, Fort Worth, Dallas, Memphis, St. Louis, Chicago, Detroit, Cleveland, Pittsburgh, Washington, Philadelphia, Boston, Providence, New York, Albany, Syracuse, Buffalo, Columbus, Cincinnati, Indianapolis, Kansas City, Denver, Salt Lake, San Francisco, returning to Los Angeles on December 12th.

Dominion Sound Head

Lloyd C. Pearson has been named general sales manager of Dominion Sound Equipments, Ltd., Montreal, to succeed B. C. Lewis, who was killed in an automobile accident several weeks ago. Mr. Pearson was formerly with the research and sales departments of Northern Electric Company.

New Mississippi Theatre

The Saenger Theatres Corporation will construct a new $250,000 theatre at Jackson, Miss., for lease by the Kennington-Saenger Theatres, Inc., operators of four additional Jackson houses. The Saenger interests are also planning the construction of a new house at Baton Rouge, La.

Old Film and New To be Contrasted In Zukor Jubilee

Special programs in which old films will be contrasted with new are being planned for theatres throughout the country in celebration of Paramount's Silver Jubilee commemorating the anniversary of Adolph Zukor's entry into the industry. Prominent among the pictures used for this purpose will be "Queen Elizabeth," released in 1912.

J. J. Unger and Milt Kusell, actively engaged in promotion of plans for the celebration, have returned to New York from an 11-day tour of the country in which they visited Washington, Atlanta, New Orleans, Dallas, Los Angeles, Kansas City, Chicago and Cleveland. After a visit to Boston Mr. Kusell was to start upon a three-week tour of the middle west.

Harry L. Royster, special theatre representative in connection with the jubilee drive, has completed a fortnight's tour of key cities in the east and contemplates a month's coverage of the south and west.

Mr. Kusell and Myke Lewis, district managers, have been named by Neil F. Agnew, in charge of sales, as captains of the east and west sales divisions of the drive.

"Captain Kidds" Are Aim of Law—Patman

"The recently enacted Robinson-Patman law is aimed at the 'Captain Kidds' in business who have been detouring the golden rule," Representative Wright Patman said this week in an address at the annual convention of the Central Supply Association in Chicago.

He declared that act "makes effective the original intention of the Clayman Act, the prevention of direct or indirect price discrimination by the seller among his customers."

But, in New Haven, former United States Attorney Felix H. Levy, speaking before the Manufacturers' Association of Connecticut, said the Robinson-Patman Act will impose no onerous restrictions on business.

Ideal Studios Reopened To Make Negro Films

The Ideal Sound Studios in North Bergen, N. J., have been reopened for production under direction of Oscar Micheaux, Negro author and producer. It is planned to make four pictures for distribution among theatres with Negro clientele. A company of 20 actors, including Oscar Folk, who played the role of the Angel Gabriel in "The Green Pastures," are now employed.

Federation Dinner Scheduled

The annual radio dinner of the radio, music, refrigeration and allied industries division of the Federation for the Support of Jewish Philanthropic Societies will be held at the Waldorf-Astoria hotel in New York on November 22. Screen, radio and stage stars are expected to contribute their services.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 49

Bluebook School Question No. 44 *was:* (*A*) *Name the various things that affect the reflection power of screen surfaces. Do all white screens have equal reflection power?* (*B*) *What effect does wrong distance of light source from mirror have; also, how may the spherical mirror be correctly located?*

The following made acceptable replies: S. Evans and C. Rau; D. H. Danielson; B. DeVietti; W. C. Brown; G. E. Doe; J. R. Prater; M. and J. Devoy; C. Oldham; W. Dinsmore; H. B. Smith; L. Cimikoski; W. H. Edmonds; P. and L. Felt; O. H. Schmidt; J. A. Zachritz; L. F. Hayes; C. Champney; D. E. Birdsong; H. Edwards; C. A. Ellison, W. Dinsmore; A. L. Cooper; T. F. Bochert; C. Lonie; J. Sullivan; D. Pollock; T. T. Golley; F. H., S. and P. Dalbey; C. L. Stanhope; T. Turk; H. Lathrope and C. H. Lowrie; U. S. Logan; S. Neilson; C. B. and L. M. Traxler; B. L. Lasser; W. Burns and T. R. Fanning; J. R. Davidson and L. B. Jones; T. L. Brown; H. D. Samuels; G. N. Guidotti; D. H. Purcell; A. L. Leonard and G. T. Jones; F. H. and L. Klar and T. H. Morton; L. and F. L. Savlor; J. G. Brown; J. Wentworth; W. N. Bolton and G. Lantry; G. Caldwell; L. A. Beachwood and M. F. Robinson; C. and S. E. Gay; L. E. Dodson and H. T. Todd; W. N. Grassee; N. Prane and B. R. Mills; T. L. Redhouse; W. G. Artley; H. J. Abernathy and R. Tomkins; D. L. Johnson; J. K. Robinson; L. Greenhouse; P. F. Maxwell; B. Simms and T. C. Hood; P. N. Davis and W. R. Baxter; W. Porter; G. E. and E. Lomax; R. R. Robins and W. Winkle; F. M. Brown and D. Davis; D. Maxwell and R. K. Holt; T. L. Candale; D. L. Lilly; L. M. Banning; O. Hunt; L. B. Masters; B. B. Hornstein and R. R. Jacobs; W. S. Jones; H. P. Richardson; R. V. Manning, C. L. Davis, B. L. Sanderson and H. T. Plum; T. R. Tomlinson, W. R. Matthews and L. Matthews; H. A. Aims and F. E. Dorp; S. T. Snow; S. D. Manning; T. C. Hopkins.

The following have been selected for publication answering section (A).

G. E. Doe says: "The various things affecting the reflective power of a screen are: (a) The power of its material from which its surface is made. (b) Its lack of color, since any color indicates the absorption of other colors. (c) Its freedom from deposit of materials, dust for example, or carbon from smoke, having less reflection power than was possessed by the original, clean surface. (d) Oxidization by air action which usually tends to darken and thus lower its reflection power. (e) Atmospheric moisture, which tends to increased oxidization and added deposit of material from the air. (f) The character of the surface, which alters reflection powers by differences in diffusive powers.

"I believe it may be said that all pure white surfaces have the same power of reflection, but not all white surfaces have, for the reason that it is plain our "Dad" had screen surfaces in mind when the question was asked, and a surface may be a solid one or it may be quite porous, and naturally the latter would permit much light to enter the body of the screen, as a cloth one, for instance, and thus be lost.

(B) J. R. Prater says: "Wrong distance of light source from mirror entails loss of light, loss of light quality, or both, regardless of type of lamp. However, the most critical lamp in this respect is the high intensity, including the Suprex type.

"All high intensity light sources emit three distinct light tones or colors. The carbon shell produces a slightly yellowish tint. The gas ball immediately in front of the crater floor emits a very brilliant, white light, in front of which is the negative flame, which has a bluish tint but is much less brilliant than either of the other lights.

"Naturally, since each of these originates at a different point along the optical axis, only one of them can be focused at the projector film plane at a time. However, there is so very little difference in distance from each of them to the mirror that very careful work is necessary to focus the white (gas ball) light at the aperture without intermixture with one of the others. The difference is in fact so slight that either may be focused at the aperture (and screen too, of course) without noticeable change in spot diameter.

"And so, to correctly locate the spherical mirror (I assume the question includes spherical, parabolic and elliptical, the curvature of the three types varying but slightly, and not at all in central zone) the following instructions will serve.

"First, obtain the lamp manufacturer's exact recommendation as to distance from light source to mirror and mirror to film plane of projector. Next, cut a piece of stiff wire the exact length of the distance specified for aperture to mirror. With no carbons in lamp, insert this wire in the opening (carbon jaw) of lamp, with one end exactly at the film plane. Now locate the mirror with its surface (edge of hole in center) exactly at the other end of the wire and that part of the job is done.

"Next install carbons, trim and burn them until a perfectly normal crater is formed. Pull the switch without disturbing the carbons. When cool, cut a wire (about No. 10 will serve very well) the exact length of recommended for distance from light source to mirror. Swing the negative carbon holder slightly to one side and remove it, the negative carbon, to provide space in which to work. Now move the entire lamp carriage forward or back until the wire you have cut will just reach from crater floor to surface of mirror at a point about 2.5 inches from the mirror center. Check the distance all the way around the mirror, so adjusting its controls that the wire just reaches. (In this it must be assumed that the core has not burned lower than the rest of the crater floor, or else the wire point in contact with the carbon must be moved around the crater floor as it is moved around the mirror surface, else an error will occur, or so I think.—F. H. R.) Now, without having disturbed the positive carbon or mirror, readjust the negative to its normal operating position. If properly done, this will provide very nearly the correct setting and distances, but as a final check the light must be carefully observed at the screen.

"Strike an arc and permit it to settle down to normal operation. With projector not running and fire and rotating shutter at open position, project white light to screen, and, while observing very carefully, move the lamp carriage forward or back until the screen is brightest and the light at maximum whiteness. Then, by moving each mirror adjustment, secure maximum evenness of light distribution and recheck the carbon carriage adjustment to see if any further improvement can be made.

"As a final item, lock all adjustments that need not be moved, and in some suitable manner mark the position of all others, to the end that perfect adjustments may thereafter be maintained. Repeat this checkup of adjustments at regular intervals, or whenever the screen illumination seems to suffer in any respect."

BLUEBOOK SCHOOL QUESTION NO. 49

(A) Give us your views as to lubrication of motors and generators. Don't overlook anything. (B) In event you took charge of a projection room, would or would you not deem it your duty to check up and report to the management whether the various projection circuits, particularly the one feeding the projection room, were or were not operating? Tell us just how you would figure out the voltage drop. Remember that a relatively small unnecessary percentage of loss may mount up to a surprising figure in a year.

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Rockefeller Center New York

"SERVICE AS KEYNOTE" BRINGS PROFIT INCREASE

97 Fox Midwest Houses Find That Selling the Theatre Brings the Gross

by KENNETH FORCE

in Kansas City

A three-months' test in the 97 Fox Midwest theatres to establish the value of "service as a keynote" to patrons and to sell the idea over and above the old style ballyhoos for the show alone has proven without the shadow of a doubt that the promotion of service as a keynote is profitable, bringing favorable public reaction everywhere.

While services are not being used by the 97 Fox theatres in Missouri, Kansas, Nebraska, Iowa and Illinois exclusively to attract patronage — normal theatre promotion continuing — the objective of Fox houses was, and is, to distinguish themselves in the public's minds as a little more friendly, more comfortable and more convenient than other theatres they attend to see good shows.

"The shows we sell," said Lon Cox, district manager then, now film buyer for the circuit, "are no more entertaining in our theatres than in any other, unless people like our theatres better." The objective of the services is to make "your audiences your friends."

Originality in service is not claimed by the circuit. The services are not new. But the Fox experience at the 97 houses in emphasizing and standardizing them is interesting and significant.

Stamp and Mail Service

The "stamps and mail" service has proved a box office boon. The cashier accepts any mail that persons have when they come to the show, and posts it for them, in a mail box located in the lobby or nearby. The cashier carries a supply of stamps for customer convenience. One company in Illinois wrote Fox Midwest thanking the circuit for taking care of its late night mail; many persons have commented, and patrons as a whole are making constant use of the service. A card at the box office, where it easily can be seen, calls attention to the service, and with this as with the other services, trailers and other advertising are used.

There have been some calls from prospective patrons who wanted the names of reliable nursemaids with whom to leave their children so they might be free to go to a theatre. The theatre manager carefully makes up a list of these and keeps it handy.

Uniform Call Slips

Theatre call slips have been used a great deal by first-runs. Fox Midwest simply made application of the idea circuit wide. The theatres all use a uniform call slip. Formerly its use was haphazard, by each theatre in a different, or indifferent, way.

On lost items the circuit has adopted a standardized system. Immediately after the show a check is made of lost articles. These are recorded on a typewritten list. One copy is kept in the box office so the cashier can answer queries intelligently. The other copy is in the manager's office for his information when the cashier is not on duty. Every article, no matter how small or inexpensive it appears, is treated in this way.

The Fox theatre managers make it a practice to welcome newcomers to their towns by sending a letter of welcome in which they enclose a pass. Names are obtained from a public utility (water, gas, or electric company), from the Chamber of Commerce, of from business men's clubs. This has proved very successful.

Umbrellas for Patrons

Each Fox theatre has on hand a few inexpensive umbrellas to be loaned to patrons to get in their cars or to their homes in case of unexpected bad weather. The theatre expects to lose a few of these in the course of a year, but this loss is very slight compared with the benefit of good will accruing to it.

The circuit's one piece of special promotion, the "Screen Forecast," has proved so successful it will be continued as a regular quarterly feature.

This is a small booklet giving the name, cast, a thumbnail review and an illustration of each of perhaps two dozen important pictures for release in the succeeding three months. On the back page is a list of the pictures. The patron checks the ones he wants to see and drops it in a box at the theatre or mails it to the theatre. The theatre then notifies him, or her, by card or telephone a week or so in advance of the showing. The piece thus is used as general advertising and as a service to the patron on particular pictures. The "Forecast" has proved especially worthy in building patronage for class pictures.

The whole program is serving the purpose of bringing theatres into closer, more friendly contact with patrons.

Educational's Production Activities at New High

Educational Pictures' short subject production activities this week hit the highest peak since the concentration of its production in New York. For the first time, two separate units were working at the studios in Astoria, L. I.

Al Christie is supervising one unit and William Watson is occupying another stage with his company, and, on the completion of these two comedies, work will start on a musical starring Niela Goodelle under Mr. Christie's direction and Mr. Watson will put Sylvia Froos and Jimmie Brierly to work in another.

Carol Stone Cancels Trip

Carol Stone, daughter of Fred Stone who is now in Hollywood, and who is appearing in White Horse Inn in New York, has postponed her engagement with the Comedie Francaise in Paris until next spring. Until then she will remain with the legitimate production.

Information Publication Urged on New Theatres

Plans are being urged in England to provide that licensing authorities which pass on new theatre building adopt a method by which exhibitors may know when a theatre is planned as one means of combatting the problem of overbuilding, according to a report to the United States Department of Commerce from Henry E. Stebbins, assistant trade commissioner in London. It is proposed that the licensing authorities acquaint the secretary of the local branch of the CEA in advance when plans are to be submitted.

Legion Men Forming Variety Club Posts

The Variety Club of the American Legion, recently formed for members of the amusement industry who served in the World War, will hold its first meeting at the Variety Club, Hotel Statler, Cleveland, to elect officers.

Organizers of the Variety Post are Howard Roth, head of the Paramount booking department in Cleveland, and David Lederman, local attorney who produces stage plays on the side. The idea developed during the recent American Legion convention in Cleveland last month.

MGM Sues Frederick Lonsdale

Metro-Goldwyn-Mayer, through its attorneys, Loeb, Walker and Loeb, has filed suit in the supreme courts in Los Angeles to recover $50,000 advanced to Frederick Lonsdale on a contract signed in 1930. The complaint charges that Mr. Lonsdale refused to deliver, to the producers' satisfaction, two originals and a sequel to "The Last of Mrs. Cheney" after having received an advance of $25,000 on each original.

"Ecstasy" Run Cancelled

The scheduled indefinite run of "Ecstasy" at the Winter Garden theatre in Seattle was abruptly cancelled this week. John Danz, operator of the house, reported that the film was pulled because of complaints from the City Council. Council members said that many complaints had been received from individuals and clubs and their intervention was a result of a decision by the Censor Board.

Short Joins National Screen

Paul G. Short has resigned as manager of the Interstate Majestic theatre at Dallas to become division manager of National Screen Service for Texas, Louisiana, Oklahoma and Arkansas. He succeeds Wallace Walthall, who, in turn, has been promoted to division director. Ed Sullivan, assistant manager at the Paramount theatre on Broadway in New York, will take over Mr. Short's duties at the Majestic.

Fidelity Executives Arrive

Frank Dormand and Stanley Allen of Fidelity Distributors of London will arrive in New York this week to purchase pictures for distribution in the United Kingdom and to arrange for distribution of their product in America.

Albert J. Cohen has been signed as story editor for the Irving Briskin unit at Columbia. The post has been newly created.

The luscious little dame with the lips you'd love to kiss...You've seen her in the lip-stick ads....now MEET her in the CLINCHES...
"Smartest Girl in Town"

Pull yourself together for the laugh show of the season!... A big box-office cast of favorites in the high-hat, low-down romance of a model with a million-dollar figure and a man with a million-dollar bankroll!

His boss knows all about women...and the butler knows all about his boss!

he fire-eating Baron meets the wise-cracking spinster—and the fun begins!

When cheek meets cheek in a hug of war!

GENE RAYMOND
ANN SOTHERN

in

Smartest Girl in Town

with

HELEN BRODERICK
ERIC BLORE
ERIK RHODES
HARRY JANS

Directed by Joseph Santley
Produced by Edward Kaufman

RKO Radio Pictures

PRINTED IN U.S.A.

IN THE BRITISH STUDIOS

by BRUCE ALLAN
in London

Five Picture Plan

The Denham studio of London Film Productions, a five-million-dollar plant according to popular estimate, already has produced negative footage valued by its producers at considerably above half that amount. More than £500,000, in fact, has been spent on the five films already completed at Denham:

"Rembrandt," Alexander Korda personally directing Charles Laughton.

"Fire Over England," Eric Pommer production directed by Wiliam K. Howard, with Flora Robson as Queen Elizabeth.

"Men Are Not Gods," the Miriam Hopkins vehicle originally called "Triangle."

"Dark Journey," the first of Victor Saville's productions for London.

"Elephant Boy," the Flaherty version of Kipling's "Kim," for which exteriors were made in India.

Registering a big speed-up in London Films production over any previous season, the subjects just listed are only half the story of the activities of the Korda unit in its still new super-studio. Less than a year after its opening, Denham will be well towards completion of this second Big Five:

"I Claudius," for which Merle Oberon is due from Hollywood to play opposite Charles Laughton. William Cameron Menzies is director of the Robert Graves book.

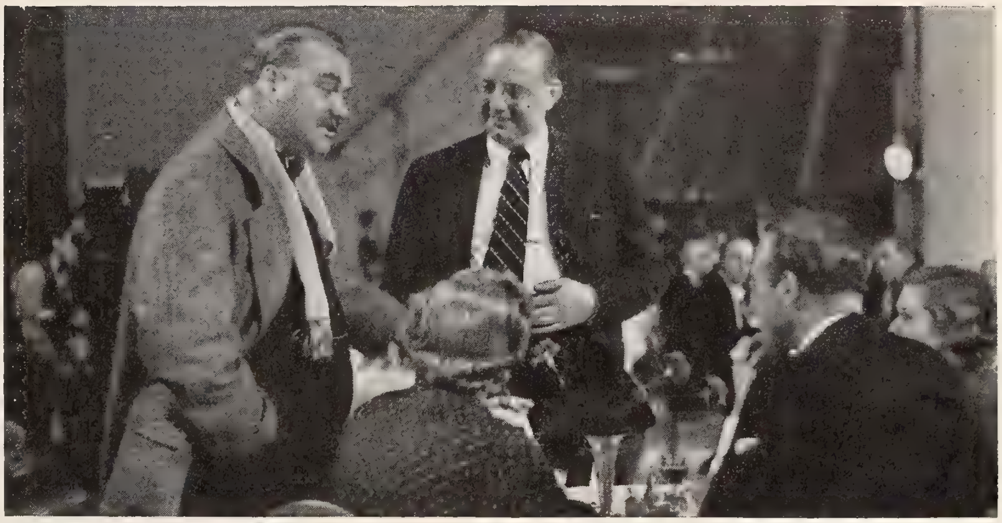
"Knight without Armour," the Jacques Feyder direction of Marlene Dietrich and Robert Donat, now in full production.

"Storm in a Teacup," second Victor Saville production, will occupy space on completion of current exteriors in Scotland.

"South Riding," third from Saville, is also on location, in Yorkshire, and will go on the floor shortly.

"Troopship" will be the second Pommer-London feature. A camera unit is with a British military transport ship in the Near East.

Concurrent with London's own production, the Denham studio has been used by various independent units, and the call on its space, and on that of the neighboring Pinewood studio, already is justifying the optimism of the British industry in more than doubling the available modern floor capacity of the country, with a further large increase of facilities still to be provided in the mammoth Soskin-Bell Amalgamated Studio at Elstree.



Bruce Nigel visits the London Films set where Victor Saville is directing "Dark Journey" and tells friends all about it while Mr. Saville enjoys the conversation. Nigel is working with Edward G. Robinson in Atlantic Films' "Thunder in the City."

Elbow Room

Emphasizing that British producers are now for the most part working for the first time with sufficient elbow room at their disposal is the current floor situation at Pinewood. British & Dominions, for "A Man with Your Voice," built a complete suite of six rooms and still had half the capacity of one of the big floors free for roof-top setting for the same film. The continuity of production thus made possible, a commonplace in Hollywood, has been a difficulty in London except in a few plants like the admirably planned ATP studio at Ealing and the BIP Elstree building, which, old as it is, has big floor space.

Sally Eilers and Ricardo Cortez have completed their parts in "A Man with Your Voice" and sailed on the *Queen Mary.* A Jack Raymond production, the film is directed by Carol Reed.

Hagen Making Three

At the J. H. (old Whitehall) studio at Elstree, Albert de Courville has started direction of "She Got What She Wanted," for Twickenham release, with Curt Courant handling the camera. A leading actor has still to be signed for the role opposite Tucker McGuire. The first scenes have used the star with Constance Collier and Alistair Sim.

In the Hammersmith studios of the Hagen organization, the bi-lingual "Widow's Island" is well towards completion, the most recent sets staging a banquet in a Belgian town and an episode in a French laundry, in which the leading players were Olga Lindo and Paul Cavanagh for the English version and Line Noro and Aime Clariond for the French.

The star role in Hagen's Sherlock Holmes racing mystery story, "Silver Blaze," has been allotted to Nagina, British racehorse with an unbeaten record as a two-year-old.

G-B Unit for Africa

Geoffrey Barkas and Tom Conachie, with Cyril Knowles as cameraman and Mrs. Barkas in charge of continuity, are on their way to South Africa as the advance party of a location unit for "King Solomon's Mines," the Rider Haggard novel of the veldt which Robert Stevenson is directing. Barkas did similar location work for "Rhodes of Africa," "Soldiers Three" and "The Great Barrier," other G-B films with an "Empire" setting. Conachie, who was with Barkas on his Indian and African trips, later was part of the G-B liaison on "The Flying Doctor," produced with Australian National Productions at Sydney.

Erection of a kraal for 4,000 natives and their families during the shooting of scenes at the Valley of a Thousand Hills in Natal is one of the main tasks of the Barkas party.

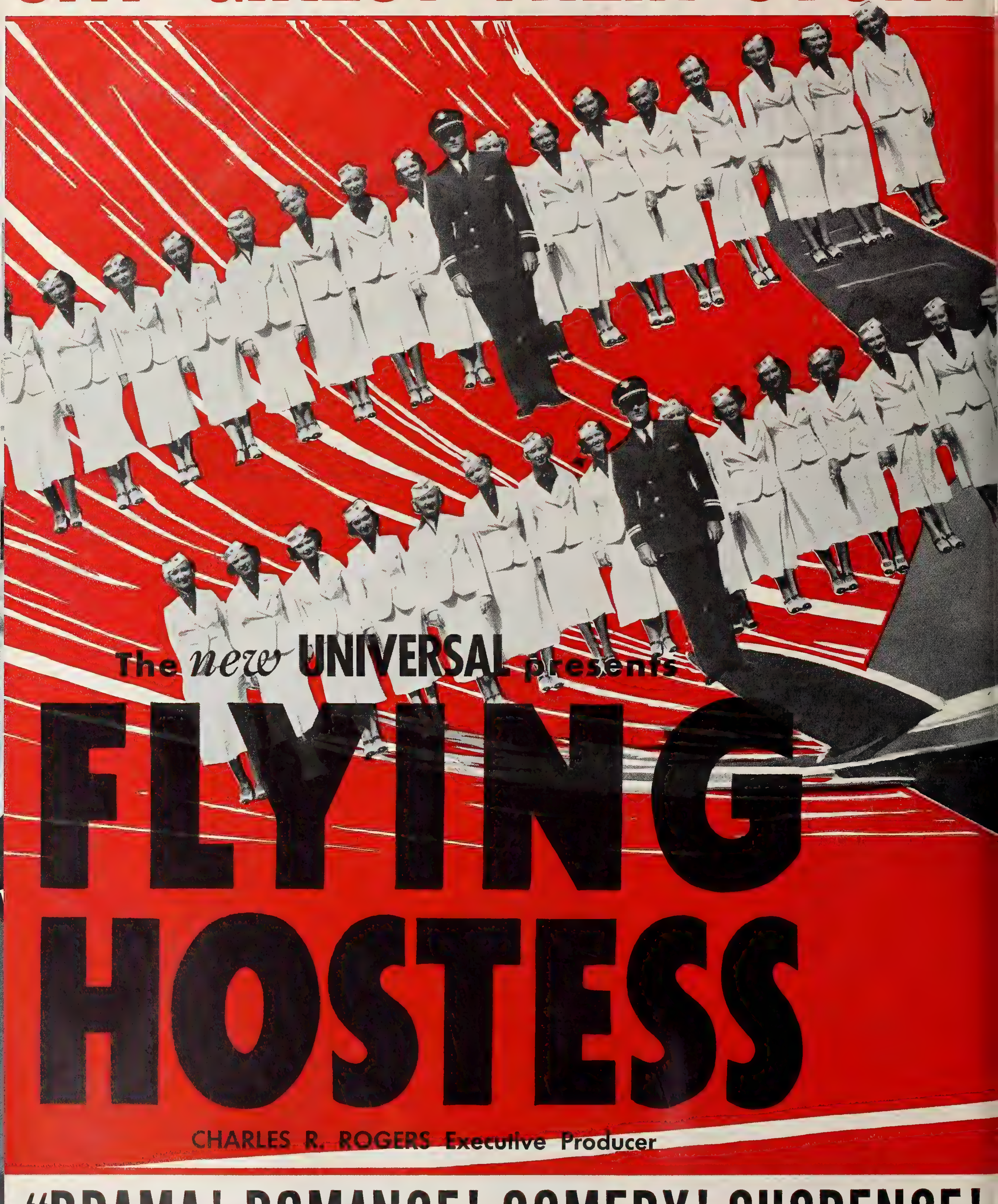
Navy "Stunts"

The Admiralty, august ruling body of British sea affairs, having accepted the idea that our naval might should be publicized through the screen, is placing no apparent limits to its cooperation on Herbert Wilcox's "The Navy Eternal."

It was necessary for a scene in which HMS *Royal Oak,* posing for the rebel *El Mirante,* was to be sunk, that the ship should list under gun-fire and the crew simulate panic. Complacently, officers gave orders for under-water compartments to be flooded until the vessel, valued at many millions of pounds, offered a near perpendicular deck for the Wilcox cameramen operating from the ship itself, from tenders alongside, and from the air. The crew competed for the honor of "abandoning ship" by spectacular dives into the sea. The shots were made at Weymouth.

Another H. W. feature, "Splinters in the Air," is giving a little incidental publicity to that other service department, the Royal Air Force. Sydney Howard, starring, has been featured in a sequence devoted to the lighter side of Depot life.

SKY GIRLS! THEIR STORY



The *new* **UNIVERSAL** presents

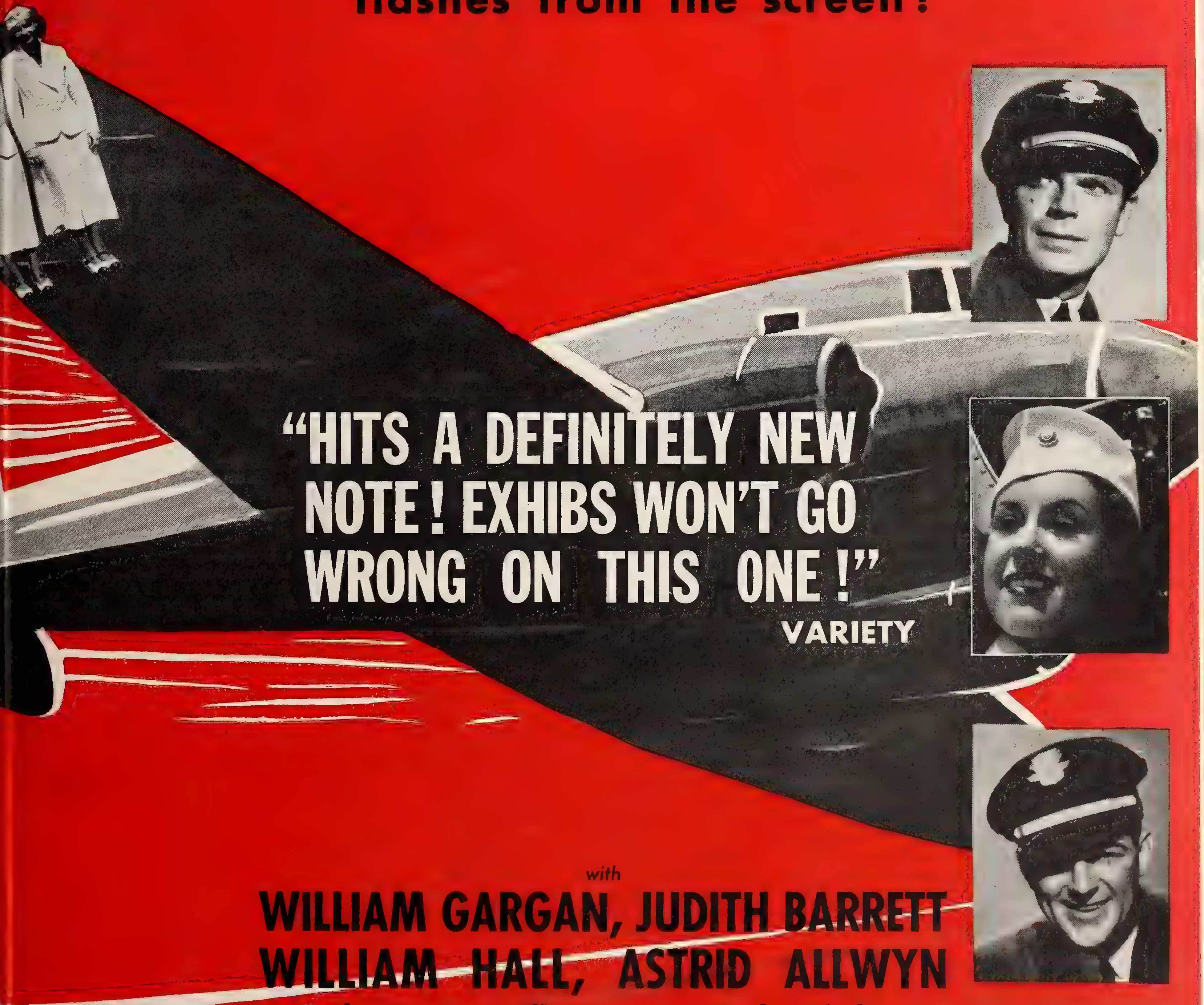
FLYING HOSTESS

CHARLES R. ROGERS Executive Producer

"DRAMA! ROMANCE! COMEDY! SUSPENSE!

TOLD FOR THE 1st TIME!

The New Heroines—Angels of the Airlines! Their heroism has been blazoned in the headlines! Now it flashes from the screen!



"HITS A DEFINITELY NEW NOTE! EXHIBS WON'T GO WRONG ON THIS ONE!"

VARIETY

with

WILLIAM GARGAN, JUDITH BARRETT
WILLIAM HALL, ASTRID ALLWYN

Andy Devine, Ella Logan, Marla Shelton

EDMUND GRAINGER Associate Producer **Directed by MURRAY ROTH**

MELODRAMA! EXCITING THRILL ACTION!"

MOTION PICTURE DAILY

REVIEWS OF NEW BOOKS

THE NEW TECHNIQUE OF SCREEN WRITING, by Tamar Lane. A Practical Guide to the Writing and Marketing of Photoplays. Published by Whittlesey House, McGraw-Hill Book Company, Oct. 15. ($3).

At intervals down the years Author Lane has addressed himself to the reading and more or less writing public on the subject of the photoplay, how to write it and what to do with it thereafter. Titles of past published discourses are "Hollywood and the Movies," "Professional Movie Tricks" and, of course, "What's Wrong With the Movies." His qualifications have been, in each case, those inherent in the fact of his personal participation in the affairs of the motion picture on the writing side, as scenarist, as editor and as executive in the story departments of various producing companies.

The present volume is Mr. Lane's first published utterance on the subject since the introduction of sound and one of, if not in fact the first, in identical kind from any source. In common with those which have preceded it, this work deals with the screen story primarily as a piece of commercial merchandise, to be fabricated for sale and production, to possess, within prescribed limits, such artistic qualities as may be consistent with prevailing market conditions, but to serve, first and finally, the plain purpose of practical picturization. It is in this regard that Mr. Lane's books contrast most sharply with a majority of the works on the subject and surpass them in practical value.

Naturally, a substantial portion of the 342-page text is devoted to a discussion of changes in writing technique due to the introduction of sound and dialogue. This discussion is copiously accompanied by references to completed pictures. Equally definite are statements made later on concerning the current status of the photoplay market, the prevailing system of story selection, the variability of studio demand and the average prices paid for stories in divers forms and from divers sources. A categorical indictment of the system is made without indication of petulance, likewise without hope for change.

Also included in the book are an original screen play, a treatment or adaptation and a detailed shooting continuity, each representative of what may be called a mean average in point of quality as measured by box office records of the pictures concerned. Names and addresses of agents, studios and producing companies are supplied and, in short, the individual who buys the book for the purpose of learning how to go about the business of writing a screen story and offering it for sale will find in Mr. Lane's volume the answers to just about all the questions likely to arise. What with the producers manifesting at this time a general swing toward the utilization of original screen stories, the book may be said to have a certain timeliness.—*William R. Weaver.*

THEATRE COLLECTIONS IN LIBRARIES AND MUSEUMS; an International Hand Book, by Rosamond Gilder and George Freedley. Published under the auspices of the New York Public Library and the National Theatre Conference with the cooperation of the American Library Association, by Theatre Arts, Inc., New York. $1.50.

A comprehensive index, listing in detail all the important theatre collections of the world and thus giving to producers of both the legitimate stage and motion pictures a key to the source and location of such material, would save time and labor. This compact volume is a scientific beginning of such an index.

Although the book is the result of long study, Miss Gilder, in her introduction, points out that "the handbook is published but not finished." Even so, the great theatre collections of Europe, Asia and America, their relation to the living theatre and their methods of procedure, are described. Twenty-two countries are represented in the list with the content of theatre collections in libraries and museums, both private and public, described briefly but accurately.

The survey on which the book is based was begun by *Theatre Arts Monthly* and carried forward by the Library Committee of the National Theatre Conference of which Miss Gilder is a member. Compilation of the European section was conducted by Mr. Freedley, director of the Theatre Section of the New York Public Library, under a traveling scholarship granted by the Carnegie Foundation.

In addition to the records of theatre collections, there is a brief introduction pointing out the importance of collecting the theatre lore of the past as an aid to productions of the present and future; a chapter of interest to librarians on the care and preservation of fugitive material, a bibliography and a cross index.

The authors express acknowledgment to the Federal Theatre Project of the Works Progress Administration and to Kenneth White, senior research worker in the Play Bureau of the Federal Project, and note that Mr. White's material, on the American section, will be enlarged and published as a WPA project.—*James D. Ivers.*

Paul Morvay Quits Post As Head of Hungarian Group

by ENDRE HEVESI
in Budapest

Paul Morvay, managing vice-president of the Hungarian Exhibitors' Union, whose election last year was hailed as a great triumph for the case of the small, independent exhibitors, has resigned. Mr. Morvay, owner of a third-run house, at the time of his election was considered the spearhead of the neighborhood theatre fight against the domination of the Gero circuit, largest in the country.

The board of the Union had sympathized with Mr. Gero prior to the election of Morvay, and when he assumed office it was anticipated by the independents that he would act in their interests entirely.

A few months ago the small exhibitors determined to form a cooperative booking society in order to obtain product at a lower price. The plan, however, was dropped because of lack of funds to finance it. Then Mr. Gero announced he would be willing to supply the necessary money, but on the condition that he decide, with the assistance of a committee, which films the members of such a cooperative group could book.

Morvay supported the proposal, but the mapority of the exhibitors protested vigorously, declaring such an arrangement would give Gero even greater power than he now has. The result was a bitter attack against Mr. Morvay. Offended, Mr. Morvay resigned, and the cooperative buying plan was finally dropped.

At the Box Office

A Hungarian film, "200 Pengoes Salary," was the outstanding picture of September at the box office. It ran simultaneously in three first run houses, grossed very well and started its second week equally well. Among the American films, "Prisoner of Shark Island," at the Radius did average business; "The Last of the Pagans" was weak; "A Night at the Opera" did exceptionally good business, with six weeks first run at the Metro and six more as a second run; "Wife vs. Secretary" went over average in four weeks at the Forum; "Whom the Gods Destroy" and "Tale of Two Cities" were fair, and "Little Lord Fauntleroy" was weak.

French Producer Active

Henry St. Blancat, French producer, has started production work at the Filmiroda studio on "En Derive" in French and Hungarian versions. It will be the first French film made here in four years, and the trade is hopeful of attracting other French production capital.

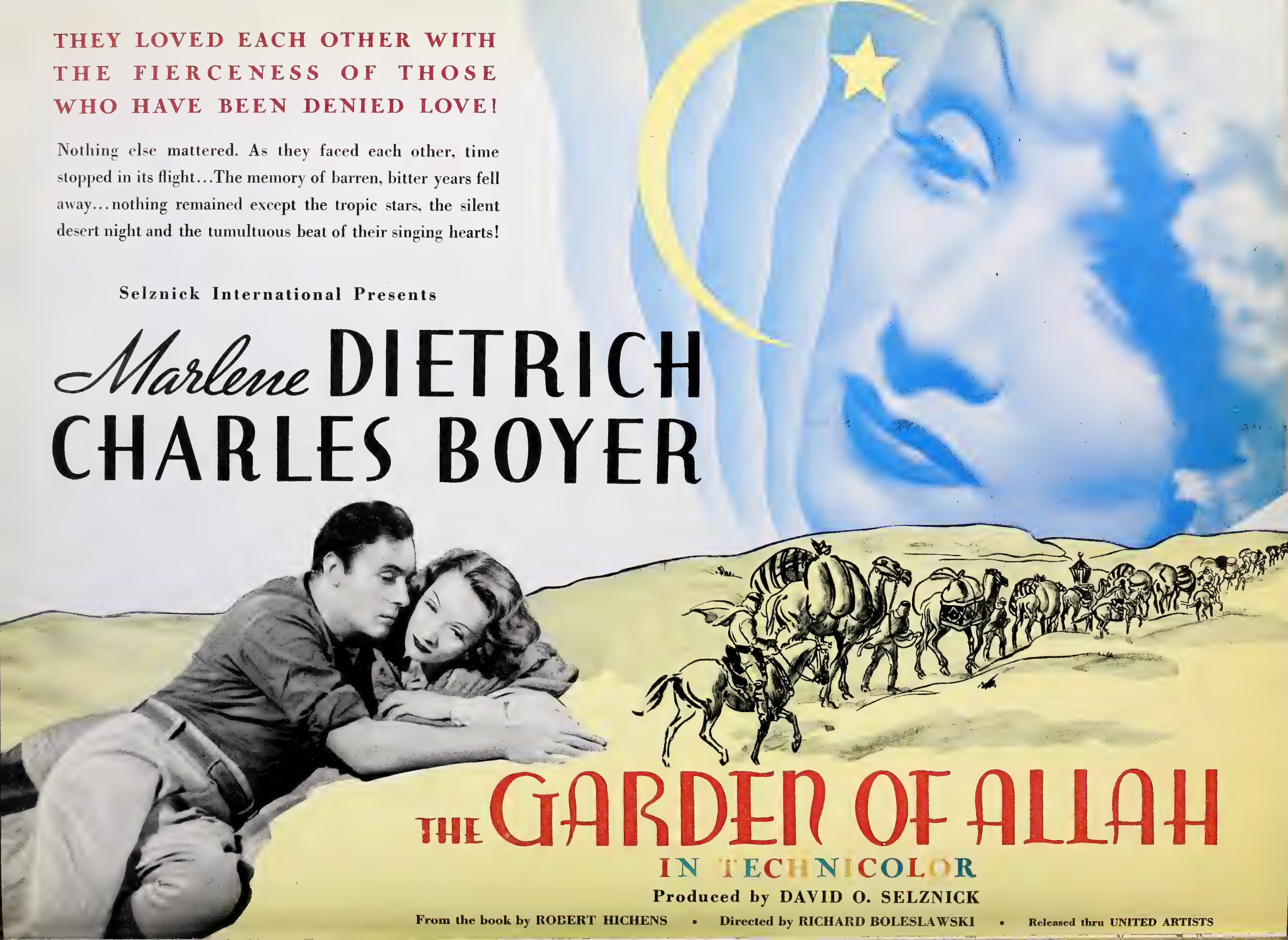
No Cuts By Censors

Unitas Distributing Company, owned by Gero and handling UA product, has made much in its comparatively sparse advertising on Charlie Chaplin's "Modern Times" of the fact that it will be shown without any cuts by the censor board. Rumors had been current that the censor activity would ruin virtually the entertainment value of the film, which happened in Vienna, causing the picture to slip at the box office.

T. Guaitella has been appointed manager of Universal's Marseilles office in France and G. Louveau has been placed in charge of the Lyons office.

When their lips meet...

....in the silence
you'll hear....
a box-office record
crashing



THEY LOVED EACH OTHER WITH THE FIERCENESS OF THOSE WHO HAVE BEEN DENIED LOVE!

Nothing else mattered. As they faced each other, time stopped in its flight...The memory of barren, bitter years fell away...nothing remained except the tropic stars, the silent desert night and the tumultuous beat of their singing hearts!

Selznick International Presents

Marlene **DIETRICH**
CHARLES BOYER

THE GARDEN OF ALLAH

IN TECHNICOLOR

Produced by DAVID O. SELZNICK

From the book by ROBERT HICHENS • Directed by RICHARD BOLESLAWSKI • Released thru UNITED ARTISTS

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended November 7, 1936, from 104 theatres in 17 major cities of the country was $1,113,285, a decrease of $16,681 from the total of the preceding week ended October 31, 1936, when 110 theatres in 18 large cities aggregated $1,129,966.

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Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)	
Boston								
Boston	3,246	25c-65c	"The Girl on the Front Page" (Univ.) (plus stage show)	13,000	"Back to Nature" (20th Cent.-Fox) (on stage: Morton Downey and revue)	15,000	High 9-7-35 "Hot Tip" (plus stage show "Folies Bergere") Low 6-13 "The Harvester" and "Abdul the Damned"	35,000 4,000
Fenway	1,382	30c-50c	"Dimples" (20th Cent.-Fox) and "Rose Bowl" (Para.)	5,000	"The Big Broadcast of 1937" (Para.)	6,000	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement"	8,000 2,500
Keith's Memorial	2,907	25c-65c	"Ladies in Love" (20th Cent.-Fox)	14,000	"The Gay Desperado" (U.A.)	15,000	High 2-29 "Follow the Fleet" Low 8-17-35 "Jalna"	37,000 5,500
Loew's Orpheum	2,970	25c-55c	"Libeled Lady" (MGM) (35c-65c)	16,500	"The Devil Is a Sissy" (MGM) (2nd week)	12,500	High 11-16-35 "Mutiny on the Bounty" Low 6-27 "Sins of Man" and "Half Angel"	25,000 9,000
Loew's State	3,537	25c-55c	"Libeled Lady" (MGM) (35c-65c)	15,000	"The Devil Is a Sissy" (MGM) (2nd week)	11,500	High 11-16-35 "Mutiny on the Bounty" Low 7-6-35 "Sanders of the River" and "Unknown Woman"	24,500 7,500
Metropolitan	4,332	25c-65c	"Valiant Is the Word for Carrie" (Para.) (plus stage show) (35c-65c)	26,000	"Cain and Mabel" (W.B.) (on stage: Harriet Hoctor and revue)	26,000	High 4-6-35 "Private Worlds" (plus stage show) Low 7-20-35 "Men Without Names"	56,000 14,000
Paramount	1,793	25c-50c	"Dimples" (20th Cent.-Fox) and "Rose Bowl" (Para.)	8,000	"The Big Broadcast of 1937" (Para.)	8,500	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement"	15,000 4,000
Buffalo								
Buffalo	3,489	30c-50c	"Dimples" (20th Cent.-Fox)	13,005	"The Big Broadcast of 1937" (Para.)	18,006	High 4-27-35 "Mississippi" Low 7-27-35 "Broadway Gondolier"	23,800 6,600
Century	3,000	25c	"Straight from the Shoulder" (Para.) and "The Case of the Velvet Claws" (F.N.)	7,700	"Old Hutch" (MGM) and "Don't Turn 'Em Loose" (Radio)	10,000	High 10-17 "Pepper" and "King of the Royal Mounted" Low 8-3-35 "Mad Love" and "Dog of Flanders"	9,500 3,800
Great Lakes	3,000	25c-40c	"The Big Broadcast of 1937" (Para.)	9,700	"Libeled Lady" (MGM)	9,700	High 9-5 "The Gorgeous Hussy" Low 4-11 "Three Godfathers" and "Her Master's Voice"	23,500 4,900
Hippodrome	2,500	25c-40c	"Wedding Present" (Para.) and "M'Liss" (Radio)	7,500	"The Road to Glory" (20th Cent.-Fox) and "Star for a Night" (20th Cent.-Fox)	8,300	High 2-9-35 "David Copperfield" Low 4-11 "Timothy's Quest" and "My Marriage"	17,200 3,800
Lafayette	3,300	25c	"Two in a Crowd" (Univ.) and "Yellowstone" (Univ.)	7,980	"The President's Mystery" (Republic) and "Sitting on the Moon" (Republic)	3,800	High 1-12-35 "Broadway Bill" Low 10-31 "The President's Mystery" and "Sitting on the Moon"	17,100 3,800
Chicago								
Apollo	1,400	30c-60c	"A Midsummer Night's Dream" (W. B.)	5,400	"Stage Struck" (F.N.)	7,600	High 9-12 "Girls' Dormitory" Low 5-25-35 "The Devil Is a Woman"	11,900 1,000
Chicago	4,000	35c-75c	"Adventure in Manhattan" (Col.) (plus stage show)	32,000	"Valiant Is the Word for Carrie" (Para.) (on stage: Dave Apollon and revue)	28,000	High 1-18 "The Bride Comes Home" Low 4-27-35 "Living on Velvet"	56,600 24,000
Garrick	900	30c-60c	"Libeled Lady" (MGM)	9,000	"Ladies in Love" (20th Cent.-Fox)	7,100	High 11-3 "Sing, Baby, Sing" Low 5-4-35 "One New York Night"	10,300 3,000
Oriental	3,490	25c-40c	"Lady, Be Careful" (Para.) (plus stage show)	21,000	"China Clipper" (F.N.) (plus stage show)	17,200	High 11-2-35 "Woman Wanted" (on stage: Major Bowes' Amateurs) Low 9-21-35 "Man on the Flying Trapeze"	25,500 13,400
Palace	2,509	30c-60c	"Don't Turn 'Em Loose" (Radio) (plus stage show)	17,200	"The Big Game" (Radio) (plus stage show)	25,600	High 9-12 "Swing Time" (plus stage show) Low 4-11 "Love Before Breakfast"	35,600 6,000
Roosevelt	1,591	30c-60c	"Cain and Mabel" (W.B.) (2nd week)	9,000	"Cain and Mabel" (W.B.) (1st week)	14,400	High 1-5-35 "Forsaking All Others" Low 11-23-35 "O'Shaughnessy's Boy"	27,000 7,000
State-Lake	2,776	20c-35c	"Satan Met a Lady" (W.B.) (plus vaudeville revue)	16,700	"A Son Comes Home" (Para.) (plus stage show)	16,400	High 9-12 "The Iron Man" Low 7-20-35 "Alias Mary Dow"	20,100 8,000
United Artists	1,700	30c-60c	"Dodsworth" (U.A.)	28,000	"Libeled Lady" (MGM) (3rd week)	15,000	High 2-29 "Modern Times" Low 4-13-35 "Vanessa: Her Love Story"	35,500 10,000
Cleveland								
Allen	3,330	30c-42c	"My Man Godfrey" (Univ.)	8,500	"Killer at Large" (Col.) (4 days) "Pepper" (20th Cent.-Fox) (3 days)	3,000 1,800	High 1-12-35 "Bright Eyes" Low 6-22-35 "The Daring Young Man"	9,000 1,300
Hippodrome	3,800	30c-42c	"Cain and Mabel" (W.B.)	12,000	"My Man Godfrey" (Univ.)	15,000	High 9-21-35 "Top Hat" Low 8-24-35 "Dante's Inferno"	27,500 5,250
RKO Palace	3,100	30c-60c	"Ladies in Love" (20th Cent.-Fox) (plus stage show)	18,500	"Adventure in Manhattan" (Col.) (plus stage show)	14,000	High 4-6-35 "Transient Lady" Low 6-8-35 "Break of Hearts"	39,000 5,500
State	3,400	30c-42c	"Valiant Is the Word for Carrie" (Para.) (6 days)	6,500	"The Devil Is a Sissy" (MGM)	17,000	High 4-18 "Petticoat Fever" (on stage: Jack Benny and Mary Livingston)	40,500
Stillmann	1,900	35c-65c	"The Devil Is a Sissy" (MGM) (30c-42c)	6,000	"Libeled Lady" (MGM) (25c-35c)	9,000	Low 3-16-35 "Folies Bergere" High 7-25 "San Francisco" Low 5-9-36 "Too Many Parents"	6,000 11,000 2,000
Denver								
Aladdin	1,500	25c-50c	"Pigskin Parade" (20th Cent.-Fox)	5,000	"Dodsworth" (U.A.)	4,000	High 11-7 "Pigskin Parade" Low 6-22-35 "Nell Gwyn" and "My Heart Is Calling"	5,000 600
Broadway	1,500	25c-40c	"Dodsworth" (U.A.)	2,000	"The Man Who Lived Again" (GB)	1,500	High 5-16 "The Great Ziegfeld" (50c-$1.36) Low 12-28-35 "Unfinished Symphony"	8,000 300
Center	1,500	15c-35c	"Damaged Lives" (Independent) (25c)	6,000	"Werewolf of London" (Univ.) (plus stage show)	3,000	....	
Denham	1,500	25c-40c	"Valiant Is the Word for Carrie" (Para.)	6,000	"The Big Broadcast of 1937" (Para.) (2nd week)	6,000	High 2-29 "Klondike Annie" Low 8-24-35 "Without Regret"	13,000 1,750
Denver	2,500	25c-50c	"Give Me Your Heart" (W.B.) (plus stage band)	9,500	"Dimples" (20th Cent.-Fox) (plus stage band)	11,000	High 11-16-35 "Mutiny on the Bounty" Low 12-28-35 "Here Comes the Band"	15,000 1,500
Orpheum	2,600	25c-40c	"Old Hutch" (MGM) and "The Gig Game" (Radio)	9,000	"Libeled Lady" (MGM) and "Don't Turn 'Em Loose" (Radio) (2nd week)	8,500	High 5-18-35 "Romance in Manhattan" Low 12-28-35 "The Perfect Gentleman"	16,000 2,000
Paramount	2,000	25c-40c	"Pigskin Parade" (20th Cent.-Fox) and "Back to Nature" (20th Cent.-Fox)	6,000	"The Bengal Tiger" (W.B.) and "Down the Stretch" (F.N.)	2,500	High 5-11-35 "Bride of Frankenstein" Low 11-30-35 "Bad Boy"	7,000 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)	
Hollywood								
Chinese	2,500	30c-55c	"Dimples" (20th Cent.-Fox) and "Mister Cinderella" (MGM)	8,000	"Ladies in Love" (20th Cent.-Fox) and "All American Chump" (MGM)	11,500	High 2-22 "Modern Times" Low 5-4-35 "West Point of the Air"	26,000 4,900
Pantages	3,000	30c-65c	"Magnificent Brute" (Univ.) and "Without Orders" (Radio)	9,200	"Don't Turn 'Em Loose" (Radio) and "The Girl on the Front Page" (Univ.)	6,500	High 9-12 "My Man Godfrey" and "Yellowstone" Low 4-13-35 "Mister Dynamite" and "Great God Gold"	21,000 2,500
W. B. Hollywood	3,000	30c-65c	"Follow Your Heart" (Republic) and "Here Comes Carter" (F.N.)	7,400	"A Midsummer Night's Dream" (W. B.)	7,000	High 10-10 "Dodsworth" and "The Case of the Velvet Claws" Low 6-27 "The Big Noise"	18,200 4,000
Indianapolis								
Apollo	1,100	25c-40c	"Dimples" (20th Cent.-Fox) (6 days-2nd week)	3,000	"Dimples" (20th Cent.-Fox) (1st week)	6,000	High 9-12 "My Man Godfrey" Low 6-27 "Sins of Man"	8,000 1,600
Circle	2,800	25c-40c	"Valiant Is the Word for Carrie" (Para.) and "Wives Never Know" (Para)	6,500	"The Big Broadcast of 1937" (Para.) (2nd week)	3,500	High 10-10 "Anthony Adverse" (25c-55c) Low 3-16-35 "Transient Lady"	10,000 2,000
Loew's	2,800	25c-40c	"Old Hutch" (MGM) and "Craig's Wife" (Col.)	9,000	"Libeled Lady" (MGM) (2nd week)	7,000	High 10-24 "Libeled Lady" Low 4-6-35 "Casino Murder Case"	15,000 2,750
Lyric	2,000	25c-40c	"Pigskin Parade" (20th Cent.-Fox) (plus stage show)	10,700	"Here Comes Carter" (F.N.) (plus vaudeville)	7,200	High 9-12 "Pepper" (on stage: Major Bowes' Amateurs) Low 2-7-35 "Murder of Dr. Harrigan" (on stage: vaudeville)	14,000 5,700
Kansas City								
Mainstreet	3,100	25c-40c	"Pigskin Parade" (20th Cent.-Fox)	10,700	"Cain and Mabel" (W.B.)	8,000	High 11-23-35 "Case of the Lucky Legs" Low 1-12-35 "I Sell Anything"	22,000 2,000
Midland	4,000	25c-40c	"Old Hutch" (MGM) and "The Man Who Lived Twice" (Col.)	10,200	"Libeled Lady" (MGM)	21,000	High 8-24-35 "China Seas" Low 9-14-35 "Bonnie Scotland"	25,000 6,000
Newman	1,900	25c-40c	"Valiant Is the Word for Carrie" (Para.)	8,000	"The Magnificent Brute" (Univ.)	4,600	High 5-25-35 "Goin' to Town" Low 5-18-35 "Dinky"	14,000 3,000
Tower	2,000	25c	"15 Maiden Lane" (20th Cent.-Fox) (plus stage show)	6,400	"They Met in a Taxi" (Col.) (plus stage show)	6,800	High 1-18 "Magnificent Obsession" Low 3-14 "Lady of Secrets" (plus stage show)	14,500 5,000
Uptown	2,000	25c-40c	"Wedding Present" (Para.) and "The Case of the Velvet Claws" (F.N.)	3,400	"Dimples" (20th Cent.-Fox)	3,400	High 9-7-35 "Steamboat Round the Bend" Low 7-27-35 "Black Sheep"	11,000 2,100
Los Angeles								
Carthay	1,518	50c-$1.50	"Romeo and Juliet" (MGM) (5th week)	6,500	"Romeo and Juliet" (MGM) (4th week)	8,700	....	
Four Star	900	30c-55c	"Valiant Is the Word for Carrie" (Para.) (3rd week)	2,800	"Valiant Is the Word for Carrie" (Para.) (2nd week)	4,500	High 5-18-35 "Les Miserables" Low 12-17-35 "Return of Peter Grimm"	7,800 2,400
Grand Intern't'l.	750	35c-40c	"Builders of Socialism" (State Rights)	2,300	"The Resort Flirt" (Foreign)	2,200	High 7-25 "Ecstasy" (6 days-2nd week) Low 12-7-35 "Such a Girl You Never Forget"	5,000 900
Hillstreet	2,700	30c-65c	"Magnificent Brute" (Univ.) and "Without Orders" (Radio)	9,800	"Don't Turn 'Em Loose" (Radio) and "The Girl on the Front Page" (Univ.)	8,300	High 9-12 "My Man Godfrey" and "Yellowstone" Low 11-2-35 "Three Kids and a Queen"	24,000 2,800
Loew's State	2,500	30c-55c	"Dimples" (20th Cent.-Fox) and "Mister Cinderella" (MGM)	11,500	"Ladies in Love" (20th Cent.-Fox) and "All American Chump" (MGM)	17,000	High 12-7-35 "Mutiny on the Bounty" Low 10-26-35 "Way Down East"	24,500 6,200
Paramount	3,596	30c-55c	"Wedding Present" (Para.) and "The Man Who Lived Twice" (Col.) (plus stage show)	15,800	"The Big Broadcast of 1937" (Para.) (plus stage show) (3rd week)	16,380	High 8-22 "Yours for the Asking" (on stage: Eddie Cantor and Bobby Breen) Low 6-27 "Case Against Mrs. Ames" (plus stage show) (5 days)	33,000 9,126
W. B. Downtown	3,400	30c-65c	"Follow Your Heart" (Republic) and "Here Comes Carter" (F.N.)	6,700	"A Midsummer Night's Dream" (W. B.)	7,800	High 1-11 "Captain Blood" Low 6-27 "The Big Noise"	17,100 3,800
Montreal								
Capitol	2,547	25c-60c	"The Big Broadcast of 1937" (Para.) and "The Final Hour" (Col.) (2nd week)	6,500	"The Big Broadcast of 1937" (Para.) and "The Final Hour" (Col.) (1st week)	12,000	High 2-9-35 "Lives of a Bengal Lancer" Low 8-3-35 "My Heart Is Calling" and "College Scandal"	15,500 7,000
His Majesty's	1,700	25c-50c	"East Meets West" (GB) and "Limelight" (British) (2nd week)	5,000	"East Meets West" (GB) and "Limelight" (British) (1st week)	6,500	High 10-17 "Nine Days a Queen" "Two's Company" Low 6-2-34 "All Quiet on the Western Front"	9,000 3,000
Loew's	3,115	25c-60c	"The Bengal Tiger" (W.B.) (plus stage show)	14,500	"Kelly the Second" (MGM) (on stage: Fats Waller and Orch.)	11,500	High 9-26 "Public Enemy's Wife" (John Boles on stage) Low 6-15-35 "Mark of Vampire" and "Baby Face Harrington"	15,000 5,500
Palace	2,600	25c-65c	"Ladies in Love" (20th Cent.-Fox) and "15 Maiden Lane" (20th Cent.-Fox)	12,000	"Dodsworth" (U.A.) and "Wives Never Know" (Para.) (2nd week)	7,000	High 12-7-35 "Mutiny on the Bounty" Low 7-20-35 "Drake of England" and "The Nitwits"	15,000 7,500
Princess	2,272	25c-65c	"Valiant Is the Word for Carrie" (Para.) and "Wedding Present" (Para.)	7,500	"The Last of the Mohicans" (U.A.) and "Three Married Men" (Para.)	8,000	High 2-22 "Modern Times" and "Guard That Girl" Low 12-28-35 "Remember Last Night?" and "East of Java"	12,500 3,000
New York								
Astor	1,141	55c-$2.20	"Romeo and Juliet" (MGM) (12th week)	9,000	"Romeo and Juliet" (MGM) (11th week)	8,930	....	
Capitol	4,700	25c-85c	"Libeled Lady" (MGM)	58,000	"The Devil Is a Sissy" (MGM) (2nd week)	22,000	High 1-5-35 "Forsaking All Others" Low 5-30 "Three Wise Guys"	87,400 7,000
Criterion	1,700	25c-75c	"In His Steps" (Grand National)	10,000	"Follow Your Heart" (Republic)	9,000	....	
Palace	2,500	25c-65c	"The Man I Marry" (Univ.) and "Dimples" (20th Cent.-Fox)	8,500	"Stage Struck" (F.N.) and "Daniel Boone" (Radio)	10,000	High 10-5-35 "Top Hat" Low 7-25 "The Poor Little Rich Girl" and "Dancing Pirate'	15,000 4,800
Paramount	3,700	25c-85c	"The Big Broadcast of 1937" (Para.) (on stage: Clyde Lucas and Orch.) (2nd week)	47,000	"The Big Broadcast of 1937" (Para.) (on stage: Clyde Lucas and Orch.)	62,000	High 1-19-35 "Lives of a Bengal Lancer" Low 12-21-35 "Millions in the Air"	65,300 10,000
Rialto	594	25c-55c	"Wives Never Know" (Para.)	5,500	"The Big Game" (Radio)	9,000	....	
Rivoli	2,200	25c-99c	"Ladies in Love" (20th Cent.-Fox)	27,000	"Dodsworth" (U.A.) (5th week)	23,000	High 2-15 "Modern Times" Low 6-29-35 "Nell Gwyn"	65,000 8,100
RKO Music Hall	5,954	40c-$1.65	"A Woman Rebels" (Radio) (plus stage show)	70,000	"Adventure in Manhattan" (Col.) (plus stage show)	63,000	High 9-7-35 "Top Hat" (plus stage show) Low 11-30-35 "Crime and Punishment" (plus stage show)	131,200 45,000
Roxy	6,200	25c-75c	"East Meets West" (GB) (plus stage show)	30,000	"The Magnificent Brute" (Univ.) (plus stage show)	42,000	High 1-4 "If You Could Only Cook" (plus stage show) Low 4-20-35 "My Heart Is Calling" (plus stage show)	62,000 17,500

RECORD BREAKER

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Oklahoma City							
Capitol	1,200	10c-41c	“Two in a Crowd” (Univ.)	1,900	“Wives Never Know” (Para.)	1,900	High 8-29 “Girls’ Dormitory” 3,900 Low 5-9 “Big Brown Eyes” 1,300
Criterion	1,700	10c-55c	“The General Died at Dawn” (Para.)	4,000	“The Texas Rangers” (Para.)	5,200	High 9-14-35 “Steamboat Round theBend” 10,000 Low 11-12-35 “The Case of the Lucky Legs” 2,500
Liberty	1,500	10c-36c	“Pepper” (20th Cent.-Fox) and “Border Flight” (Para.) (4 days) “Two Many Parents” (Para.) and “36 Hours to Kill” (20th Cent.-Fox) (3 days)	2,500 800	“M’Liss” (Radio) (plus stage show) (4 days) (10c-40c) “Parole” (Univ.) and “Thank You, Jeeves” (20th Cent.-Fox) (3 days)	2,900 800	High 1-19-35 “Gentlemen Are Born” and “Crime Doctor” 4,200 Low 10-26-35 “Little Big Shot” and “I Live for Love” 1,500
Midwest	1,500	10c-55c	“A Midsummer Night’s Dream” (W.B.)	3,000	“Cain and Mabel” (W.B.)	4,500	High 11-16-35 “Mutiny on the Bounty” 8,800 Low 8-24-35 “The Farmer Takes a Wife” 1,800
Omaha							
Brandeis	1,200	25c-40c	“Without Orders” (Radio) and “Daniel Boone” (Radio)	3,600	“Don’t Turn ’Em Loose” (Radio) and “Here Comes Carter” (F.N.) (6 days)	3,100	High 9-14-35 “Top Hat” 9,500 Low 6-6 “Dancing Pirate” and “Murder on the Bridle Path” 2,600
Omaha	2,200	25c-40c	“Valiant Is the Word for Carrie” (Para.) and “Charlie Chan at the Race Track” (20th Cent.-Fox)	5,600	“The Road to Glory” (20th Cent.-Fox) and “Kelly the Second” (MGM)	5,200	High 7-11 “San Francisco” and “The First Baby” 11,600 Low 10-5-35 “Dante’s Inferno” and “She Gets Her Man” 3,600
Orpheum	3,000	25c-40c	“The Devil Is a Sissy” (MGM) and “Two in a Crowd” (Univ.)	8,000	“Ladies in Love” (20th Cent.-Fox) and “Forgotten Faces” (Para.)	8,000	High 2-29 “Exclusive Story” (on stage: Ted Lewis) 21,150 Low 12-28-35 “Mister Hobo” and “Three Kids and a Queen” 5,800
Paramount	2,900	25c-55c	“The Big Broadcast of 1937” (Para.)	10,400	“The Great Ziegfeld” (MGM) (on stage: Gladys George)	10,500	....
Philadelphia							
Aldine	1,300	40c-65c	“East Meets West” (GB)	6,500	“The Gay Desperado” (U.A.) (2nd week)	6,500	High 10-3 “Dodsworth” 19,000 Low 1-26-35 “The Runaway Queen” 2,200
Arcadia	600	25c-50c	“The General Died at Dawn” (Para.) (6 days)	2,200	“Lady, Be Careful” (Para.) (4 days)	1,100	High 1-25-35 “The Bride Comes Home” 4,800 Low 9-21-35 “Bonnie Scotland” 800
Boyd	2,400	40c-55c	“A Midsummer Night’s Dream” (W. B.)	11,000	“Craig’s Wife” (Col.)	11,500	High 1-4 “A Tale of Two Cities” 30,000 Low 8-17-35 “Jalna” 6,000
Earle	2,000	25c-55c	“Libeled Lady” (MGM)	13,000	“Magnificent Brute” (Univ.)	11,000	High 1-4 “Miss Pacific Fleet” 22,000 Low 10-5-35 “I Live for Love” 9,500
Fox	3,000	40c-65c	“Pigskin Parade” (20th Cent.-Fox)	16,000	“Libeled Lady” (MGM) (3rd week)	15,000	High 5-9 “Under Two Flags” 31,000 Low 9-28-35 “Redheads on Parade” 7,500
Karlton	1,000	25c-40c	“The Man Who Lived Twice” (Col.)	2,100	“Ladies in Love” (20th Cent.-Fox)	2,600	High 10-5-35 “Top Hat” 6,300 Low 6-1-35 “Dinky” 1,200
Keith’s	2,000	30c-50c	“Craig’s Wife” (Col.)	2,600	“Dodsworth” (U.A.)	3,500	High 4-13-35 “Roberta” 5,800 Low 1-2-35 “The Right to Live” 900
Stanley	3,700	40c-55c	“Cain and Mabel” (W.B.)	14,500	“Dimples” (20th Cent.-Fox)	14,000	High 9-12 “Swing Time” 30,500 Low 5-11-35 “Stolen Harmony” 4,000
Stanton	1,700	30c-50c	“Accusing Finger” (Para.)	5,700	“Murder with Pictures” (Para.)	6,200	High 1-11 “Riffraff” 10,000 Low 3-23-35 “Captain Hurricane” 1,800
Portland, Ore.							
Blue Mouse	1,700	30c-40c	“The Big Broadcast of 1937” (Para.)	2,000	“Mr. Deeds Goes to Town” (Col.) (26th week) and “It Happened One Night” (Col.) (4th week)	2,000	High 6-17-35 “Life Begins at Forty” 2,700 Low 6-22-35 “My Heart Is Calling” 1,400
Broadway	1,912	30c-40c	“Libeled Lady” (MGM) and “The Case of the Black Cat” (F.N.) (2nd week)	6,000	“Libeled Lady” (MGM) and “The Case of the Black Cat” (F.N.) (1st week)	7,000	High 5-16 “The Singing Kid” 8,500 Low 7-27-35 “Calm Yourself” and “Chinatown Squad” 4,000
Mayfair	1,700	30c-40c	“The President’s Mystery” (Republic) and “Follow Your Heart” (Republic)	5,000	“A Midsummer Night’s Dream (W.B.) (Return showing)	5,000	High 1-25 “A Midsummer Night’s Dream” 12,000 Low 1-19-35 “Behold My Wife” and “Defense Rests’ 1,600
Orpheum	1,700	30c-40c	“Pigskin Parade” (20th Cent.-Fox) and “Adventure in Manhattan” (Col.)	8,500	“Give Me Your Heart” (W.B.) and “Wives Never Know” (Para.) (2nd week)	7,000	High 9-28-35 “She Married Her Boss” 9,500 Low 11-23-35 “To Beat the Band” and “Wanderer of the Wasteland” 4,000
Paramount	3,008	30c-40c	“Ladies in Love” (20th Cent.-Fox) and “Three Married Men” (Para.)	7,500	“The Big Broadcast of 1937” (Para.) and “The Big Game” (Radio) (2nd week)	7,500	High 4-20-35 “Private Worlds” 11,500 Low 5-2 “The Witness Chair” and “Big Brown Eyes” 5,000
United Artists	945	30c-40c	“Come and Get It” (U. A.)	9,000	“The Gay Desperado” (U.A.)	8,500	High 10-17 “Dodsworth” 9,500 Low 6-8-35 “Age of Indiscretion” 4,000
San Francisco							
Clay	400	15c-35c	“Walpurgis Night” (Scandinavian) (4 days-2nd week)	550	“Walpurgis Night” (Scandinavian) (1st week)	1,100	High 12-28-35 “Peasants” 2,500 Low 10-24 “I Desire You” 700
Embassy	1,400	10c-40c	“Legong” (DuWorld) and “Missing Girls” (Chesterfield) (2nd week)	4,000	“Legong” (DuWorld) and “Missing Girls” (Chesterfield) (1st week)	4,500	High 4-11 “Penitente Murder Case” 6,500 Low 12-7-35 “Two Sinners” and “$1,000 a Minute” 2,000
Fox	5,651	15c-75c	“Pigskin Parade” (GB) and “Seven Sinners” (GB)	15,000	“The Big Broadcast of 1937” (Para.) and “15 Maiden Lane” (20th Cent.-Fox) (2nd week)	17,500	High 9-19 “Road to Glory” and “Kelly the Second” 20,000 Low 11-30-35 “To Beat the Band” and “Freckles” 4,000
Golden Gate	2,800	10c-40c	“Daniel Boone” (Radio) (plus vaudeville)	13,500	“Without Orders” (Radio) (plus vaudeville)	14,000	High 8-15 “The Last Outlaw” (on stage: Eddie Cantor) 34,000 Low 5-23 “Dancing Pirate” 9,000
Orpheum	2,440	15c-40c	“Magnificent Brute” (Univ.) and “The Girl on the Front Page” (Univ.)	11,200	“Craig’s Wife” (Col.) and “Two in a Crowd” (Univ.) (2nd week)	6,500	High 9-19 “My Man Godfrey” and “Yellowstone” 17,000 Low 10-26-35 “King Solomon of Broadway” and “Fighting Youth” 4,800
Paramount	2,670	15c-75c	“Anthony Adverse” (W.B.)	14,000	“Thank You, Jeeves” (20th Cent.-Fox) and “Valiant Is the Word for Carrie” (Para.)	13,000	High 7-11 “San Francisco” 23,000 Low 3-2-35 “Living on Velvet” and “All the King’s Horses” 8,500
St. Francis	1,470	15c-40c	“The Big Broadcast of 1937” (Para.) and “15 Maiden Lane” (20th Cent.-Fox)	6,500	“Cain and Mabel” (W.B.) and “Sworn Enemy” (MGM) (2nd week)	5,500	High 8-1 “San Francisco” 12,400 Low 6-29-35 “No More Ladies” 5,000
United Artists	1,200	15c-55c	“The Gay Desperado” (U.A.) (15c-65c)	8,500	“Dodsworth” (U.A.) (3rd week)	6,000	High 10-26-35 “Barbary Coast” 15,000 Low 12-28-35 “Mimi” 2,500
Warfield	2,700	15c-75c	“Libeled Lady” (MGM) and “Sitting on the Moon” (Republic) (2nd week)	15,000	“Libeled Lady” (MGM) and “Sitting on the Moon” (Republic) (1st week)	14,500	High 10-5-35 “I Live My Life” 35,000 Low 3-28 “Colleen” and “Too Many Parents” 13,000
Seattle							
Blue Mouse	950	25c-55c	“Cain and Mabel” (W.B.) and “The Big Game” (Radio)	3,200	“Ladies in Love” (20th Cent.-Fox) and “Three Married Men” (Para.)	3,800	High 11-30-35 “Mutiny on the Bounty” 6,100 Low 2-16-35 “Million Dollar Baby” and “Notorious Gentleman” 2,900
Fifth Avenue	2,500	25c-55c	“The Great Ziegfeld” (MGM) (2nd week)	8,100	“The Great Ziegfeld” (MGM) (1st week)	8,500	High 9-19 “Anthony Adverse” 11,300 Low 4-26 “The Trail of the Lonesome Pine” 2,600
Liberty	1,800	20c-55c	“Legion of Terror” (Col.) and “Come Closer Folks” (Col.) (25c-40c)	3,800	“The Gay Desperado” (U.A.) (2nd week)	5,100	High 9-28-35 “She Married Her Boss” 7,900 Low 4-13-35 “White Lies” and “Happy Landing” 2,700
Music Box	950	25c-55c	“A Midsummer Night’s Dream” (W. B.)	3,600	“The Road to Glory” (20th Cent.-Fox)	3,100	High 2-16-35 “Roberta” 6,100 Low 1-26-35 “The Man Who Reclaimed His Head” 2,850
Orpheum	2,450	25c-40c	“Valiant Is the Word for Carrie” (Para.) and “Two in a Crowd” (Univ.) (10 days)	7,150	“The Devil Is a Sissy” (MGM) and “Wives Never Know” (Para.)	5,600	High 9-21-35 “Top Hat” 10,400 Low 8-31-35 “Dante’s Inferno” and “Lady Tubbs” 4,800
Palomar	1,500	15c-35c	“Follow Your Heart” (Republic) (plus vaudeville)	4,500	“Postal Inspector” (Univ.) (on stage: Major Bowes’ Amateurs)	7,500	....
Paramount	3,050	20c-40c	“The Big Broadcast of 1937” (Para.) and “Sworn Enemy” (MGM)	8,200	“Cain and Mabel” (W.B.) and “The Big Game” (Radio)	6,250	High 12-14-35 “Annie Oakley” 9,200 Low 6-6 “Till We Meet Again” and “Times Square Playboy” 3,250

QUOTA NOT PRACTICABLE FOR SOME THEATRES, BRITISH COURT RULES

Exhibitor Wins in Test Case Claiming He Can't Comply with Act Because of Poor Quality of Films Available

Decision Recognizes Showman's Right to Consider Entertainment Value of Product; Warner Theatre Move Denied

by BRUCE ALLAN

in London

An important decision, affecting a large number of British exhibitors who claim that they cannot comply with the Quota clause of the Films Act, owing to the poor quality of the limited number of British films available to them, has been handed down by Everard Dickson, magistrate of the Old Street Police Court, London.

Ruling on a prosecution instigated by the Board of Trade against C. A. Mathes, a member of the Council of the Cinematograph Exhibitors Association, in respect to the Forester's Super Cinema, Bethnal Green, London, Mr. Dickson dismissed the summons.

"Not Commercially Practicable"

Commenting that Mr. Mathes' deficiency in British films shown was small (it was proved that he showed 13.8 per cent of features and 12.77 per cent of all films, instead of the statutory 15 per cent) the magistrate said:

"I have come to the conclusion, in this particular year and in this theatre, having regard to the special circumstances relating to competition, it was not commercially practicable to exhibit the full amount."

The following interchange then took place with counsel for the Board of Trade:

Counsel: "You attribute non-compliance to reasons beyond defendants' control?"

The Magistrate: "It is commercially impracticable and therefore beyond their control."

19 Exemptions Issued in Year

This pronouncement is regarded as of the greatest significance in CEA circles. The Act provides for certificates of exemption to be granted in the case of exhibitors who can convince the Board of Trade that insufficient British films were available, but it was declared at the hearing of Mr. Mathes' case that only 19 such certificates were granted in 1935, and it is common knowledge in the trade that only an actual physical shortage of available British footage has been accepted by the Board as a valid excuse for default.

Mr. Dickson's decision, for the first time, recognizes the exhibitor's right to take into consideration the entertainment value of the British films available to him. Undoubtedly, there would have been many more exemptions if this factor previously had been considered, in practice, by the Board. It seems equally certain that there will now be a great increase in applications for exemption, in proportion to the increase of the quota to 20 per cent, and in reliance on the precedent of the Dickson judgment.

It does not follow that there will be a corresponding increase in the certificates issued or, in the case of legal action, in decisions in favor of exhibitors. There was very convincing evidence in Mr. Mathes' case that exceptionally critical East End audiences had to be considered, that competition, from circuit and other halls, was intense as regarded the available usable British product and that, in spite of these factors, the margin of default was very small.

Discounting all these factors, there is undoubtedly encouragement in this case for those who argue that the quota provisions are impossibly onerous in many theatre situations, and also for those traders who have been arguing that any modification of the Films Act should provide, by one means or another, a definite guarantee of exhibition standard in every British film registered for quota.

At the moment the Moyne Committee has before it two rival suggestions to this effect; the establishment of a minimum cost and the setting up of a committee to administer a quality standard. To complicate its discussions, it also has to consider proposals for increase of the quota, from some producers and studio owners; for its reduction, from other producers, from distributors and from exhibitors, and for its conditional abolition, as part of an American-British reciprocity scheme. It is possible that the Committee's choice among all these nostrums may not be unaffected by this latest contribution of cold business fact from the courts.

▽

India's Ban on U. S. Films

A question from Harry Day, M. P., in the House of Commons brought from Assistant Secretary of State Butler, spokesman of the Indian Office, the information that in the two years Aug. 1, 1934 to July 31, 1936, forty films had been banned by various Indian authorities, and that the national complexion of the films were: 18 American, 17 Indian, 4 British, 1 Italian.

▽

Plan to End Title Clashes

A method of coping with the old trade problem of two distributors or producers claiming the same film title has been evolved by the Film Group of the Federation of British Industries, and M. Neville Kearney, secretary, is to announce the details soon. It is understood that a register of titles is suggested, with priority of entry establishing a definite right to the title.

The most important part of the FBI plan will be an attempt to make the register international, by agreement with representative bodies of the American industry. By this extension of the idea, registration of a film title in either country would establish an exclusive right in each. The date of registration would be the governing factor and there would be a regular interchange of data between New York or Hollywood and London. The Motion Picture Producers and Distributors of America, it is understood, is being consulted.

The two producing companies British Lion and Joe Rock are both claiming "Calling All Stars" as the title of a musical.

▽

Damages for Composer

Damages of £2,000 ($10,000) have been awarded Michael Spoliansky, the composer, against the London Reporter, in the King's Bench Division. The Reporter, an affiliated enterprise of the Hollywood Reporter, ceased publication some months ago, when debenture holders put in a receiver. Spoliansky's case was that the paper had accused him of plagiarism because he introduced a few bars of "Ye Banks and Braes of Bonnie Doon" into special music he wrote for "The Ghost Goes West." His counsel, Sir Patrick Hastings, K. C., made it plain that Spoliansky's desire was to clear his reputation and that the damages were worthless, in view of the insolvent state of the paper.

▽

Warner Theatre Move Denied

Reports link Warner Brothers with plans for theatre acquisitions in England on a large scale. From various cities in the provinces it is reported that two individuals are seeking to obtain options on properties, stating that their principals want to acquire a theatre "in every town in England."

Among the exhibitors approached is Harry Buxton, who controls 20 houses, chiefly in the Lancashire and Yorkshire areas.

Inquiries led to the belief expressed in some quarters that speculators are after the options, in view of a potential trade situation which may develop into a scramble for theatres on the part of distributors.

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Sam E. Morris, vice-president in charge of foreign activity for Warner Bros., declared in New York that company is not engaged in an attempt to acquire theatre properties in England.

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371 Motion Pictures Censored in Portugal

During the first quarter of 1936, there were 371 motion pictures censored by the Unspeccao Geral dos Espectaculos for display in Portugal, according to a report from Vice Consul William B. Douglass, in Lisbon, to the United States Department of Commerce. The length of the censored films was 324,749 meters (about 1,065,000 feet).

Figures for the corresponding quarter of last year are not available, but the 1936 figures are far larger than last year's quarterly averages, which were 271 films with a length of 231,872 meters (about 761,000 feet). American films accounted for over half of the total censored during the first 1936 quarter, which is a slight advance over the American proportion of films censored last year.

Cuban Attendance Increase

Attendance at theatres in Havana during 1936 is expected to show an increase over last year, according to a report from the Department of Commerce in Washington. The same increase is predicted in the theatres in the interior of the island.

Named British Reel Editor

G. T. Cummins, previously a newspaper editor in London, has been appointed by J. C. Graham to be editor and general manager of British Paramount News.

"Rhodes" Selected by Library

The Gaumont British picture, "Rhodes, the Diamond Master" has been selected by the National Film Library of England for its permanent collection of films.

Grand National
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CURRENT RELEASES

★

"IN HIS STEPS"
with Eric Linden & Cecilia Parker

•

"DEVIL ON HORSEBACK"
with Lili Damita & Fred Keating

•

"WHITE LEGION"
with Tala Birell & Ian Keith

•

"YELLOW CARGO"
with Conrad Nagel & Eleanor Hunt

•

"SONG OF THE GRINGO"
with Tex Ritter, Fuzzy Knight
and Joan Woodbury

•

"CAPTAIN CALAMITY"
with George Houston, Marian
Nixon and Movita

★

Coming

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BOROS PETROFF'S Production of
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with
MAE CLARKE · JOHN PAYNE
HELEN LYND · LUIS ALBERNI
SKEETS GALLAGHER
200 GORGEOUS GIRLS

NOV. 26th
DEC. 25th

JAMES CAGNEY
in
"GREAT GUY"
with
MAE CLARKE
A DOUGLAS MacLEAN Production

WHAT THE PICTURE DID FOR ME

Columbia

ADVENTURE IN MANHATTAN: Jean Arthur, Joel McCrea—A better than average program picture. The plot was rather mixed up, but after seeing it twice I got the hang of it. Running time, 73 minutes. Played October 10.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

CRAIG'S WIFE: Rosalind Russell, John Boles—Here is a picture worth shouting about considering all the good things said about it. Just seemed to suit the ladies, except the ending. Running time, 74 minutes. —Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

GALLANT DEFENDER: Charles Starrett, Joan Perry—Not being a western lover not prepared to give an opinion, but did a sellout business along with the stage show.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THEY MET IN A TAXI: Lionel Stander, Fay Wray, Chester Morris, Raymond Walburn—This is a very good picture and will do good business anywhere. Notice I placed Stander ahead of Morris and that is where he belongs. He is the baby they come to see. I also wish to put in a good word for Raymond Walburn. But in my opinion Fay Wray was miscast in this picture. Running time, 70 minutes. Played October 24.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

First National

CHINA CLIPPER: Pat O'Brien, Beverly Roberts, Ross Alexander—Excellent. In addition to having a fine cast and a good story, it has that "something" which holds the interest, no doubt, because of the present day interest in big aviation and the interesting shots of what was probably the real China Clipper. Running time, 89 minutes. Played October 25-26.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

EARTHWORM TRACTORS: Joe E. Brown, June Travis—You tell us why? For some reason Joe E. Brown draws and yet you go out on the street and find a person who will admit that they like him. His comedy is wholesome and, personally, we like him, but a large percentage of our patrons will say they do not, yet the final gross is above average. Running time, 68 minutes. Played October 18-19.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

STAGE STRUCK: Dick Powell, Joan Blondell—There is one infallible way to know that a picture is not up to standard and that is when a producer takes it out of the percentage bracket and lets it come in flat. The old hack is still working overtime, the backstage shots and the producing of a show. Now I ask you how many times has this been done? It is so old that it has whiskers. We had a "walkathon" of our own on this one and that is the first time they have done that on a Warner musical. And you should have seen the rave the trailer had. The old superlative racket working overtime. Perhaps we will hear of Dick Powell walking out on Warners. That is the kind of a picture it is; the kind that kills a star off.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WHITE ANGEL, THE: Kay Francis, Ian Hunter, Donald Woods—Kay Francis portrays the role of Florence Nightingale in so perfect a manner that she seems to be Florence Nightingale herself. While this has not the boy meets girl type of romance, it is a mighty interesting story from start to finish. You learn how modern nursing got its real start and you are very much entertained at the same time. Our patrons responded to this quite liberally. A John Wayne picture, "The Lonely Trail," on the same program helped the gross, which was above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

Gaumont British

NINE DAYS A QUEEN: Nova Pilbeam, Cedric Hardwicke—Splendid acting and Nova Pilbeam is charming, but too many beheadings for most people. However, it was agreed that the picture is entertaining and different. Running time, 80 minutes. Played October 12-13.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. **General patronage.**

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Metro-Goldwyn-Mayer

EXCLUSIVE STORY: Franchot Tone, Madge Evans—We played this one for two days preceding "Ziegfeld" and quite naturally starved on it. But that wasn't the picture's fault. Metro is pretty consistent with good program pictures and they prove it with this one. It's good. Running time, 75 minutes. Played October 26-28.—Mrs. E. L. Tait, Lauder Theatre, Mount Forest, Ontario, Canada. Small town and rural patronage.

GORGEOUS HUSSY, THE: Joan Crawford, Lionel Barrymore, Robert Taylor, Franchot Tone, Melvyn Douglas—A class picture that is very well done and is highly entertaining. Tale of Andrew Jackson's time, and you know who would be Jackson, no other than the old reliable Lionel. However, I think that we are getting an overdose of the male Shirley Temple, Robert Taylor. Four leads in the last forty days. Of course, the femmes are supposed to be "nuts" about him and that may be the reason.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

NIGHT AT THE OPERA: Marx Brothers—Good. Always plenty of laughs when these boys play. This one we played very late and a big snowstorm cut down the patronage, but the picture is all there and more. Running time, ten reels. Played November 1-2.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

PICCADILLY JIM: Robert Montgomery, Madge Evans—Very, very clever comedy drama with a fine cast. First real opportunity Montgomery has had recently. Madge Evans swell girl and easy to look at. Running time, 97 minutes. Played October 11-12. —Horn & Morgan, Inc., Star Theatre, Hot Springs, Neb. Small town patronage.

SMALL TOWN GIRL: Janet Gaynor, Robert Taylor—An excellent picture and with us a special but the reaction to it was only normal. As a team Gaynor and Taylor should be seen more often. Frankly, though Taylor may have all the girls in other parts looking sideways, with us Gable is still tops. Running time, 105 minutes. Played October 15-17.—Mrs. E. L. Tait, Lauder Theatre, Mount Forest, Ontario, Canada. Small town and rural patronage.

TROUBLE FOR TWO: Robert Montgomery, Rosalind Russell—Are we permitted to speak plainly and quite truthfully? Then this one is pure, undiluted tripe! Such was the opinion of fully seventeen of our eighteen cash customers. The eighteenth, being subject to strokes and feeling one coming on at about the third reel, left in a hurry without expressing his opinion. Running time, 75 minutes. Played October 19-21.—Mrs. E. I. Tait, Lauder Theatre, Mount Forest, Ontario, Canada. Small town and rural patronage.

Paramount

AND SUDDEN DEATH: Randolph Scott, Frances Drake—Just program but interesting, and possibly will help some wild drivers to slow down. If it does, it has performed a great service. Running time, 68 minutes. Played October 20-21.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ANYTHING GOES: Bing Crosby, Ethel Merman, Charles Ruggles, Arthur Treacher—Thanks to Ruggles, this was Crosby's best picture to date; made to order for our audience. Plenty of laughs, plenty of good, snappy songs, and plenty of what it takes to make 100 per cent entertainment. Ruggles' remarks had the boys in an unroar from start to finish. Treacher also deserves a hand for his excellent work as the English Lord. Running time, 96 minutes. Played October 31.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

ARIZONA RAIDERS: Buster Crabbe, Marsha Hunt —Very good western comedy. Running time, 58 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HEART OF THE WEST: William Boyd, Jimmy Ellison—These Hopalong Cassidy series are well liked here. And they've every reason to be, for they have everything a Western needs. Running time, 62 minutes. Played October 22-24.—Mrs. E. L. Tait, Lauder Theatre, Mount Forest, Ontario, Canada. Small town and rural patronage.

POPPY: W. C. Fields, Rochelle Hudson—This comedian is no comedian in this town. Like Joe E. Brown, we can't find anyone who likes him, but unlike Joe E. Brown, he doesn't draw in spite of the dislike. Hope we are never called upon to use another picture in which he is starred or has the outstanding role. He is swell in support in minor roles when he isn't on so long. Running time, 73 minutes. Played October 14-15.—Hay and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SKY PARADE: Jimmy Allen, Katharine DeMille—Pretty good program picture. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SO RED THE ROSE: Margaret Sullavan, Randolph Scott—This is a good show for any night. Holds interest from start to finish. Thrills and action in the southlands of cotton. History portrayed about the Civil War in Abraham Lincoln days. Running time, nine reels. Played October 30-31.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

THREE CHEERS FOR LOVE: Eleanore Whitney, Robert Cummings—This one did not get a rise out of my patrons. Went over in a passive way. It is a nice little show. Eleanore Whitney is the best little dancer you ever saw and with her personality will fill in and she may make the grade, but Paramount will have to spend a million to do it, and will they do it?—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

THREE CHEERS FOR LOVE: Eleanore Whitney, Robert Cummings—Refreshing. Good dancing and good music. For just a program picture, think it pleased our patrons very much. Running time, 64 minutes. Played October 16-17.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TRAIL OF THE LONESOME PINE, THE: Sylvia Sidney, Henry Fonda, Fred MacMurray—A natural. They don't make them any better.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

(*Reports continued on following page*)

Road Showmen

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RKO Radio

LAST OUTLAW, THE: Hoot Gibson, Harry Carey—Not as good as "Powder Smoke Range," but still better than most westerns and will please any Saturday crowd. Running time, 70 minutes. Played October 3.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

M'LISS: Anne Shirley, John Beal—The title of this picture was against it here as no one knew what to expect. These old fashioned yarns are being overworked anyway. One gets tired of them. The older folks liked it but the younger generation think it silly. Running time, 66 minutes. Played October 17.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage

SWING TIME: Fred Astaire, Ginger Rogers—This pair are always good for extra business at the box office and this picture was no exception. Some thought it the best from them to date. As for me I missed the singing of Irene Dunne, who took quite a part in "Roberta." Running time, 103 minutes. Played September 25.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

WALKING ON AIR: Gene Raymond, Ann Sothern—My patrons let me know how elated they were that this team was together again by staying away, so you know by this time this pair are not box office in my theatre. The picture does pretty well and may get by in some theatres but not here.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Republic

HARVESTER, THE: Alice Brady, Ann Rutherford—A real down-to-earth homespun drama with all the trimmings, barn dances, husking bees, etc. The rich girl trying to steal the honest farmer from his rightful orphan sweetheart, and it all ends beautifully. This was enjoyed more than many much more elaborate dramas and it had the same drawing power at this theatre. The double with this was "I Stand Condemned" from United Artists, which is quite worthwhile if you double it with a comedy drama.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

LONELY TRAIL, THE: John Wayne, Ann Rutherford—On the same program with "The White Angel," it helped the gross, which was above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

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Twentieth Century-Fox

CRIME OF DOCTOR FORBES, THE: Gloria Stuart, Robert Kent—This starts in an interesting manner and ends in an interesting, satisfactory manner, but in between for about 10 or 15 minutes it gives the audience a dose of horror such as is seldom seen in pictures, where the doctor is hopelessly injured and begs his colleagues to end his sufferings. It brings up the question whether mercy killing is justified. This picture had no pulling power for us.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

FIRST BABY: Shirley Deane, Johnny Downs—Good show for any night and played this only one night. Could stand two nights but we play only one night so did not change our policy. Play it. It's better than a lot of the socalled specials. Let the customers know about it. Running time, eight reels. Played October 28.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

PRIVATE NUMBER: Loretta Young, Robert Taylor—Very good program picture but not by any means a special as Fox tries to make you believe. The rental on this was so high that it lost money for us. Young and Taylor both do very good acting. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SINS OF MAN: Jean Hersholt, Don Ameche—A show that comes in only once in a while. It has everything that you meet up with in your life. Drama, pathos and music, it is clean entertainment, and, oh boy, how the title killed it. No business whatsoever but we are glad we showed it because it adds cleanliness to the screen. Running time, nine reels. Played October 25.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

United Artists

I STAND CONDEMNED: Harry Baur, Laurence Olivier—The double bill with this was "The Harvester." It's quite worth while if you double it with a comedy drama.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

Universal

CRASH DONOVAN: Jack Holt, Nan Gray—A short picture, 54 minutes, but crammed with live, peppy action. A real good Jack Holt picture which did a fair average business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

MY MAN GODFREY: William Powell, Carole Lombard, Gail Patrick—These three coupled with a very capable cast, all good, make a very fine entertainment and you have here a box office champion. It will do business anywhere and please your patrons 100 per cent.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

NOBODY'S FOOL: Edward Everett Horton, Glenda Farrell—I only saw parts of this. From what little I saw of it and from the reaction of the audience I conclude that this is quite enjoyable and above average of the Edward Everett Horton pictures. Business on this a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

SHOW BOAT: Irene Dunne, Allan Jones, Paul Robeson, Helen Morgan—This is way yonder better as a film production than the average offering, and there are places where it reaches the heights. Irene Dunne dominates the screen whenever she is out front and I would say she does as well in it as she has ever done. Robeson sings "Ole Man River" better than anyone could sing it. Helen Morgan is no doubt the best blues singer anywhere. Jones is great. The picture did not do the business expected.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Short Features

British Instructional Films

IRIS FAMILY, THE: Secrets of Nature Series—A British nature reel of very poor caliber. Running time, nine minutes.—Mrs. E. L. Tait, Lauder Theatre, Mount Forest, Ontario, Canada. Small town and rural patronage.

Columbia

CAUGHT IN THE ACT: Broadway Comedies—Andy Clyde, he stole the show and left our house in an uproar.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STAR GAZERS: Columbia Tours—A very interesting and instructive reel on the advancements made since the days of Galileo Galilei, discoverer of the planets, to the present time. Beautiful color photography. Running time, one reel.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

WHOOPS, I'M AN INDIAN: Three Stooges—A fair comedy for kids and some grownups. Running time, two reels.—H. M. Geber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

Educational

FRESH FROM THE FLEET: Buster West, Tom Patricola—This kind of comedy pleases all classes and we think it is a knockout. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

HILLBILLY LOVE: Song and Comedy Hits—This is a knockout for music and singing by Hillbillies. Will improve any program. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

HOMETOWN OLYMPICS: Paul Terry-Toons—A dandy cartoon. Enough said. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

SEEING NELLIE HOME: Song and Comedy Hits—Good. Quite interesting. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Metro-Goldwyn-Mayer

COUNT TAKES THE COUNT, THE: Charley Chase—One of the best Charlie Chase comedies we've seen. He's made many futile things but this one is good, which revives our hopes in him. Running time, 18 minutes.—Mrs. E. L. Tait, Lauder Theatre, Mount Forest, Ontario, Canada. Small town and rural patronage.

CREW RACING: MGM Sports Parade—Very interesting. Suitable for college towns.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

CLEAN SHAVEN MAN, A: Popeye the Sailor—Just like the rest of the Popeyes. Always good. Lots of kick in it. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

KNOCK, KNOCK: Headliners—Vincent Lopez sells this song to perfection.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LET'S GET MOVIN': Popeye the Sailor—One of the best Popeye we've played so far. Running time, six minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MIDNIGHT MELODIES: Headliners—Good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RKO Radio

CUPID GETS HER MAN: Rainbow Parade Cartoons—Very good cartoon.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CUPID GETS HER MAN: Rainbow Parade Cartoons—A colored cartoon that gets by not in the class of others in this series.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DUMMY ACHE: Edgar Kennedy Comedies—A dandy Kennedy comedy. House in a riot.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FELIX THE CAT AND THE GOOSE THAT LAID THE GOLDEN EGG: Rainbow Parade Cartoons—Very good. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WEDTIME STORY, A: Headliner Series—This is the best from RKO and that is not saying very much. Running time, 21 minutes.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

WHOLESAILING ALONG: Superba Comedies—As goofy as they make them. Even the kids can't get a laugh out of this. Running time, two reels.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

State Rights

JOE LOUIS VS. MAX SCHMELING FIGHT PICTURES: Best fight pictures we have yet seen and paid more for it than any we played but failed to do business, due to late running. Running time, three reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

United Artists

BAND CONCERT: Mickey Mouse—One of the best color cartoons made. It pleased, with a good many laughs.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Vitaphone

BINGO CROSBYANA: Merrie Melodies—A real smart color cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

AN AXE TO GRIND?

Though it hardly seems necessary at this stage of the game, it may as well be said and most emphatically that opinions on this page are set down with no personal bias. Nor do they point out mistakes for any other reason than to call attention to errors that tend to injure the prestige of the industry and by the same token that of the manager.

All of which is said in view of the excitement created by a recent editorial having to do with a piece of advertising that should never have seen the light of day and sponsored by theatremen who unquestionably are acquainted with the accepted tenets of intelligent showmanship. But after reading what we had to say about it the men concerned gave evidence of taking the reproof as a personal matter, which is indeed to be regretted.

This department has long been regarded as the only place in the industry which is essentially the manager's own, where he can look for sympathetic understanding of his problems and which has never yet failed the members in putting up a fair-size battle for an even shake for the man in the field. From the beginning, this commentator has gladly undertaken the responsibility of representing the manager, to act as his mouthpiece, to call attention to his good works, to aid and comfort him in every way possible.

If your Chairman is privileged to applaud the membership when praise is in order, he also reserves the right to feel free to speak up when criticism is indicated.

The only axe this department has to grind is the welfare of the manager and the protection of his rights.

▽ ▽ ▽

VALUABLE ASSETS

The personal reputation of a manager may have less bearing on the boxoffice take in one spot than in another. He may be the sweetest guy, above reproach and everybody's friend but still remain powerless to stop the grosses from nosediving. And then again, mebbe right around the corner another laddie blessed with fewer of the same virtues may be running a theatre where the rattle of the ticket machine sounds like a flock of machine guns in action. It all depends.

But it happily appears there exist situations where in addition to his ability the man himself counts heavily and where his influence in important places has accomplished much in lifting theatre prestige to profitable heights. Among these situations we are pleased to include the F P-Canadian Capitol Theatre, Regina, in the capable hands of Round Tabler Walt Davis. The story is best told in the following quotes from a letter to headman J. J. Fitzgibbons from Father Murray, far-famed founder of Notre Dame College, nearby the Saskatchewan metropolis. Speaking of the change for the better in local theatre background, Father Murray writes:

"*. . . I should apply this to Walter Davis particularly. The part he and his wife have played in transforming the atmosphere of the Capitol is really amazing. When they first arrived every one was rather bewildered. The originality and versatility of his ideas, the straight change from the old Main Street routine was a bit disconcerting, though a few predicted 'it couldn't go over in Regina'. . . . They were wrong. It is going over strong. How was it done? Simply that Davis is a burning enthusiast . . . the town caught alight at his fire. . . . Today the finer element in town are distinctly proud of their theatre; take pride in going there, in being seen going there. In the lounge, for the first time, women of social standing move about perfectly at ease.*

"*The perfect host, dressing the part, speaking the part, being the part, is Walter Davis. . . . Even tempered, always smiling, at all hours of the day he is on the floor receiving his guests. . . . I am not overstating the case. Davis has been fine. I can voice that for Regina. It has meant a lot for the whole community to have such a splendid couple as the Davis' in charge of our amusement center.*"

Of course one does not say flatly that a man's character determines his standing as a showman. But in Davis' case, as in many others, his personal characteristics definitely can be set down as among the valuable assets of the theatre he operates and the city he serves.

▽ ▽ ▽

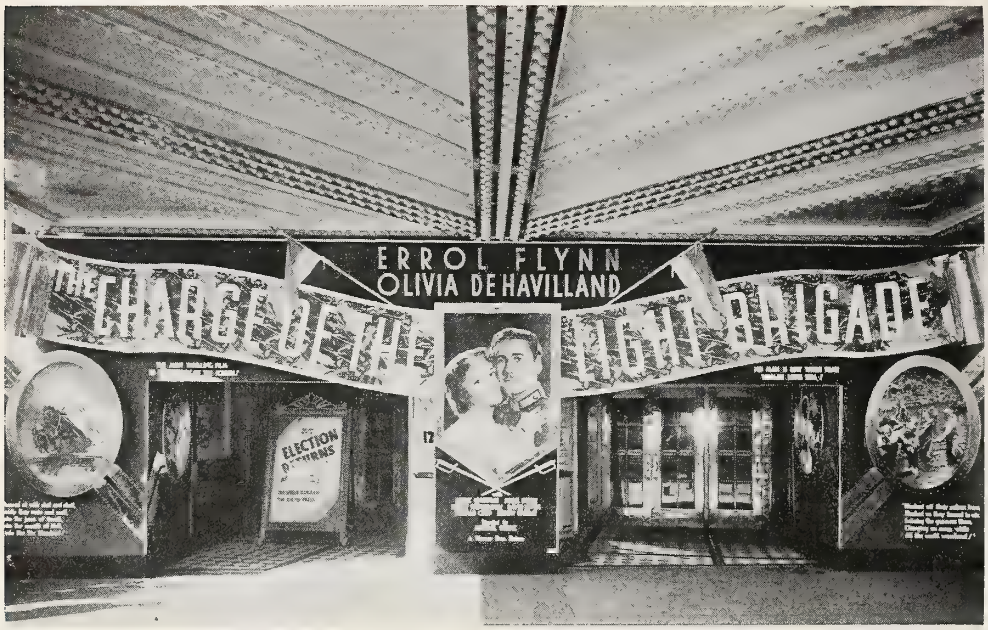
A medal has been made up to be given that patron arrested for slapping a loud-talker into silence at a New York theatre. And now similar honors are suggested for an invention that will bite the fingers of those folks who park gum under the seats.

▽ ▽ ▽

Long-time Round Tabler accustomed to putting on smart campaigns for his attractions took over a job in a house where giveaways rather than exploitation were featured. Fed up finally, he quit, wiring the news to this desk as follows:

"Just left the dish business."

A-Mike Vogel



NEW YORK STRAND FRONT ON "CHARGE OF THE LIGHT BRIGADE"

Log Rolling Contest Aids "Come and Get It"

Between halves of the recent Oregon-Washington football game, Jack Proctor and Ted Gamble put on a log rolling contest to advertise "Come and Get It."

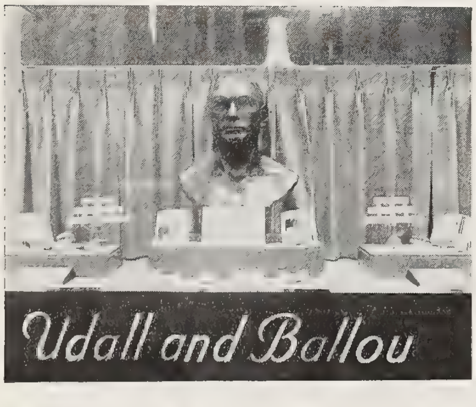
The stunt was arranged in a special steel tank placed in midfield and two log rolling experts dressed in colors of the rival teams gave a 15 minute exhibition of the art.

Stunt was sponsored by the Oregonian and national wire and photo services also cooperated.

"Have You Contributed Lately?"

McLaglen Bust Planted In Fifth Avenue Window

Outstanding among the many fine window displays arranged for the New York Roxy Theatre "Magnificent Brute" engagement, was the display in Udall and Ballou, one of Fifth Avenue's most exclusive jewel shops. Display centered about a bronze bust of Victor McLaglen, modeled by the noted sculptress, Miss Electra Waggoner. Bust was set in a dignified display of expensive jewelry, with only two photographs showing McLaglen posing for Miss Waggoner and an explanatory card to tie up the window to the Roxy showing. Bust was also displayed in the lobby of the theatre during the run.



McLaglen "Brute" Bust in Fifth Avenue Window

Strong Campaign Used For "Steps" Premiere

Concurrent with the opening of "In His Steps" at the New York Criterion a serialization of the film appeared in Screen Romances and plugged on newsstands opening day. Special cards were spotted for display throughout the metropolitan district and Liberty also ran a story by the author with credit carried on magazine cover.

Postal Telegraph distributed special "In His Steps" news posters in all branches, and a direct mailing campaign to New York organizations was instituted.

Motion picture editions of the book were gotten out by A. L. Burt and Grosset & Dunlap and window displays were arranged with various stores.

Strong newspaper campaign was also included as put on by Arthur Jeffry, Criterion publicity head in conjunction with Ed Finney's Grand National advertising department.

"Have You Contributed Lately?"

Many Newspaper Breaks On Chicago "Mohican" Date

Unusual newspaper breaks featured Miles Conconnan's campaign on "The Last of the Mohicans" at the Roosevelt theatre, Chicago. The *Daily News* gave a full page to a special interview with Binnie Barnes. Dorothy Deere in the *American* ran a feature on scalping. *Movienews* and *Herald Examiner* used pictures and fashion material giving the picture full credits and literary editors plugged the film in connection with the original edition of Cooper's novel.

Exploitation stunts were well timed and balanced. Woolworth's drug stores, bookshops and leading department stores all cooperated in a big way with special windows, co-op ads and cut-outs stressing selling angles of the production.

Station WCFL used the electrical transcription four times in advance of showing and gave the film several strong spot plugs naming the starting time and the full cast. A special skit attracted a lot of listeners the day after the opening.

Smart Front Tops 'Brigade' Showing

Termed one of the most attractive fronts ever used at a Broadway house, the display on "Charge of the Light Brigade" at the New York Strand illustrated to left, conceived by B. F. "Dinty" Moore, managing director and constructed by the Sid Nagler Studios is described as follows:

Blue velvet corduroy was used for background and burnished copper sheeting for contrast with the trim. 24-foot title made of thin white wooden letters two inches thick and set against a photomontage ribbon panel blowup of the Charge scene was spread across the arch. Panel on either end was finished off with curled roll of burnished copper sheeting.

In center of front, hand-colored cutout was set back in a burnished copper frame seven feet high and star names above were copper letter cutouts 18 inches high. Enlargements on either side of front were set back in burnished copper oval frames. Crossed behind center frame of front were bamboo lances flying silk pennants and topped with copper and atop the marquee the lances planted in a solid outline. Front moulding was finished off in copper to match trim. Contributing to the general effect was the new under marquee lighting system with special color schemes to highlight the unusual front.

"Have You Contributed Lately?"

All-Star of "Big Game" Appears at Premiere

Arthur Mayer's New York Rialto press staff teamed with RKO's exploitation for "The Big Game" with sporting goods stores arranging displays of football equipment and sports shoes with generous use of scene stills. Accompanying photo shows "King Kong" Klein (left) one of the all-star football players appearing in the picture with his team mates on the New York Yankees professional team attending the Broadway premiere.

Radio store used gag line in its display "Listen to the big game on the radio; see 'The Big Game' at the Rialto," local shoe stores featured heavy shoes in window displays which included scene stills and theatre lobby displayed a 40x60 enlargement of a "Big Game" tieup with News Flash, Inc., which furnishes a photo news service to thousands of stores all over the country.

Klein and Teammates at New York Rialto

Quigley Awards Information . . .

A QUIGLEY AWARD to be known as a "Quigley Silver" will be presented each month during 1936 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

△

A QUIGLEY AWARD to be known as a "Quigley Bronze" will be presented each month during 1936 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

△

QUIGLEY FIRST MENTIONS and HONORABLE MENTIONS will be presented each month during 1936 for meritorious campaigns which are not awarded the Silver or Bronze Plaques. . . .

△

QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded Silver and Bronze Plaques during 1936. . . .

△

PRESENTATIONS OF THE 1936 Grand Awards are to be held in Hollywood, the winners transported as guests of MOTION PICTURE HERALD via United Air Lines and given a week's entertainment at the Studios.

△

THEATREMEN EVERYWHERE in the world are eligible for the Plaques, the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product from major or independent producers. Entries from foreign countries will be accepted for consideration during the month they are received. . . .

△

VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries. . . .

△

ENTRIES should be forwarded as soon after completion as possible. They may be mailed after the last day of the month on pictures that have played during that month. This includes dates played on the last days of any month and first days of following. Monthly deadlines will be announced sufficiently in advance.

△ △ △

ENTRIES should be mailed to:
Quigley Awards Committee
Motion Picture Herald
Rockefeller Center - - New York

CHATHAM AND MARTIN TOP OCTOBER VOTING

Oklahoma Manager Awarded Silver Plaque; Bronze Plaque Goes to Indiana Theatreman

by A-MIKE VOGEL

Another new "first" in the Quigley Awards is announced with the decision of the October Judging Committee that sends the Silver Plaque to Oklahoma, thus giving that state its place in the Quigley line of honor with the others publicised so widely by the accomplishments of theatremen within their borders. The spotlight is now focused upon that sector of the country through the efforts of Manager L. A. Chatham, of the Sooner Theatre, in Norman, whose fine entry on Warner Bros.' "Anthony Adverse" makes him top man in October.

And added lustre for the state of Indiana is bestowed by the award of the Bronze Plaque to Manager Guy Martin, of the Colfax Theatre, in South Bend, Martin clicking with a fine job indeed on RKO Radio's "Swingtime." Both winners, though active in the Quigley Competitions heretofore are first-timers for the Top Ratings. And in addition, Chatham by his honors makes it two months in a row for the Griffith Amusement Co., the September Bronze previously voted to George Limerick, of the same circuit. Martin is identified with the Great States Theatres, represented among the plaque winners last in July, 1935.

The finish in October was close enough to make necessary the selection of three entries for First Mention Certificates and it is of interest to note that these go to theatremen in different countries. Canada is listed by Manager Dan Krendel, of the Tivoli, Toronto, with Universal's "Godfrey"; Scotland by C. R. Young, general manager, Paramount Theatre, in Glasgow, and this country by Manager Dick Warner, of the Bison Theatre, in Shawnee, Oklahoma, and incidentally another high score for that state further listed among the Honorable Mentions.

Newcomers Lead Honorables

Most significant in the development of the Quigley Competitions is the increasing number of new competitors and the percentage of the Awards they are voted monthly. This is especially true in the October Honorable Mention listing, for of the 18 theatremen credited in the 15 entries so rated, over 50 per cent click for the first time. The entire score of Firsts and Honorables, theatres and attractions are detailed on this page.

This interest in new quarters may also indicate that showmen in many widely separated sectors are going hammer-and-tongs after the Plaques that will make them eligible to compete for the 1936 Grand Awards and that Big Trip via United Air Lines to Hollywood, where the presentations are to be held. Every entrant who takes down a Silver or Bronze Plaque in 1936 has an equal chance for the year's honors which, as has been announced, includes the round-trip by air and a week in Hollywood as the guests of MOTION PICTURE HERALD.

Judges for October were S. Charles Einfeld of Warner Bros., Leon J. Bamberger of RKO Radio, and Lew Preston, general manager, Interboro Circuit.

First Mentions

DAN KRENDEL, Manager, FP Tivoli, Toronto, Can. "My Man Godrey"

DICK WARNER, Manager, Bison, Shawnee, Okla. "Ziegfeld"

C. R. YOUNG, General Manager, Paramount, Glasgow, Scotland. "Things to Come"

Honorable Mentions

EWELL BINGHAM, Manager, Howard, Taylor, Tex. "Dimples"

H. F. BORRENSEN, Manager, Strand, Minot, N. D. "Bengal Tiger"

LOUIE CHARNINSKY, Manager, Capitol, Dallas, Tex. "Nine Days a Queen"

BEN COHEN, Manager, College, New Haven, Conn. "Sing, Baby, Sing"

ROY DRACHMAN, Manager, Fox, Tucson, Ariz. "Gay Desperado"

MILT HARRIS, Publicist, Loew's State, Cleveland, Ohio. "Dodsworth"

JOHN HEINZ, Manager, **JOHN CASSIDY,** Publicist, RKO Alden, Jamaica, L. I. "Swing Time"

MAX KUPERSTEIN, Manager, Harrowgate, Philadelphia, Pa. "His Brother's Wife"

LES POLLOCK, Manager, Loew's Rochester, Rochester, N. Y. "Dodsworth"

J. A. SANDERS, Manager, Westex, Olney, Tex. "Texas Rangers"

DWIGHT SEYMOUR, Manager, **MAX GRIFFIN,** Publicist, Dunkin, Cushing, Okla. "Ramona"

NAT SILVER, Manager, Strand, Lowell, Mass. "Ramona"

HARRY VAN NOY, Manager, Paramount, Anderson, Ind. "Ramona"

MARTIN WADE, Manager, Majestic, Gainesville, Tex. "Swing Time"

S. WEXO, Manager, **F. HERKOWITZ,** Publicist, RKO Dyker, Brooklyn, N. Y. "Swing Time"

Chief Sleeps and Eats On Sidewalk for "Mohicans"

Zone publicist Perry Spencer and manager Jerry De Rosa, Loew's Paradise, Bronx, N. Y., secured the services of Chief Bright Fire-Thunder Sky, a full-blooded Mohawk Indian, who for "Last of the Mohicans" camped on the sidewalk day ahead of opening, built a fire, cooked his meals and slept there all night wrapped up in blankets.

Chief visited the schools and lectured on Indian life and historical events, rode subways distributing small scene cards and accompanying photo shows him in front of theatre with some kids.

Perry and Jerry also staged a parade on opening day with 200 kids dressed in Indian play suits, four girls and two men dressed in Indian costume rode bannered bikes around town, Borough President Lyons was made an Indian chief at Borough Hall steps and feathers selling the picture were distributed at local football games.

"Have You Contributed Lately?"

Scholer's Ingenious Wire Aids in Selling "Dodsworth"

When the Junior Federation of Women's Clubs, numbering 125, had a meeting recently, Joe Scholer, Warner's Ohio Theatre, Sandusky, approached the president seeking permission to say a few words on "Dodsworth." However, since time was limited and the president couldn't see her way clear to allow Joe to have his way, undaunted, he sent a jumbo wire to her reading as follows:

"My message to you is big and of such vast importance that it behooves me to send this big telegram to inform you that Sinclair Lewis' greatest novel, Dodsworth, comes to the Ohio screen as one of the finer films of the year, on Sunday, October 18. No woman who has a husband or expects to have a husband can afford to miss this stirring motion picture. This telegram can be used for four admissions to the Ohio as a prize in any way you see fit."

This ingenious method of securing the attention of his city's leading club women helped Joe to deliver his message as effectively as though he had been given permission to make the personal address.

"Have You Contributed Lately?"

Costumed Man in Store Helps Brown Sell "Desperado"

William Brown of the RKO Albee Theatre, Providence, R. I., on "The Gay Desperado," effected a furniture store tie-up, and arranged to have a man dressed in costume to appear at intervals at the store. Those who touched him with a copy of the large newspaper ad containing the announcement of the stunt were given guest tickets.

Automobile company put a fleet of 1937 models out on the main streets draped with banners offering "A free ride in the finest car in Providence to see the best picture in Providence." The stunt ran for three days and caused a lot of comment. Brown held a special screening for the press and leading educational and civic organizations which received considerable mention in the papers. As a result, several groups sent special bulletins to their members urging attendance at the Albee.

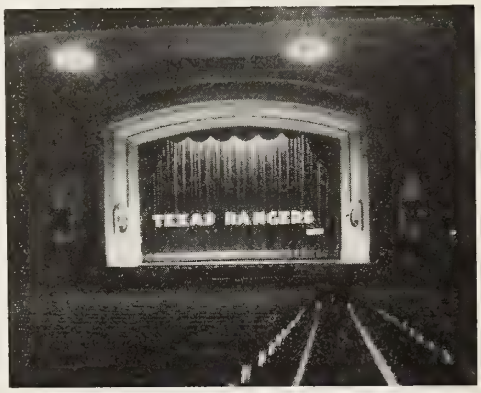
Bill also secured a great deal of window space in the leading stores and arranged many interior displays. The local radio stations gave the film some strong plugs concentrating on the music.

A last-minute stunt which topped off the campaign was a "Gay Desperado" purse at the Narragansett Race Track. The winning jockey was presented with a Gruen watch.

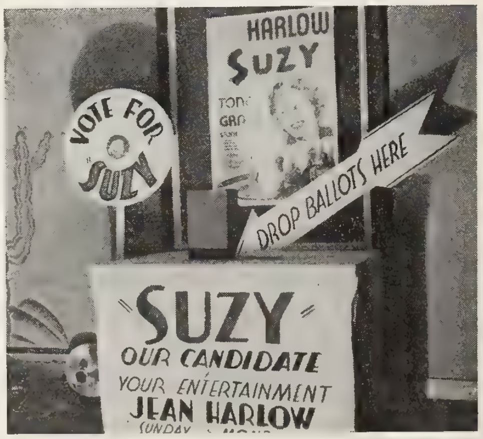
Mohican Chief with Kids at Theatre

AND SUDDEN DEATH FOR EACH OF THESE!
DEATH
Actual Police Photos
DON'T LET IT BE YOU
See AND SUDDEN DEATH

Police View Madden's "Death" Easel



Guttman's "Texas Rangers" Traveler



De Grazia's "Suzy" Ballot Box

AAA Cooperates On "And Sudden Death"

AAA tied up with Maynard Madden, Metropolitan Theatre, Washington for "And Sudden Death," lending eight pieces of apparatus for driver testing in lobby with attendants for week at no cost to Madden. Insurance company purchased 10,000 copies of "And Sudden Death" leaflets which they imprinted and distributed and radio station allotted five minutes of Sunday kiddie program to speaking on accidents so far as children were concerned.

Special screening was held for heads of traffic bureau whose cooperation included making "Sudden Death" a part of the traffic instruction for rookie police squad who attended in a body. Accompanying photo shows some of the men before easel of scene stills in lobby.

"Have You Contributed Lately?"

Various Stunts Sell "Rangers" for Guttman

For "Texas Rangers" at the Colonial, Watertown, S. D., Mike Guttman received some extra publicity by starting his new show season with the picture. Accompanying photo shows traveler on which large paper cutout title letters were placed and large setpieces with scene stills were used in lobby week ahead.

Gaily colored pennants were hung from marquee window displays planned in various merchants' stores, billboards papered in nearby towns and spot announcements secured over radio station.

"Have You Contributed Lately?"

Bill-Posting Company Ties In on "Rangers"

A natural was put over by Harland Fend, Sherman Theatre, Chillicothe, Ohio, when he played "Texas Rangers" and tied up the local bill-posting concern, making up a five by 12 ad, map taking up lion's share of the space with display and body type underneath reading "If it's a big picture, it's on the poster boards." Billboard itself showed photos of the stars with auto at bottom and "balloon" carrying the conversation of the folks in the car shown looking at the 24-sheet read "That must be a fine picture. I've seen it advertised all over town. Now it's coming to the Sherman Saturday."

Fend reports the stunt as an effective seller, with company planting it on all their boards about town.

"Have You Contributed Lately?"

"Vote for Suzy" Gag Ties in with Elections

Cashing in on the excitement over the recent elections, Ted De Grazia, Lyric Theatre, Bisbee, Ariz., held a mock voting contest in connection with his opening of "Suzy," planting ballot boxes in his lobby (see photo) inviting patrons to cast their votes for Suzy as their candidate for entertainment.

For his "Unguarded Hour" date, Ted placed large clock mounted on easel in front of his theatre with copy reading: "Beware, the unguarded hour." Teaser was pulled week ahead of opening.

Alert Mexico City Managers Put Public Contacts to Work

Merchants and Manufacturers Found Cooperative On Theatre Tieups

by JAMES LOCKHART
in Mexico City

Much is done in Mexico City to keep the motion picture theatre in the public eye and in addition to the prestige-builders and other institutional angles, the showmen on the other side of the Rio Grande as a whole do not neglect the most advanced methods of forceful exploitation. Exhibitors are not hesitant about advertising heavily.

Newspaper and magazine reviewers give a lot of attention to the screen, lobby and marquee display is considerably employed, merchants and manufacturers are open for tieups. All of which favors the local picture situation which is reported here as a continuation of the Showman's Travelogue series now current in the Round Table. A-MIKE

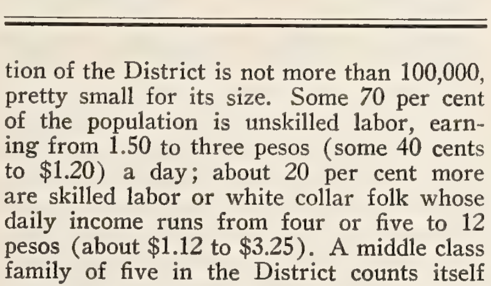
While the Federal District, which contains Mexico City and is the Mexican capital as well as the republic's greatest population center, corresponds in governmental designation to the District of Columbia, its exhibitors have propositions and problems that are, in general, far different from those of their colleagues in Washington site. The Federal District has a population of nearly 1,300,000, contained in the City and several large municipalities. Unlike many capitals of the Americas, it is the country's biggest community and true center. Almost everything, except revolutions, when they break, radiates from this community.

Mexico looks to the Federal District for government, apparel and other fashion, and, to a considerable extent, for its clothing and other manufactured products. Pictures and theatrical fare that go big in the District are generally the criterion for the provinces. But not always. Some smash pictures in the capital hardly pay expenses on many parts of the road, whereas, some mediocre or flop films in the hub of things in Mexico do very well in the lesser towns. The District lacks the placid air so often characteristic of capitals.

It is a mixture of manufacturing, industrial, mercantile, government and social metropolis. Very many of its inhabitants speak English or at least know what the idiom of the United States and the British Empire is all about. It is Mexico's greatest cosmopolitan city and the country's greatest purchasing power community. The latter thing, however, is not as big as it looks.

Of the total population, a shade more than 95 per cent are natives. There aren't many naturalized citizens. Most of these were Spaniards. The American population does not exceed 5,000. The British is less than 1,000. Nevertheless, it is safe to say that many more thousands, Mexicans, Germans, French, Italians, Near Easterners and Russians, in the order named, know English. About 75 per cent of those who know English here are regular cinema patrons, some making a business of attending three or more houses. Cultured Mexicans and other non-native English-speaking residents as well as the Americans and British, constitute audiences at the best first-run houses. Many Near-Easterners, former residents of the United States, where they learned the language, are regular patrons of a neighborhood operated by Fernando Garcia, and seats 3,100, in an old part of the city that features American pictures largely for the benefit of this trade. Many Mexicans attend cinemas largely to expand and improve their English.

The American standard buying population of the District is not more than 100,000, pretty small for its size. Some 70 per cent of the population is unskilled labor, earning from 1.50 to three pesos (some 40 cents to $1.20) a day; about 20 per cent more are skilled labor or white collar folk whose daily income runs from four or five to 12 pesos (about $1.12 to $3.25). A middle class family of five in the District counts itself very lucky if it has a steady income of 250 pesos (about $78) a month. The other 10 per cent, rather a generous estimate, has incomes that vary from fair to good American standards. The plutocratic class is very, very small. There is little if any market for high quality wares or truly beautiful things of an apparel or ornamental nature. Merchants don't handle such articles, because they can't sell them. There is a good market for mediocre things that are not especially pretty, and a steadily improving outlet for wares that are cheap both in quality and price. Exhibitors have this in mind when they fix admittance tariffs.



CARPET WINDOW. On the Bigelow-Sanford carpet tieup made by United Artists for "Dodsworth," date at the New York Rivoli was publicized with window display at Bloomingdale's.

Average living costs in the District are about equal to those that prevailed in American cities in immediate pre-war times (1914-1916). A good table d'hote dinner costs one peso (28 cents); a six-room house in a decent residential area, not too far from downtown, sets you back 100 pesos ($28) a month, unfurnished, water free, light, calefaction and phones extra. Electric services and phones are used generally in the District, though charcoal is still the most popular household fuel. Transportation is generally good. It is supplied by American style trams, buses and for-hire automobiles. No such thing as taxis in Mexico City.

Trams and bus fares are about three cents. Minimum charge for-hire cars, mostly small American makes, is equivalent of 14 cents, and 58 cents to $1.25 per hour. Most cinemas are on the principal tram or bus routes. Only about three per cent of the population owns its cars.

The District has a considerable drawing area, but its benefit to exhibitors is practically nil. Only a few visiting provincials patronize the big town movies. Nevertheless, the steadily increasing American tourist traffic has become a factor in trade for the front line houses. Inauguration of the road between here and the border has upped visitor trade 15 per cent. Downtown houses get very little trade from residents of far suburban districts. Such folk either stay home reading or playing chess, when it is not receiving visitors or calling. These folk do well if they visit a neighborhood once a week, usually on Sunday.

Parking facilities downtown have been somewhat relieved with the establishment of American type parking reserves. Most central zone cinema patrons either go afoot or in for-hire cars, trams or buses. But a great many customers of good grade neighborhoods travel in their machines, for parking is better away from downtown. No cinema has private parking space for customers. Guard corps, who depend on small fixed fees or tips, watch the machines.

Generally, customer population for cinemas has improved. A while ago the movies could only count on from 80,000 to 90,000 steady patrons, 90 per cent of whom came only on Sundays or holidays. In those times exhibitors took their profits on the fete days and kept open other days largely for advertising purposes. Then customers used to spend ordinary days' leisure time shopping around to find which show was best for them to see when their attendance day rolled around.

(Continued on following page)

PASS DISTRIBUTION RESTRICTED

(Continued from preceding page)

Today the District's cinema customer power is a shade over 200,000. Mending economic times, tourists and higher wages for the masses are factors in this marked improvement. Yet it's only an extra special smash picture that can command an orchestra top of 56 cents, and even then a fortnight is the maximum for that price. The Cine Regos, a small but class first run which seats 950, of which Mario Castelan is manager, started a 56-cent top for all pictures, on the basis that they would not be exhibited elsewhere in the District within 90 days. It was a short-lived plan; not enough trade to keep it alive in straight film shops showing pictures that were good but not extra. Religious theme pictures are usually the best bets for the 56-cent price. First runs have to keep their top at from 28 to 35 cents for workaday pictures, but can get as much as 42 cents for productions that are out of the ordinary. The swank new Cine Alameda never drops its top below 42 cents, but it has quite an elaborate stage show.

Afternoon Shows Start at Three

Local cinemas have no matinees, in the American sense. Their afternoon shows start at from 3 to 4 o'clock. It is the general custom to reduce the rate from 20 to 33 per cent for the night show, which begins at 7.30. Matinees here are Sunday morning shows, exhibiting pictures that have pretty much made the rounds and those that have a particular appeal to juveniles. Rates for these matinees vary from five cents, for little neighborhoods, to 20 cents at the Alameda. There is only one American style grind house, an 11 to 11 shop, the Cinelandia, a 376-seater, piloted by Arcadio Boytler, French screen writer-actor-director, which exhibits shorts exclusively and has an average orchestra top of 14 cents. The neighborhoods' tariff for ordinary pictures runs from five to 12 cents weekdays, and from ten to 25 cents Sundays and holidays. Occasionally these shops can get a 28-cent top fete days, for an unusual picture.

One of the leading local class neighborhoods is the Cine Balmori, a smart 1,800-seater managed by A. Bueno Urquidi. It is in the swank Colonia Roma, the "legation district," where reside most of the well-to-do foreigners and many wealthy Mexicans. This house gets good patronage throughout the week. While specializing in top grade American productions, several made in Mexico features have had their premier at the Balmori. It has the latest sound equipment.

Another popular downtown neighborhood, which features stage shows, is the Cine Maximo, run by Manuel Cava and accomodating 4,650. It is the largest local cinema and gets good patronage from shoppers. This house is also well equipped for talkies.

Cinemas are closely watched by the municipal government, which levies a 13 per cent tax on their gross, collectable daily immediately after the day's gate has been counted. All theatres are frequently visited by municipal inspectors, who zealously see to it that all of the numerous exhibition and patron safety and comfort rules are obeyed. Among regulations exhibitors must obey is that which demands that each picture must begin exactly at the time specified in the program. If not, a fine is imposed.

There are plenty of other fines for other breaches of the rules. These regulations keep the managers on their toes. Another curious thing about this regulation is that the cinemas must pay the wages of the inspectors, fees that are on a sliding scale in accord with the seating capacity and admission rates of the theatres.

Several exhibitors have taken advantage of the law that went into effect on July 1 which allows them a cut from the 13 to 8 per cent of their daily gross if they sandwich stage shows with their pictures. The object of this law, it is explained, is to afford employment for numerous vaudeville, revue and other players who were jolted out of work by the popularity of the movies.

Censorship is strict, but not as rabid as it was a while ago. The civic government ordered the censors to go much easier and to quit mutilatiing or banning pictures just because they are not in accord with radical sentiments of certain members of the board. The functions of this board are local. National censorship is in charge of the ministry of the interior.

Managers, as a whole, are allowed about as much say and latitude by the owners in running their theatres as are their colleagues north of the Rio Grande. Some owners give their theatres extra special personal supervision, hanging around the house most of the time, attending to this or that detail, and leaving such chores as answering the phone or attending to undesired callers to the manager. A few owners do their own managing; some do not even have assistants in this regard. Others allow the manager to be the boss, albeit within bounds.

There are not a great deal of outside activities by managers down here in the way of ulterior motive membership in lunch clubs. Nevertheless, the majority of managers are alert to the advantages of public contact and of expanding and maintaining good will for their theatres. There is a refreshing amount of friendly competition.

Cinema Is Outstanding Entertainment

Cinemas of the District enjoy a unique spot in that they have no serious competition from any other paid public amusement. In popularity they outclass the legitimate and revue theatres by about 20 to one. For every patron of the bull fights there are more than 100 for the movies.

The overwhelming majority of the public does not pass up the cinema for sport or other diversions. There is no regular horse racing here, there hasn't been any since 1922, until this month, when an American is conducting a flat and steeplechase season. Instead of being alarmed about this meet, picture men are pleased, for rather than offering them damaging competition it promises to bring them more trade as large numbers of movie-minded Americans are bound to be attracted here by the ponies.

There is only one house here directly owned and operated by Americans. It is the Cine Olimpia, a 4,500-seater, built in 1921 by R. P. Jennings, who made a fortune in copper mining, and is directed by his son, William R. Jennings, and managed by John A. Noonan, whose wife, Mrs. Alice J. Noonan, is company treasurer. The house is an independent first runner and is one of the largest here. It enjoys a high grade patronage of well-to-do Mexicans and foreigners.

Pictures Heavily Advertised

Jennings finds that stage shows are not a paying proposition and that straight pictures are far more profitable and much less bother. Pageants in picture houses are generally liked, but he prefers to play pictures only. Assistant Manager M. de la Serna of the Alameda holds that the stage show is a good bet. This theatre was built with stage as well as screen shows in mind. It has the only revolving stage in Mexico. De la Serna avers that the operators are not sorry that they put in regular stage accomodations. Most of the stage performers at the Alameda are Americans.

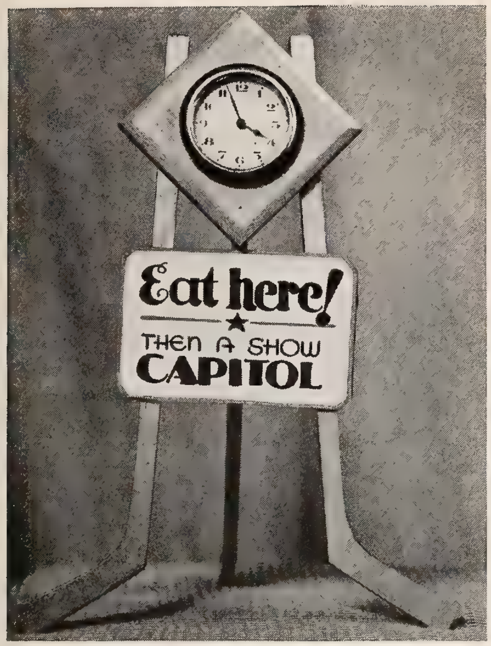
Theatres are not liberal with passes, not so much because their operators are stingy, but because the municipal government holds them down tightly for the sake of the 13 per cent on gross assessment. Theatres are among the heaviest newspaper, magazine, radio, billboard and nearly every other American form of advertising.

In fact, Mexico City exhibitors depend little upon word of mouth publicity. A long time ago they became convinced that much money must be spent to tell the public about their fare. Various forms of publicity account for from 40 to 60 per cent of the expense budgets of exhibitors, producers and distributors. Of late, during the past two years, radio is being more and more used to sell pictures to the public. Some large cinemas use an hour daily of air time, in 15-minute installments, spread over periods when folk give most attention to ether programs, to plug their establishments and programs.

In adddition to this urging, several cinemas are in a combine that hires a silver-tongued orator to give a half-hour spiel thrice weekly about movies in general and what is offered at their houses in particular. Neon illuminated billboards at strategic points of the city is the latest publicity wrinkle employed by some American distributors and Mexican producers.

"Although our houses are pretty much exclusively second run theatres—only occasionally do we have first runs, and then they are Mexican made pictures. It is necessary for us to spend a great deal of money for advertising, principally in daily and neighborhood newspapers, sports pro-

(Continued on page 99)



Walt Davis' Hockey Clock Display

Checking Counter Aids Davis In Selling Dates

From up there at the Capitol, in Regina, Saskatchewan, Walt Davis reports some recent activities on "Rhythm on the Range," using his theatre checking counter four weeks ahead of the date. As the counter does a thriving business, Davis had small tags tied to all packages checked and a few days in advance attached the tags to public phones. And instead of the conventional imprinting, Walt had the tags tied to restaurant menus.

Blotters were distributed in schools. The Davis specialty of mounting ads from motion picture trade journals for lobby display was again employed and Kraft-Phoenix tied to a citywide showing in a 100 windows. Walt finds blotters much in demand and on top pictures imprints one-column ad mats and special copy.

On "Road to Glory," a small tractor was placed on sidewalk in front of the house and Ford dealer cooperated with bannered new car (see photo) carrying line: "Ride in a Ford V8 to the 'Road to Glory.'" Above is reproduced an effective institutional display tied in by Davis to the wide popularity of ice hockey, in his sector. It's called a Hockey Clock and is placed in prominent view in candy shops back of soda fountains, the clock supported by regulation hockey sticks.

"Have You Contributed Lately?"

Davis' Tractor and Ford Bally

"SMALLER AND BETTER?"

ASKS UNIFORM SIZE FOR PRESS BOOKS

Dear Mike:

Now let us get each other straight right from the start. I fully realize that I am just voicing one publicity man's opinion. Hundreds may agree with me while other hundreds may say I'm crazy as hell. And now that we understand each other let's proceed.

In other words I may be conducting a one-man campaign, or a one-man grouch if you wish, but the slogan I am adopting is "Smaller and Better Press Books!" That may sound like a contradictory statement, but that is just what I mean and I'll stick to it.

And what do I mean by "Smaller and Better Press Books?" Well, having been a publicity man for fifteen years I have rambled through quite a lot of press books from the various producing companies and for the past fourteen years and eleven months I have been intending to start a campaign with the above slogan. Show business at its best is estimated to drive an exhibitor crazy in ten years and the poor publicity man should receive a gold medal if he can look out a window without bars across it at the end of five years. In fact the way I've started to ramble off the subject should be proof enough of the last statement.

Criticizes Elaborate Press Books

So let's get down to brass tacks. Press books. Now I'm not that crazy that I intend to try to tell the Howard Dietzs of the industry how to conduct their business. They *know* their business or they wouldn't be where they are today. But there are a couple of points on which I will argue with them until hell freezes over. First of all, the size of the press book. What a blessing it would be, in fact too much of a blessing to expect, if the advertising managers of all the companies would agree upon a uniform size for every picture. When the publicity men throughout the country could keep them in an orderly pile, or even a file, and not have a stack of old odds and ends that look like the accomplishment of a hard day's work by the street cleaning department.

Then this question arises, at least in my clouded brain: "Why elaborate press books?" On the bigger pictures of every major company there arrives at the office breath-taking manuals in gorgeous colors and the outlay of several thousands of dollars. And what happens? This happens: The publicity man goes through it for the mats he wants on his campaign, clips out the readers he finds best suited to his locality, takes a few hints from the exploitation section and then throws the breath-taking manual decked in gorgeous colors in the waste paper basket. In other words, a butcher doesn't give a damn how good a cow looks, it's the meat inside that his customers want . . . they don't see the cow. Talk about the "New Deal" spending money foolishly, brother that's chicken feed compared to the needless money spent on elaborate press books . . . in my estimation.

And now a word concerning the display advertising mats. That, of course, is a hard proposition, as different localities have different needs but every exhibitor wants ad mats that will sock the public in the eye and some of the other major companies need to take a few lessons from the Metro-Goldwyn-Mayer and Warner-First National press books on this point.

Then there arises the question of "readers" for newspapers. That also may be a question of locality but in my humble estimation if press books contained more "readers" about the productions and less about what this star likes to eat, this star likes to read, or what this star does to keep the wolf out of her $100,000 home they would be much better. Those personal "readers" may be okay for the big cities but in towns the size of Zanesville, Ohio (40,000), where the newspapers do not have a regular theatre page, I feel that "readers" on the pictures with the stars mentioned attract more attention.

I'm not trying to pick a fight but I do hope I have started an argument. (It must be the Republican in me.). But I protected myself at the start of this article by telling you I realize that mine is just one publicity man's opinion and am not trying to hold myself up as a Moses of the Publicity Men of America. And then again, maybe I *am* nuts . . . who knows?—B. J. Mechling, Zanesville Theatres, Inc., Zanesville, Ohio.

"Have You Contributed Lately?"

Hallowe'en Party Held By Boucher at Met

Gaily orange colored heralds were distributed to kids by Frank Boucher, Warner's Metropolitan Theatre, Baltimore, announcing a gala Hallowe'en party to which youngsters were invited to attend in their funniest, prettiest, grotesque or most original costumes.

Youngsters were divided into two classes from two to six and six to fourteen, promoted prizes were awarded winners.

"Have You Contributed Lately?"

CHINESE. Proper atmosphere for the date on "General Dies at Dawn" at the Paramount, North Adams, Mass., was built up by F. L. Frechette with Chinese drapes and costumed usher.

THEATREMEN REPORT ANNIVERSARY DRIVES

Round Tablers in Canada and on This Side Put Over Campaigns to Stress Theatre Birthdays

It was a good week that Manager Joe Lefave picked for the celebration of the sixteenth anniversary of F P-Canadian's Tivoli Theatre, in Walkerville, Ontario, for the campaign was able to hook onto a local Firemen's Annual Field Day and also to promote a lot of expensive cutouts and displays from leading department stores that celebrated an anniversary the week before Lefave's party.

Top stunt at the firemen's event was a beauty contest viewed by thousands and Joe successfully angled to have the winner and the rest of the contestants appear on the Tivoli stage during anniversary week. This was announced at the field day as were the theatre's current attractions. Then Lefave had the happy thought of a fashion show using the beauties as models so he arranged with various merchants to sponsor the revue and to pay the girls for their services as models. And to cap this, the merchants were also persuaded to pay for the vaudeville acts which had appeared at the field day and the acts were advertised in addition to the fashion review.

Then of course there had to be a cake and the largest bakery gladly cooperated by supplying a 36-inch high confection (see photo) that was said to cost $150. Bakery also put out dozens of small cookies imprinted Tivoli Anniversary in boxes to which were added lucky prizes, passes, etc. The florists were not to be neglected and Lefave says he had his choice of the city's largest which decorated the stage and lobby and presented flowers to the beauty contest winners.

For his front, Joe used 16 large electric candles standing seven feet high and added pennants, streamers, etc., to decorate the marquee. And by altering the department store material described above, other impressive displays were arranged with little cost to the theatre.

Dancing schools were tied in for a Saturday matinee and at the schools attended by the children, Joe was able to secure announcements in class of the coming show. Contests for the kids were also scheduled. Letters to patrons, good newspaper breaks and other profit-bringing angles helped to build up the occasion.

Lefave's Giant Anniversary Cake

Smith's Birthday and Theatre's Made Joint Celebration

The fact that the first anniversary of the Paramount, in Hot Springs, Ark., came on the birthday of W. Clyde Smith, Malco Theatre City Manager, was given much attention in the local press, the dailies running pictures of the Round Tabler with a lot of complimentary publicity on his performance since taking over the houses.

Clyde secured two fine co-op pages of congratulatory ads with top banners and center spaces given over to theatre copy and of course arranged to have a lobby display of a giant cake which was sliced and distributed to patrons on the very eve of night of the opening.

Holmes Ties with Paper To Plug Theatre Block

Local paper in Guelph, Ontario, is hard to crack and to get a fair shake for the second anniversary week at the F P-Canadian Royal Theatre, Manager Chris Holmes cooperated with the daily on a special section to plug the improvements in the street on which the theatre is situated. Merchants in locations affected of course came in on the issue and much publicity was forthcoming, the paper in a special story building up the theatre anniversary and crediting it with making the street one of the most traversed locally.

The "week" was used to inaugurate a community sing at a midnight show with Chris in personal charge and one of his ushers at the piano. Song sheets on this were promoted, the stunt going over well. Children were taken care of at a special matinee, each child receiving an imprinted book cover, back cover carrying copy on coming pictures. Attendance from local colleges was stimulated with letters to all students inviting them to a students' welcome night during the "week" at which time special cards were distributed in leather cases. Cards were good for weekly "rate nights" when students were allowed in at a lower price.

Flowers, decorations, stage lighting, special front, etc., were all employed by Holmes in addition to banners throughout the city, personal letters to patrons, etc.

Swanke's Fourth Theatre's Ninth Publicized by Local Press

The ninth anniversary of the Saenger, in Hope, Ark., was celebrated with Manager Arthur Swanke's fourth year in that spot and in honor of the occasion the publicity had much to do with the Round Tabler's success in his situation. In a story nearly a column long, local paper detailed Swanke's history in show business and what he had accomplished in Hope.

In addition, a page co-op was run, banner copy congratulating Arthur on his fourth anniversary. Manager's photo was included and all merchants' copy was also highly congratulatory.

ADMEN UTILIZE VARIOUS SLANTS

The presentations of newspaper ads on the following page featuring art, type and cartoon include interesting treatments of the subject matter involved and the men responsible are credited as follows:

The RKO Denver Orpheum display was created by Ted Halmi, the Longmont, Colo., "Sleeper" ad by Mark Berkhimer and the "Adverse" Boston Paramount and Fenway layout by Paul Levi. The three small ads in the center are the work of Hank Harold, Warner Cleveland Theatres art head, and Hank is also responsible for the "Swing Time" flash at bottom right.

George Baker planted the Mayor's proclamation that inaugurated Amusement Week in Kansas City to celebrate the Electric Theatre's 30th anniversary and Myron Shellman, operator of the Raymond, Pasadena, Cal., found effective the institutional ad to publicize his coming attractions.

The Soglow ad on "Romeo and Juliet" was arranged by Si Seadler, Metro - Goldwyn - Mayer advertising manager, the two-column flash at top right for the Palomar, Seattle, by Jack Sampson, Sterling Theatres ad chief, and the smart "Adverse" ad for the Earle is the work of Frank La Falce, Warner's Washington ad director.

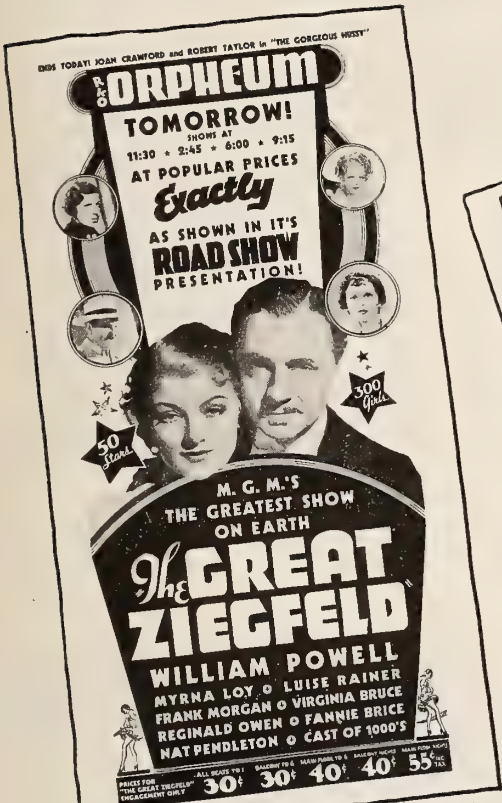
Promotes "Adverse" Heralds At Cleveland Exposition

A neat break was secured by publicist Mort Goodman and manager Ed Miller of Warner's Hipp, Cleveland when they promoted local lithograph company which had space at the Great Lakes Exposition to turn out thousands of "Adverse" heralds (see photo) which were distributed to onlookers.

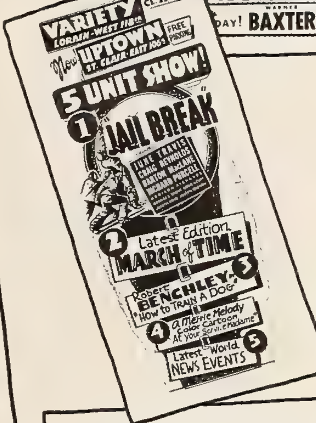
Letters were mailed to special list of outstanding club women, civic leaders, clergy, educators, etc., special display of scene stills was planted in the cinema club exhibit at the exposition and book marks were distributed to all lending libraries. One of the highlights of the campaign was gratis interview of radio announcer with Sid Dannenberg, zone publicist, who managed to get in several nice plugs for the picture.

"Adverse" Heralds Tiein at Exposition

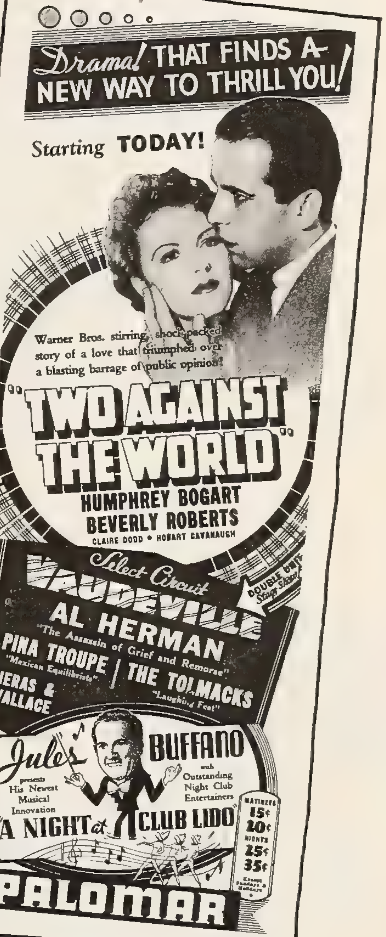
REPRESENTATIVE NEWSPAPER ADS

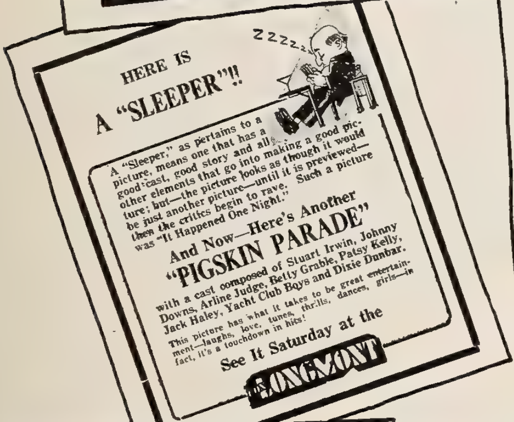

ENDS TODAY! JOAN CRAWFORD and ROBERT TAYLOR in "THE GORGEOUS HUSSY"
RKO ORPHEUM
TOMORROW!
SHOWS AT 11:30 ★ 2:45 ★ 6:00 ★ 9:15
AT POPULAR PRICES
Exactly
AS SHOWN IN IT'S ROAD SHOW PRESENTATION!
50 Stars
300 Girls
M. G. M.'S THE GREATEST SHOW ON EARTH
The GREAT ZIEGFELD
WILLIAM POWELL
MYRNA LOY ○ LUISE RAINER
FRANK MORGAN ○ VIRGINIA BRUCE
REGINALD OWEN ○ FANNIE BRICE
NAT PENDLETON ○ CAST OF 1000'S
PRICES FOR "THE GREAT ZIEGFELD" ENGAGEMENT ONLY
30¢ 30¢ 40¢ 40¢ 55¢ INC TAX

We Urge You SEE IT FROM The Beginning
AIR COOLED—THE MODERN WAY!
HIPPODROME
Feature today at 11:30, 1:35, 3:35, 5:40, 7:45
NOW!
HAILED BY OVERFLOW CROWDS!
SEE IT TODAY!
"THE GREEN PASTURES"
Proudly Brought to the Screen by Warner Bros. from the Pulitzer Prize Play!
RICH, HUMAN ENTERTAINMENT!
DAY! WARNER BAXTER MYRNA LOY "To Mary with Love"


VARIETY LORAIN-WEST 118th
CL-2318
New UPTOWN ST. CLAIR-EAST 106th
FREE PARKING
5 UNIT SHOW!
1 "JAIL BREAK"
JUNE TRAVIS
CRAIG REYNOLDS
2 Latest Edition MARCH of TIME
3 Robert BENCHLEY, How to TRAIN A DOG
4 a Merrie Melody Color Cartoon At Your Service Madame
5 Latest World NEWS EVENTS

UPTOWN ST. CLAIR-E. 106th
FREE PARKING
COOL
VARIETY LORAIN-W. 118 ST.
Now!
Carole Lombard Fred MacMurray
"The PRINCESS COMES ACROSS"
added Patsy Kelly Comedy


Drama! THAT FINDS A NEW WAY TO THRILL YOU!
Starting TODAY!
Warner Bros. stirring, shock-packed story of a love that triumphed over a blasting barrage of public opinion!
"TWO AGAINST THE WORLD"
HUMPHREY BOGART
BEVERLY ROBERTS
CLAIRE DODD • HOBART CAVANAUGH
Select Circuit VAUDEVILLE
DOUBLE UNIT Stage Show
AL HERMAN
"The Assassin of Grief and Remorse"
PINA TROUPE
"Mexican Equilibrists"
THE TOLMACKS
"Laughing Feet"
HERAS & WALLACE
Jules BUFFANO
presents His Newest Musical Innovation
with Outstanding Night Club Entertainers
"A NIGHT at CLUB LIDO"
MATINEES 15¢ 10¢
NIGHTS 25¢ 35¢
Except Sundays & Holidays
PALOMAR



HERE IS A "SLEEPER"!!

A "Sleeper," as pertains to a picture, means one that has a good cast, good story and all other elements that go into making a good picture; but—the picture looks as though it would be just another picture—until it is previewed—then the critics begin to rave. Such a picture was "It Happened One Night."

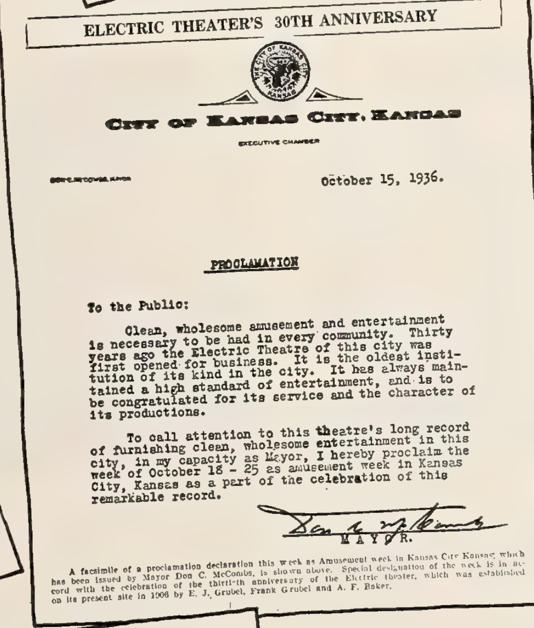
And Now—Here's Another "PIGSKIN PARADE"

with a cast composed of Stuart Irwin, Johnny Downs, Arline Judge, Betty Grable, Patsy Kelly, Jack Haley, Yacht Club Boys and Dixie Dunbar.

This picture has what it takes to be great entertainment—laughs, love, tunes, thrills, dances, girls—in fact, it's a touchdown in hits!

See It Saturday at the

LONGMONT



ELECTRIC THEATER'S 30TH ANNIVERSARY

CITY OF KANSAS CITY, KANSAS

EXECUTIVE CHAMBER

DON C. McCOMBS, MAYOR

October 15, 1936.

PROCLAMATION

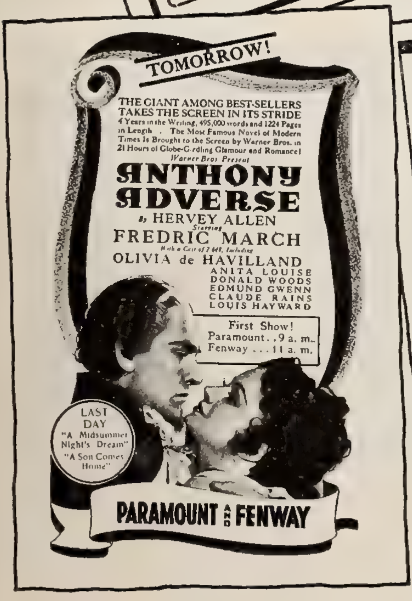
To the Public:

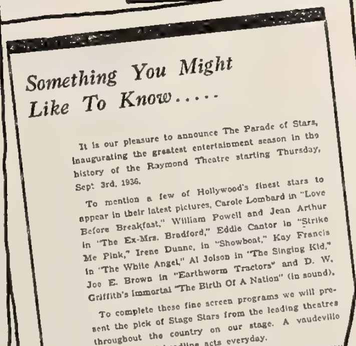
Clean, wholesome amusement and entertainment is necessary to be had in every community. Thirty years ago the Electric Theatre of this city was first opened for business. It is the oldest institution of its kind in the city. It has always maintained a high standard of entertainment, and is to be congratulated for its service and the character of its productions.

To call attention to this theatre's long record of furnishing clean, wholesome entertainment in this city, in my capacity as Mayor, I hereby proclaim the week of October 18 - 25 as amusement week in Kansas City, Kansas as a part of the celebration of this remarkable record.

Don C. McCombs
MAYOR.

A facsimile of a proclamation declaration this week as Amusement week in Kansas City Kansas, which has been issued by Mayor Don C. McCombs, is shown above. Special designation of the week is in accord with the celebration of the thirtieth anniversary of the Electric theater, which was established on its present site in 1906 by E. J. Grubel, Frank Grubel and A. F. Baker.


TOMORROW!
THE GIANT AMONG BEST-SELLERS TAKES THE SCREEN IN ITS STRIDE
4 Years in the Writing, 495,000 words and 1224 Pages in Length . The Most Famous Novel of Modern Times Is Brought to the Screen by Warner Bros. in 2¼ Hours of Globe-Girdling Glamour and Romance!
Warner Bros. Present
ANTHONY ADVERSE
by HERVEY ALLEN
Starring
FREDRIC MARCH
With a Cast of 2,448, Including
OLIVIA de HAVILLAND
ANITA LOUISE
DONALD WOODS
EDMUND GWENN
CLAUDE RAINS
LOUIS HAYWARD
First Show!
Paramount . . 9 a. m.
Fenway . . . 11 a. m.
LAST DAY
"A Midsummer Night's Dream"
"A Son Comes Home"
PARAMOUNT and FENWAY



Something You Might Like To Know . . . . .

It is our pleasure to announce The Parade of Stars, inaugurating the greatest entertainment season in the history of the Raymond Theatre starting Thursday, Sept. 3rd, 1936.

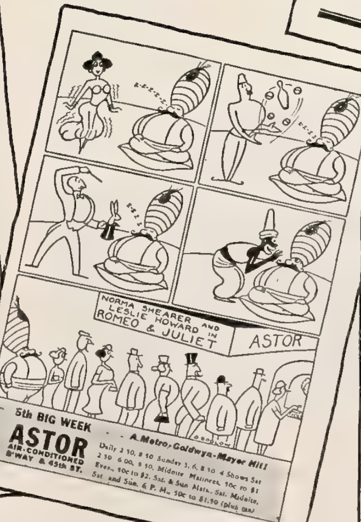
To mention a few of Hollywood's finest stars to appear in their latest pictures, Carole Lombard in "Love Before Breakfast," William Powell and Jean Arthur in "The Ex-Mrs. Bradford," Eddie Cantor in "Strike Me Pink," Irene Dunne, in "Showboat," Kay Francis in "The White Angel," Al Jolson in "The Singing Kid," Joe E. Brown in "Earthworm Tractors" and D. W. Griffith's immortal "The Birth Of A Nation" (in sound).

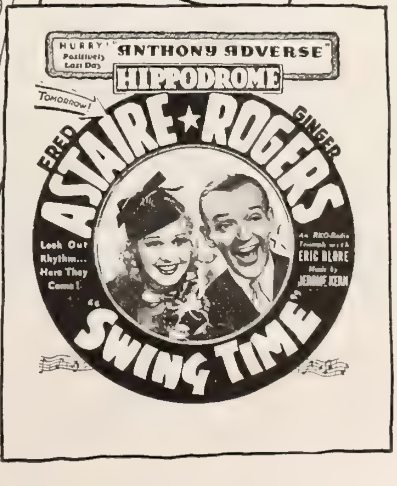
To complete these fine screen programs we will present the pick of Stage Stars from the leading theatres throughout the country on our stage. A vaudeville stage show of headline acts everyday.

We will look forward to the pleasure of seeing you often during our September Parade of Stars and suggest that you watch this newspaper for play dat

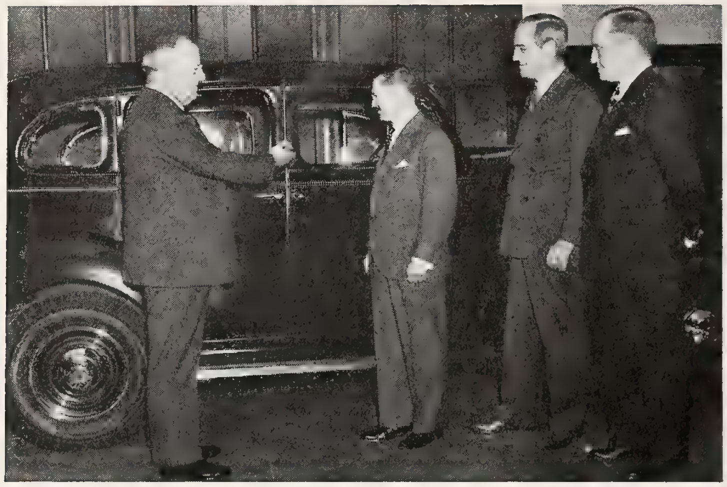
Remember—"If It's At The Raymond, It's The Show In Town."

Cordially,
MYRON SHELLMAN,
Raymond Theatre

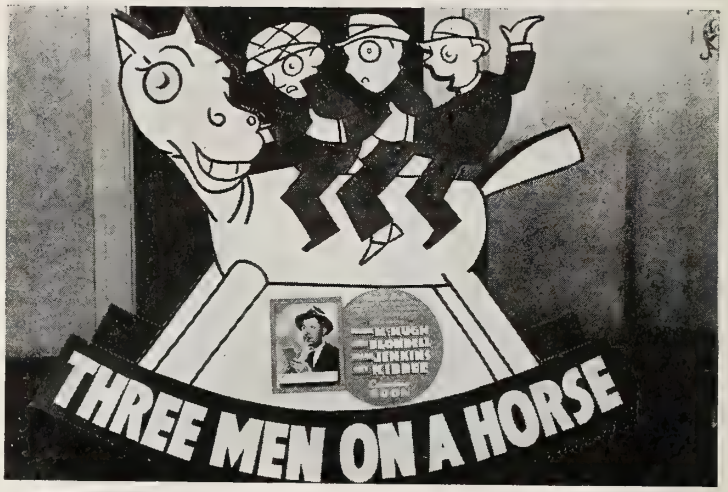

NORMA SHEARER AND LESLIE HOWARD IN ROMEO & JULIET
ASTOR
5th BIG WEEK
A Metro-Goldwyn-Mayer Hit!
ASTOR
AIR-CONDITIONED
B'WAY & 45th ST.
Daily 2:30, 8:30 Sunday 3, 6, 8:30 4 Shows Sat 2:30 6:00, 8:30, Midnite Matinees, 50c to $1 Eves., 50c to $2. Sat. & Sun Mats., Sat. Midnite, Sat. and Sun. 6 P. M., 50c to $1.50 (plus tax)


HURRY! Positively Last Day
"ANTHONY ADVERSE"
HIPPODROME
TOMORROW!
FRED ASTAIRE ★ GINGER ROGERS
Look Out Rhythm... Here They Come!
An RKO-Radio Triumph with ERIC BLORE
Music by JEROME KERN
"SWING TIME"

WHAT'S WHAT HERE AND THERE



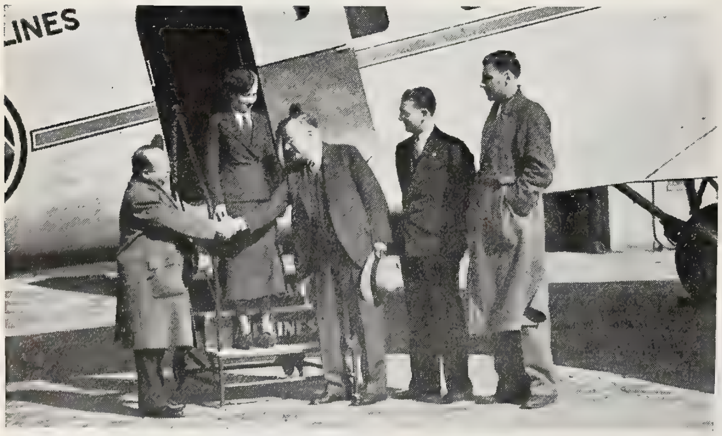
MANAGER RECEIVES PRIZE. Voted first in the RKO Theatre metropolitan area Packard Swing Time contest, Jack Heinz (center) receives prize of new Six from E. J. Eastman (left) as Ned E. Depinet and Major Leslie Thompson look on.



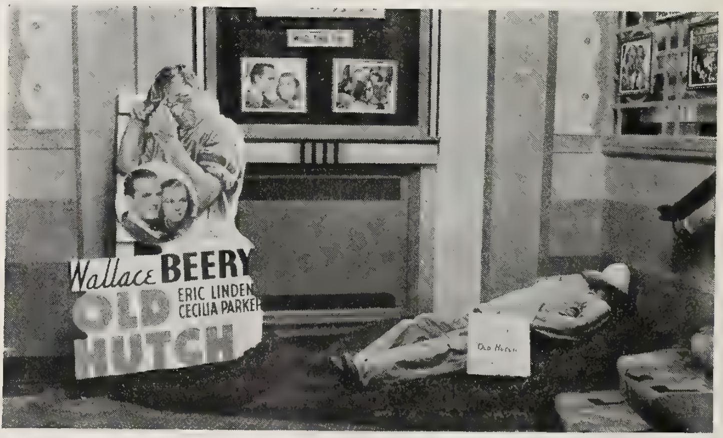
CLEVER SETPIECE. The familiar cartoon that identified the advertising on the long and various runs of "Three Men on a Horse" stage play was adapted as above in advance of the picture date at the Cleveland Hipp by Manager Eddie Miller.

PATIO EXHIBIT. In the famed extensive patio at the Egyptian, in Hollywood, Manager Dave Fred and J. E. Poynter, publicist, stage interesting exhibit of native cactus and pottery. Much interest is reported in the show by theatre patrons.

PUPPET REVUE. Another extra attraction in the patio of the Hollywood Egyptian stage by Dave Fred and J. E. Poynter was a marionette puppet show featured matinees and nights during the recent Los Angeles American Legion convention.



BACHELOR GOES WEST. That's Milt Harris (left), Loew's Cleveland Theatres publicity head, bidding farewell to local bachelor selected to be guest of Paramount studios and Mae West in national contest on "Go West, Young Man."



LOBBY-RESTER. Dummy to represent the favorite position of "Old Hutch," reclining on grass mat, was placed in the lobby of the Lemoine, Macomb, Ill., by Manager John Ewing as a buildup in advance of the picture of that name.

YOU ARE INVITED TO JOIN UP

GEORGE GIBSON
manages the Lexington Theatre in Chicago, Ill., and since joining the club we haven't heard from him. That's not right, George, remember that old obligation to keep us posted so that we may detail your activities for the benefit of your brother members. Here's hoping this will serve as a gentle reminder to keep in touch.

▽

NORMAN COHEN
manages the Regent Theatre in Kearny, N. J., started in RKO Proctors, Newark, as part-time usher; after working there a while was transferred to the Regent as chief of service. Within a year was promoted to assistant manager and in July of this year made manager. RKO is the only circuit Norman has worked for.

▽

GEORGE BRAGMAN
is the assistant manager of the Central Theatre, New York City, one of the Brandt Theatres, and certainly with him but a stone's throw from our office, we can expect a call real soon. Remember, George signing the application blank is just the beginning; we shall expect to hear from you.

▽

LANE J. THOMAS
is the publicist at the State Theatre, Watertown, S. D., and with so many loyal and active members in his city to spur him on to some lively competition, we know reports will be forthcoming shortly. We are depending on you, Lane, so don't disappoint us.

▽

JAMES McDONOUGH
is another Famous Players man to join the ranks from Cobourg, Ontario, Canada, where he is managing the Capitol Theatre. James has never worked for any other circuit, having recently been at the Tivoli in Kingston, from which point he was transferred. Starting out as paying teller at a bank, Jim took a job as assistant under Ernie Smithies at the Capitol in Kingston before moving to the Tivoli.

▽

MANNY ABRAMS
manages the Forest Theatre in Cincinnati, Ohio, for Forland, Inc., and we are hopeful that when he reads of the activities of his brother showmen in Cincinnati he will be sufficiently roused to send along some contributions of his own for publication in our pages.

▽

J. R. WILLS
out in Ouray, Col., manages the Uray Theatre there, and since he is the first member that we have enrolled from that city, the responsibility of keeping us informed of what's what in that sector will rest on Will's broad shoulders. Can we depend on you?

▽

MARY M. HAUER
is the owner of the American Theatre in Erie, Pa., and we bid her welcome to our midst. We don't hear from as many of our members of the fairer sex as we should like to, so we extend a more than cordial greeting with the wish that the American shall be duly mentioned in our pages.

On Monday, October 26, James Earl Delaney to Audrey Malvery. Delaney is skipper of the Delaney Theatre in Gananoque, Ont., Canada.

▽

KIRBY GRIFFIN

is advertising manager and operator of the Grand Theatre, Rocky Ford, Colo., for J. J. Goodstein, and started as helper in the sign shop of the Palm and Rialto Theatres in Pueblo, worked there six months and was made head artist. Later we find Kirby traveling for a circuit to Alamosa, Loveland and Rocky Ford painting fronts. Kirby was then transferred to Alamosa as assistant manager and after moving to a few other spots, returned to Colorado and started to work for Goodstein.

▽

THE BUREAU OF MISSING PERSONS

For the purpose of ascertaining the present whereabouts of the inactive members listed below, a request is made for this information from our readers acquainted with or having knowledge of these long silent and erring brothers:

T. L. Henrich
Carl K. Hershberger
W. A. Heston
Ray C. Hickman
G. L. Higgins
F. D. Hicks
Irwin S. Hilton
R. D. Hinchman
G. H. Hinman
Irwin Hirsch
N. R. Hitchinson
Burton Hoffman
Ernest Hoffman
G. E. Hoffman
Henry E. Hoffman
P. Hoffmeister
D. J. Holgerson
Earle S. Holleman
Charles F. Holscher
Ben Hook
Theo. M. Horowitz
B. D. Horton
Edwin C. Hough
Harry B. Howe
V. E. Hudson
Alex Hughes
C. J. Hughes
R. M. Hughes
Joe W. Hunter
Joseph B. Hurl
H. H. Hustler
J. D. Hutchinson
Robert Hutchinson
Carl Huttenlocher
Ong Ting Hwie
Laverne C. Ingersoll
Fred Irion
Charles Irwin
W. L. Irwin
J. Isaacs
Bob Jackson
W. W. Jackson
Thomas H. James
L. G. Jenkins
Sterling Jermstad
Stafford Jersey
Carl E. Johnson
Jack L. Johnson
E. G. Jollimore
F. H. Jones
Charles Jones
Edgar Jones
J. E. Jones
James G. Jones
Johnny Jones
Sanford Jordan

Theatremen Favor Elaborate Fronts

(*Continued from page 94*)

grams and billboards, because it is impossible to keep going by depending upon patrons to induce others to come to our cinemas," explains Isaac Capon, president of Cines Modernos, S. A., which operates five neighborhoods that have a combined seatage of 7,185. He is the only Nordic foreigner to head a neighborhood chain here.

Exhibitors have no complaint about the amount of attention given their theatres and wares by newspaper and magazine movie reviewers. These men and women have quite a following, though their prints don't feature them to any considerable extent. This attention is swell publicity for exhibitors.

Exhibitors Advertise Heavily

Exploitation is becoming an advanced art down here. Street ballys in the form of attention-commanding floats and parades of costumed folk (it's pretty hard to get an okay for ballys of uniformed people owing to the law that forbids others than service members and some messengers to wear uniforms) are much used. Lobby and marquee exploitation is also considerably employed, some of which compares favorably with like stunts north of the Rio Grande. Some manufacturers and merchants are alive to the mutual benefits of tieups.

"We have to advertise heavily and to do much expensive exploitation, that cuts deeply into our profits, but if we try to save that money, well, we don't have any profits, for the public has to be told and told," says Jose Echeverria, owner of the Cine Palacio, the 2,307-seater first run house that heads one of the four circuits that rather monopolize the local movie situation.

Theatres Are Well Equipped

Most cinemas go in extensively for street and lobby ballyhoos. They occasionally employ such newspaper tieups as scrambled word puzzles and a little merchant show window exploitation, but not nearly as much as do Americans. Straight ads and serialized stories are used mostly in newspaper publicity. The prints have movie critics but they are not names and give much attention to picture copy, both native and Hollywood.

Cinemas here, excepting a few in slum districts, are modern, well equipped with the latest American appliances, well ventilated and clean. The health department strictly enforces its rules. Safety regulations are also in good working order.

In the American sense, Mexico City is not a good show town. But there is enough business to keep 66 cinemas going every day in the week. Three more cinemas are to open between now and fall.

B & K CHICAGO BUYS STATE-LAKE BUILDING

Circuit To Take Over Theatre When Jones, Linick & Schaefer Lease Expires

by WILLIAM F. CROUCH
in Chicago

The twelve story State-Lake building at the southwest corner of State and Lake streets, the leasehold, and the 2,700 seat State-Lake theatre and equipment have just been purchased by Balaban & Katz for an indicated $650,000. Title was conveyed by State-Lake Building Corporation, stock of which is held by former bondholders, to One Ninety North State Street, Inc., a wholly owned subsidiary of Balaban & Katz.

The transaction, according to B. & K. executives, will not have any immediate effect on the Loop theatrical situation, as Jones, Linick & Schaefer have a lease on the State-Lake theatre with six months yet to run. When it expires next May, it is understood that Balaban & Katz will take over operation of the big playhouse.

The State-Lake building, fronting 180 feet on State and 160 on Lake, was erected in 1918 on land owned by the Marshall Field estate. The long term ground lease calls for $95,000 rental this year. Beginning Aug. 1, 1937, it will be $100,000 annually until July 31, 1947. For the next 20 years it will be $110,000. From Aug. 1, 1967, until the end of the term, July 31, 2016, the annual rental will be $120,000.

The State-Lake theatre has had a varied career. For several years it housed vaudeville booked by the Orpheum Circuit, the same interests which then operated other local vaudeville theatres. For the last few years it has been operated by Jones, Linick & Schaefer, with pictures.

The State-Lake building has been managed for several years by Ben L. Lindheimer, who will continue for the new owners.

In the reorganization plan approved in June, 1935, it was provided that the bondholders would get one share of stock for each $100 first mortgage bond, giving them 90 per cent of the 15,970 shares.

The various departments of Balaban & Katz theatres will move their offices to the State-Lake building from the Chicago theatre building and the Loop-End structure. Several floors will be refurnished to house them.

▽

Harry Lotz, Chicago branch manager for United Artists, died unexpectedly early Sunday at St. Francis hotel in Evanston from a heart attack. Mr. Lotz was at the office on Saturday afternoon when he first took ill.

Mr. Lotz had been in charge of the Chicago office for the last 13 months, coming here from Milwaukee.

Burial will take place in Buffalo, N. Y., his former home.

Surviving Mr. Lotz are his widow and mother and a son, Harry, Jr., who is on the Grand National sales force here.

▽

New securities provided for in the plan for reorganization proceedings for Marks Bros. Theatres, Inc., are now ready for distribution. The plan, which has been approved by the United States district court, affects three of Chicago's large motion picture theatres, the Marbro, Granada and Broadway Strand.

Holders of old first mortgage securities will be entitled to receive in exchange therefor new first mortgage bonds in equal amounts secured by these properties. Holders of Marks Bros. Theatre Properties general mortgage bonds will be entitled to receive in exchange for each $100 face amount of such securities the sum of $7.50 in cash and one share of preferred stock of Midcity Theatres, Inc., as owner of all the capital stock of the new theatre companies organized under the plan.

Holders of old convertible preference stock of Marks Bros. Theatres, Inc., will be entitled to receive the sum of $2 in cash in exchange for each share of such stock. Interest on all new first mortgage bonds from July 1, 1935, will be paid at the time these securities are exchanged. The plan of reorganization provides that all securities involved must be exchanged prior to November 6, 1938.

The reorganization of Marks Bros. Theatres, Inc., and its properties was worked out by the first mortgage bond protective committee, of which Dayton Keith is chairman; the Marks Bros. theatre properties general mortgage bonds protective committee, of which Benjamin L. Dahl is chairman; the convertible preference stock of Marks Bros. Theatres, Inc., protective committee, of which I. J. Berkson is chairman, and Morris G. Leonard, as trustee of the debtor, Marks Bros. Theatres, Inc.

▽

"Let's Go to the Movies" is the name of a series of full page institutional advertisements appearing in Chicago newspapers in an effort to build up reader interest in the motion picture sections. The first of these advertisements appeared in the Chicago *Evening American* last week. All local newspapers with the exception of the Chicago *Tribune* have been increasing their motion picture space considerably the last few months. New features from Hollywood and columns of film news prepared by staff writers here, have been added, enlarging the advertising space.

▽

All local theatre circuits and other film organizations have selected their candidates for the "Queen Contest" to be held at the second Annual CAPA Ball, on Wednesday evening, November 25th.

▽

A new theatre to be named the Park will be erected by Balaban & Katz in La Grange. Details will be forthcoming within a few weeks, say B & K executives.

IN THE NEWSREELS

HEARST METROTONE NEWS—No. 214, Vol. 8.—New and intimate studies of America's Man of the Hour....Snapshots: 1—Elephant plays nursemaid to children; 2—Henry Ford goes to school again; 3—How they make those trick gridiron plays....Court battle looms in stork derby.

HEARST METROTONE NEWS—No. 215, Vol. 8.—Capital hails Roosevelt....The advance on Madrid....Northwestern beats Wisconsin, Purdue loses to unbeaten Fordham....Snapshots: 1—British flyer again conquers Atlantic; 2—Hull sails for South America; 3—American steamer cut in two; 4—King Edward opens first Parliament; 5—Mussolini calls for "Armed Peace."

MOVIETONE NEWS—No. 16, Vol. 19.—President Roosevelt scores "greatest victory" in American history....Society attends Belmont 'chase....Henry Ford recalls boyhood days....Lew Lehr talks turkey to the turkeys....Canada's stork derby goes to court for decision....Riding to the hounds.

MOVIETONE NEWS—No. 17, Vol. 19.—President Roosevelt gets welcome on return to capital....Foreign Affairs: 1—Mussolini celebrates 15th birthday of Fascism; 2—In Milan Il Duce announces his agreement with Germany; 3—King Carol of Rumania and President Benes of Czechoslovakia meet; 4—France pays homage to King Alexander's memory....Fashions....London to Sydney record broken ....Fordham wins.

PARAMOUNT NEWS—No. 27—Hockey's back with a bang....Fall hunting calls nimrods to the field....Count Ciano talks with German Ambassador....Earthquake ruins several villages in Italy....Henry Ford visits his old school....1937 autos show sleek new lines....Russian air display....Survey of Democratic landslide.

PARAMOUNT NEWS—No. 28.—U. S. delegates off to Pan-American Peace Conference despite strike....Canada's baby derby goes into court....Carol of Rumania visits Czechoslovakia....Mollison's arrival in London....New auto in Berlin....President Roosevelt urges all to share with needy....Tribute to Unknown Soldier....Fordham, Navy and California grid winners.

PATHE NEWS—No. 31, Vol. 8.—President Roosevelt at Hyde Park....Four-year-old boy joins Navy Music School Band....A visit to Greenland with Captain Bob Bartlett....Crack Army riders and Royal Canadian Mounted Police at the National Horse Show.

PATHE NEWS—No. 32, Vol. 8.—Cordell Hull with other U. S. delegates, sails for Peace Conference at Buenos Aires....President Roosevelt in Washington ....A visit to Social Security Headquarters in Washington....Mussolini celebrates birthday of the march on Rome....CCC battles flames in Pacific Northwest.

UNIVERSAL NEWSPAPER NEWSREEL—No. 508, Vol. 8.—Blazing ship makes harbor....Pimlico Futurity won on a foul....Burned area shown from air....Girls try painted-on socks....Henry Ford back in school....Trains difficult Penquin.

UNIVERSAL NEWSPAPER NEWSREEL—No. 509, Vol. 8.—Capital hails President Roosevelt's return ....Mollison smashes Atlantic hop mark....New cross-country car in Europe....Hull off for peace parley....Fordham wallops Purdue, Navy downs Notre Dame, Northwestern beats Wisconsin....Besieged Oviedo, Spain, gets relief....Dogs train for six day bike race.

Canady in Supply Company

Nile C. Canady of Bellaire, Ohio, has bought a partnership of Standard Theatre Supply Company of Wheeling, W. Va. The company was formed originally by C. W. Neuhardt.

Richeys Reported Heirs

Bert Richey and St. Elmo Richey, said to be in the motion picture business in the West or Southwest, are reported to have been named heirs to an old estate in Indiana, according to word from Fort Wayne.

Variety Club Magazine Appears

The first issue of *The Barker*, official monthly publication of the Variety Clubs of America, was published this week by the recently-formed Barker Publishing Company of Columbus, Ohio. The issue contains 24 pages, set three columns to the page. Todd Raper, until recently connected with the Columbus *Dispatch* theatre department, is editor.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20		
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Dawn Rider	Kermit Maynard	Dec. 10†		
Robin Hood, Jr.	Frankie Darro-Kane Richmond	Dec. 15†		
Swing Is the Thing	Pinky Tomlin	Feb. 20,'37†		
Trooper X-13	Frankie Darro-Kane Richmond	Jan. 12,'37†		
Valley of Terror	Kermit Maynard	Dec. 20†		
Wild Horse Roundup	Kermit Maynard	Nov. 20†		
With Love and Kisses	Pinky Tomlin	Nov. 30†		

BURROUGHS-TARZAN

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15		
(See "In the Cutting Room," Feb. 15.)				
Phantom of Sante Fe, The	Nina Quartaro-Norman Kerry	Oct. 4†		
(all color)				
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

Coming

Title	Star	Rel. Date	Minutes	Reviewed
White Glove, The		Nov. 15†		

CELEBRITY

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed

Coming

Title	Star	Rel. Date	Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25	65	
Below the Deadline	Cecilia Parker-Russell Hopton	June 1	64	
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15	64	
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26†	67	
(See "In the Cutting Room," Nov. 7.)				
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6	66	
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	66	Oct. 10
Ring Around the Moon (G)	Erin O'Brien-Moore-D. Cook	Dec. 15,'35	64	Mar. 28

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Red Lights Ahead		Dec. 5†		

COLUMBIA

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm Gargan	Sept. 23†	60	Oct. 24
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10	75	Apr. 18
Avenging Waters	Ken Maynard-Beth Marion	May 8	56	
Blackmailer	William Gargan-Florence Rice	July 10	66	
(See "In the Cutting Room," Mar. 28.)				
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28	57	
Counterfeit	Chester Morris-Margot Grahame	June 12	74	
(See "Queer Money," "In the Cutting Room," May 2.)				
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†		
Come Closer Folks	James Dunn-Marian Marsh	Nov. 7†		
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4	57	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1	80	May 16
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15	63	Mar. 14
End of the Trail	Jack Holt-Louise Henry	Sept. 18†		
(See "A Man Without Fear," "In the Cutting Room," Aug. 1.)				
Final Hour, The	M. Churchill-Ralph Bellamy	June 30	58	
Fugitive Sheriff, The (G)	Ken Maynard-Beth Marion	June 1	58	Oct. 24
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8	65	Mar. 21
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 28	51	Aug. 22
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30,'35	72	
(Exploitation: Jan. 25, p. 64.)				
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28	86	May 23
(Exploitation: July 25, p. 81.)				
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28,'35	57	May 2
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Man Who Lived Twice, The (G)	Isabel Jewell-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
(Exploitation: Oct. 3, p. 81.)				
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6	66	Apr. 25
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12	118	Apr. 25
(Exploitation: May 30, p. 90; June 6, p. 120; June 20, pp. 118, 120, 122; June 27, p. 80; July 11, pp. 125, 128; July 18, p. 82; July 25, p. 81; Aug. 8, p. 92; Aug. 22, pp. 111, 112, 114.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17	55	
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10	56	May 2
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2	66	
Ranger Courage	Robert Allen-Martha Tibbets	Oct. 30†		
Roaming Lady	Fay Wray-Ralph Ballamy	Apr. 12	69	
(See "In the Cutting Room," April 4.)				
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20	60	Aug. 22
Shakedown (G)	Lew Ayres-Joan Perry	July 17	57	Sept. 12
Stampede	Charles Starrett-Finis Barton	June 8	56	
Theodora Goes Wild	Irene Dunne-Melvyn Douglas	Nov. 12†		
(See "In the Cutting Room," Oct. 3.)				
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15	65	Aug. 8
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†		
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15		
(See "The Fighter," "In the Cutting Room," July 4.)				
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†		
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6	67	Mar. 28

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Chopin	Francis Lederer			
College Hero	Charles (Buddy) Rogers			
Counterfeit Lady	Ralph Bellamy-Joan Perry			
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20†		
(See "In the Cutting Room," Oct. 10.)				
Depths Below	Dolores Del Rio-Richard Dix-			
(See "In the Cutting Room," Oct. 10.)				
Dodge City Trail	Chas. Starrett-Marian Weiden			
Help Wanted: Female	Jean Arthur-George Brent			
(See "Safari in Paradise," "In the Cutting Room," Oct. 17.)				
I Promise to Pay	Leo Carrillo-Chester Morris			
Interlude	Grace Moore-Cary Grant			
(See "In the Cutting Room," Oct. 24.)				
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†		
Lost Horizon	Ronald Colman-Jane Wyatt			
(Exploitation: Sept. 5, p. 79.)				
Lucky Corrigan	Wm. Gargan-Molly Lamont			
Nightingale Flies Home, The	Grace Moore			
Pennies from Heaven	Bing Crosby-Madge Evans	Nov. 25†		
(See "In the Cutting Room," Sept. 12.)				
Racketeer in Exile	George Bancroft			
Rio Grande Ranger	Robert Allen-Iris Shunn	Dec. 11†		
(See "In the Cutting Room," Nov. 7.)				
Slug for Cleopatra, A	Rosalind Keith-Chas. Quigley			
Woman in Distress	May Robson-Mary Astor			
Women Are Wise	Dolores Del Rio			
Women of Glamour	Melvyn Douglas-Virginia Bruce			

COMMODORE

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2	6 rls.	
Ghost Town	Harry Carey	Feb. 15	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15	6 rls.	

CRESCENT

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Glory Trail, The	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Beyond Victory	Tom Keene	Jan. 18,'37†		
Common Ground	Tom Keene	Dec. 8†		
Drums of Destiny	Tom Keene	Jan. 18,'37†		
Star of Empire	Tom Keene	Dec. 8†		

(THE RELEASE CHART--CONT'D)

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10†	80	
Car of Dreams	Torzs-Percell	Oct. 10†	90	
Don't Cry Mother	Eva Rutkay	Aug. 25†	78	
Friendly Expression	Raday-Szoke	Nov. 1†	65	
Hungaria (English titles)	Travelogue	Mar. 15	54	
Little Pastry Shop	Kabos-Percell	May 15	88	
March Tales	Turay-Kabos	July 15	68	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Sweet Stepmother (English titles)	Maria Tasnadi	Sept. 15†	90	
This Villa for Sale	Verebes-Csikos	June 15	80	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Danube Romance	Zita Perczel	Dec. 15†	91	
Hungarian Village	Travelogue	Dec. 25†	55	
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
One Life's Secret	Kiss Ferenc	Dec. 31†	80	
Three Spinsters	Emilie Markus	Dec. 1†	84	
Tragedy on the Lake	Csortos-Medgyesi	Dec. 20†	80	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15†	84	
Frasquita (G)	Franz Lehar	Jan. 17	87	Feb. 1
Klieu, The Killer	Technicolor	Oct. 1†	60	June 1,'35
L'Equippage	Annabella	Oct. 15†	79	
Mysteries of Notre Dame		Oct. 1†	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1,'35		

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972 (Exploitation: June 20, p. 117.)	Ross Alexander-Anita Louise	Apr. 18	67	Jan. 25
Bullets or Ballots (G) 961 (Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)	Edw. G. Robinson-Joan Blondell	June 6	81	May 23
Captain Blood (G) 855 (Exploitation: Jan. 25, p. 69; Feb. 1, p. 66; Feb. 8, pp. 83, 86; Feb. 29, pp. 74, 76; Mar. 14, p. 89; Apr. 18, p. 82; Aug. 22, p. 117.)	Errol Flynn-Olivia de Havilland	Dec. 28,'35	119	Jan. 11
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	*62	Oct. 3
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
China Clipper (G) 960 (Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 31, p. 76.)	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Earthworm Tractors (G) 962 (Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)	Joe E. Brown-June Travis	July 18	69	June 20
Golden Arrow, The (G) 959 (Exploitation: May 16, p. 85; July 4, p. 72.)	Bette Davis-George Brent	May 23	68	May 9
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20	70	June 13
Here Comes Carter 169	Ross Alexander-Anne Nagel	Oct. 24†	60	
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16	58	Apr. 18
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11	67	Feb. 1
Road Gang (A) 964 (Exploitation: Mar. 7, p. 94; June 6, p. 121; June 27, p. 88; July 4, p. 68; July 11, p. 128.)	Donald Woods-Kay Linaker	Mar. 28	62	Feb. 29
Singing Kid, The (G) 954 (Exploitation: May 2, p. 99.)	Al Jolson-Beverly Roberts	Apr. 11	84	Mar. 21
Snowed Under (G) 971	George Brent Genevieve Tobin	Apr. 4	63	Mar. 21
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29	56	Apr. 11
Stage Struck (G) 155 (Exploitation: Sept. 5, p. 79.)	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 15
Story of Louis Pasteur, The (G) 958 (Exploitation: Feb. 22, pp. 95, 96; Mar. 14, p. 87; Apr. 4, p. 87; Apr. 25, p. 96; May 2, p. 92; May 9, p. 94; May 16, p. 82; May 30, p. 85; July 4, p. 68; Aug. 1, p. 93.)	Paul Muni-Josephine Hutchinson	Feb. 22	87	Nov. 30,'35
Trailin' West 979 (See "On Secret Service," "In the Cutting Room," May 16.)	Dick Foran-Paula Stone	Sept. 5	56	
Two Against the World (G) 977 (Exploitation: Aug. 1, p. 90.)	H. Bogart-Beverly Roberts	July 11	57	May 23
White Angel, The (G) 951 (Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 82, 83.)	Kay Francis-Ian Hunter	July 4	91	June 6

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Call It a Day	Olivia de Havilland-I. Hunter			
Draegerman Courage (G) 168	Jean Muir-Barton MacLane		*60	Aug. 29
God's Country and the Woman (See "In the Cutting Room," Sept. 26.)	George Brent-Bevery Roberts			
Gold Diggers of 1937	Dick Powell-Joan Blondell	Dec. 26†		
Green Light (See "In the Cutting Room," Aug. 8.)	Errol Flynn-Anita Louise			
Lords of the Land	Jean Muir			
Love Begins	Mary Maguire-Hugh Herbert			
Mountain Justice (See "In the Cutting Room," Oct. 31.)	Josephine Hutchinson-G. Brent			
My Husband's Secretary	Marg't Lindsay-George Brent			
Nowhere	Ross Alexander-Beverly Roberts			
Sing Me a Love Song (G)	James Melton-Patricia Ellis		*75	Oct. 17
Slight Case of Murder, A	Edward G. Robinson			
Smart Blonde (See "In the Cutting Room," Nov. 7.)	Glenda Farrell-Barton MacLane			
Three Men on a Horse 151	Frank McHugh-Joan Blondell	Nov. 21†		

FRANK NORTON

Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exo Ftohea	Exo	Sept. 20†	96	
Independence	Phillip Alexander	Feb. 16	100	
News from Greece	Travelogue	Feb. 9	80	
Sarka and the Eagle	Olympia Deos	Oct. 18†	118	
Voskopoula	Sophea Damoglou	Jan. 5	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East Meets West (G)	George Arliss-Lucie Mannheim	Oct. 15†	72	Sept. 12
Everything Is Thunder (A)	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31,'35	78	Nov. 30,'35
It's Love Again (G) (Exploitation: Sept. 19, p. 68.)	Jessie Matthews-Robert Young	May 30	79	May 16
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1†	65	Oct. 10
Mister Hobo (G) 3416 (Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18, p. 83; Feb. 8, p. 84; Aug. 4, p. 83.)	George Arliss-Gene Gerrard	Nov. 22,'35	80	Oct. 10,'35
Nine Days a Queen (G) 3610 (Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83.)	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 18
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15	83	May 23
Seven Sinners (A) (Reviewed under the title, "Doomed Cargo.")	E. Lowe-C. Cummings	Aug. 15†	70	July 11

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everybody Dance	Ernest Truex-C. Courtneidge	Dec. 1†		
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heels in Love	Jessie Matthews			
Hidden Power, The	Sylvia Sidney-John Loder			
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	76	May 30
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Land Without Music (G)	Richard Tauber-Jimmy Durante		80	Oct. 24
Nelson Touch, The	George Arliss-Rene Ray			
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	C. Cummings-Noah Beery	Dec. 15†		
Two of Us, The	Jack Hulbert-Gina Malo			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	Nov. 3†	66	
Devil on Horseback, The (G)	Lili Damita-Fred Keating	Oct. 6†	72	Oct. 3
In His Steps (G)	Eric Linden-Cecilia Parker	Sept. 29	*75	Sept. 19
Song of the Gringo	Tex Ritter-Joan Woodbury	Nov. 10†		
White Legion, The (G)	Tala Birell-Ian Keith	Oct. 13†	81	Oct. 24
Yellow Cargo (G)	Conrad Nagel-Eleanor Hunt	Oct. 27†	63	Nov. 7

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Grand Canyon		Jan. 1,'37†		
Great Guy	James Cagney-Mae Clarke	Dec. 1†		
Hats Off	Mae Clarke-John Payne	Nov. 24†		
Navy Spy	Conrad Nagel-Eleanor Hunt	Dec. 23		
We're in the Legion Now (G) (Reviewed under the title, "Rest Cure.")	Reginald Denny-Esther Ralston	Nov. 17†	64	Feb. 15

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15		
Luck of the Irish	Richard Hayward	Sept. 15†		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
Women in White	Molly Lamont-Lester Matthews	July 15		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1†	65	Oct. 14,'33
Old Spanish Custom, An	Buster Keaton	Jan. 2	60	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tenderfoot Goes West, A	Jack La Rue-Russell Gleason	Oct. 15†	62	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	62	
Voice of India	Hoeffer Expedition	Nov. 1†	70	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Voodoo	Fredi Washington		63	
Inyaah	Borneo Expedition	Nov. 15†	70	

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Heart Specialist	B. Somegyi	Dec. 30,'35	90	
I Cannot Live Without Music	Gyula Csortos	Dec. 20,'35	95	
One Night in Venice	Gyula Csortos	Jan. 1	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Nov. 1†		June 6
Forgotten Women	Irene Rich-Evelyn Brent	May 15	71	
I Demand Payment	Betty Burgess-Lloyd Hughes	Nov. 1†		
Rich Relations	Ralph Forbes-Frances Grant	Oct. 15†	68	
She Shall Have Music	Jack Hylton-June Clyde	Sept. 19†	82	Dec. 1,'35

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
High Hat	Frank Luther-Dorothy Dare	Dec. 1†		
With Pleasure, Madame	Conrad Nagel	Jan. 15,'37†		

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25	64	
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†		
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10	66½	July 11
It Couldn't Have Happened (G)	Reginald Denny-Jack La Rue	Aug. 1	*67	Aug. 29
Tango	Marian Nixon-Chick Chandler	Jan. 1	66	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2	75	July 4

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24	71	Apr. 11
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14	72	Mar. 7
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew- J. Cooper	Sept. 18†	92	Sept. 12
(Exploitation: Oct. 17, p. 73.)				
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17	73	Jan. 18
(Exploitation: Mar. 28, p. 82; Apr. 11, p. 95; May 30, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5	94	May 30
(Exploitation: June 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21	62	Feb. 8
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	89	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9†	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Mad Holiday	Elissa Landi-Edmund Lowe	Nov. 13†	71	
(See "In the Cutting Room," Oct. 24.)				
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	76	
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27	68	Mar. 28
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25†	80	Sept. 5
Our Relations 710	Laurel and Hardy	Oct. 30†	74	
Petticoat Fever (G) 645	Robt. Montgomery-Myrna Loy	Mar. 20	81	Mar. 21
(Exploitation: Apr. 18, p. 79; May 30, p. 90; June 13, p. 123; July 25, p. 81.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	97	Aug. 15
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3	90	Dec. 28,'35
(Exploitation: Feb. 22, p. 96; Apr. 4, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17	86	
(See "In the Cutting Room," Mar. 7.) (Exploitation: May 30, p. 85; July 11, p. 124.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31	113	Jan. 18
(See musical analysis, Feb. 22, p. 23; exploitation: Feb. 15, p. 85; Mar. 14, p. 87; Mar. 21, p. 92; Apr. 4, p. 89; Apr. 11, p. 97; Apr. 18, p. 78; May 9, p. 90; May 30, p. 86; July 18, p. 82.)				
San Francisco (G) 636	Clark Gable-J. MacDonald	June 26	111	July 4
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 79.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10	106	Apr. 11
(Exploitation: June 13, p. 122; June 27, p. 80; July 25, p. 77; Aug. 8, p. 91.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May 8	72	May 2
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11	78	July 11
Tale of Two Cities, A (604)	Ronald Colman-Elizabeth Allan	Dec. 27,'35	126	Dec. 7,'35
(Exploitation: Jan. 25, p. 64; Feb. 15, p. 83; Mar. 14, p. 86; May 2, p. 94.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 6†	89	Nov. 7
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6	82	Feb. 22
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10	62	Jan. 4
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	75	May 16
(Exploitation: July 18, p. 85.)				
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24	77	Feb. 8
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29	75	May 30
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3	88	Apr. 4
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7	72	Feb. 15
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27
Wife vs. Secretary (G) 606	C. Gable-M. Loy-J. Harlow	Feb. 28	89	Feb. 22
(Exploitation: Apr. 18, p. 77; July 4, p. 69.)				
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31	59	June 20

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man	Wm. Powell-Myrna Loy	Dec. 25†		
April Romance 706	Richard Tauber	Nov. 20†	82	
Born to Dance 709	Eleanor Powell-James Stewart	Nov. 27†		
(See "In the Cutting Room," Oct. 17.)				
Camille 639	Greta Garbo-Robert Taylor	Dec. 14†		
(See production article, Oct. 24, p. 16.)				
Captains Courageous	F. Bartholomew-Spencer Tracy			
Day at the Races, A	Marx Brothers-Allan Jones			
General Spanky (G)	Spanky McFarland-P. Holmes	Dec. 11†	*73	Oct. 31
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11, p. 16.)				
Love on the Run 654	Glark Gable - Joan Crawford - Franchot Tone	Nov. 20†		
(See "In the Cutting Room," Oct. 3.)				
Maytime	J. MacDonald-Nelson Eddy			
Nobody's Baby	Patsy Kelly-Robt. Armstrong			
Romeo and Juliet (G)	Norma Shearer-Leslie Howard		124	July 18
(See production article, Mar. 28, p. 16.)				
Sinner Take All	Bruce Cabot-Marg't. Lindsay	Dec. 18†		
Way Out West	Laurel and Hardy			

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2	65	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senor Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger 3614	Paul Kelly-Marsha Hunt	Oct. 9†		
Along Came Love 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	68	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84.)				
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24	92	Feb. 22
(Exploitation: July 11, p. 127.)				
Arizona Raiders, The (G) 3564	Buster Crabbe-Marsha Hunt	June 26	57	Oct. 17
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	*95	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75.)				
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3	76	Apr. 11
Border Flight (G) 3558	John Howard-Frances Farmer	May 29	59	Apr. 25
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3	83	Nov. 23,'35
(Exploitation: Jan. 18, p. 83; Feb. 8, p. 83; Feb. 22, p. 98; Apr. 25, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6	67	Feb. 1
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8	85	May 9
(Exploitation: June 6, p. 121; July 4, p. 69.)				
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27,'35	81	Dec. 28,'35
(Exploitation: Jan. 18, p. 83; Feb. 8, p. 83; Feb. 22, p. 94; Mar. 14, p. 89; Apr. 11, p. 92; May 16, p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29,'35	76	
(See "In the Cutting Room," Oct. 19,'35.) (Exploitation: Feb. 1, p. 66.)				
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27	58	Aug. 8
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28	[illegible]	Feb. 8
(Exploitation: June 20, p. 121; Sept. 26, p. 76; Oct. 3, p. 81.)				

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb. 14	56	May 30
Early to Bed (G) 3560	Charles Ruggles-Mary Boland	June 5	73	July 25
(Exploitation: Aug. 1, p. 90.)				
Easy to Take	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room," Oct. 3.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15	76	May 23
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1	67	Apr. 25
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13	72	May 16
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15	72	May 2
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4	98	Sept. 12
(See production article, Aug. 15, p. 16.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Crosman	June 12	68	June 6
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 8	73	Mar. 7
(See musical analysis, Mar. 14, p. 18.)				
Go West, Young Man	Mae West-Randolph Scott	Nov. 13†		
(See "In the Cutting Room," Oct. 17.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17	76	Feb. 22
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21†	75	Aug. 22
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 16†	74	Nov. 7
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 29
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20,'35	63	
(See "In the Cutting Room," Sept. 28,'35.)				
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21	81	Feb. 15
(See news article, Mar. 7, p. 19; exploitation: Feb. 22, p. 96; Apr. 1, p. 92; June 20, p. 118.)				
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7	88	Feb. 1
(Exploitation: Mar. 21, pp. 93, 95; Apr. 4, pp. 82, 87; May 2, p. 99; May 23, p. 94; June 6, p. 116; June 27, pp. 82, 85; July 18, p. 85; Aug. 22, p. 117; Sept. 26, p. 76.)				
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10	83	Apr. 11
Murder with Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 5
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 25
(Exploitation: Sept. 19, p. 65.)				
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5	72	June 6
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19	73	June 13
(Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)				
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb. 28	65	Feb. 15
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22	76	May 16
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3	64	June 20
(Exploitation: Aug. 1, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87.)				
Rose Bowl (G)	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10	82	Jan. 11
(See musical analysis, Jan. 11, p. 45; exploitation: Jan. 18, p. 84; Feb. 8, p. 83.)				
Sky Parade (G) 3550	Jimmy Allen-Katharine DeMille	Apr. 17	70	Apr. 4
(Exploitation: July 11, p. 127.)				
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17	87	Feb. 15
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 17, 24, p. 70; Oct. 31, p. 82.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27	77	Mar. 21
(Exploitation: June 6, p. 118; Aug. 22, p. 113.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24	67	Apr. 18
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17	72	Apr. 11
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20	74	Mar. 14
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda Sylvia Sidney	Mar. 13	106	Feb. 29
(See production article, Jan. 18, p. 36; exploitation: Feb. 29, p. 73; May 2, p. 98; May 23, p. 86; May 30, p. 90; June 6, p. 118; June 13, p. 122; June 20, p. 122; July 25, p. 80; Aug. 8, p. 93; Aug. 22, pp. 113, 115; Aug. 29, p. 86; Sept. 26, p. 76; Oct. 3, p. 81.)				
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2†	109	Sept. 26
Wedding Present (G) 3613	Joan Bennet-Cary Grant	Oct. 9†	81	Oct. 3
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Mahoney	Larry Crabbe-Joe Cook	Dec. 11†		
(See "In the Cutting Room," Nov. 7.)				
Champagne Waltz	Gladys Swarthout-F. MacMurray	Dec. 25†		
(See "In the Cutting Room," Oct. 3.)				
College Holiday	Jack Benny-Mary Boland			
Hideaway Girl	Shirley Ross-Robt. Cummings	Nov. 20†		
(See "In the Cutting Room," Oct. 24.)				
Jungle Princess, The	Ray Milland-Dorothy Lamour	Nov. 27†		
(See "In the Cutting Room," Oct. 10.)				
Let's Make a Million	Edward Everett Horton	Dec. 18†		
Maid of Salem	C. Colbert-Fred MacMurray			
Man and a Woman, A	Edw. Arnold-Francine Larrimore			
Mind Your Own Business	Charles Ruggles-Alice Brady	Dec. 4†		
Plainsman, The	Gary Cooper-Jean Arthur			
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 18†	73	Dec. 21,'35
Trail Dust	Wm. Boyd-Jimmy Ellison	Dec. 4†		
(See "In the Cutting Room," Oct. 31.)				

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6†	62	Aug. 22
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1†	59	Aug. 1
Bulldog Courage	Tim McCoy-Lois January	Dec. 20,'35	60	
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan. 27†	76	
Lightnin', Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15†	76	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20†	68	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1†	61	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25,'35	60	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogues	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1	60	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2	54	

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Caryl of the Mountains	Rin-Tin-Tin, Jr.	Mar. 27†	57	
Millionaire Kid	Bryant Washburn-Betty Compson	Mar. 14†	58	
Pinto Rustlers	Tom Tyler-Catherine Colter	May 14†	56	
Ridin' On	Tom Tyler-Rex Lease	Feb. 29†	56	
Roamin' Wild	Tom Tyler-Carol Wyndham	Mar. 30†	55	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Speed Reporter	Richard Talmadge-Luana Walters	May 14†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Mystery of Seven Chests	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Santa Fe Rides	Bob Custer			
Speck on the Wall	Rin-Tin-Tin, Jr.			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	58	Sept. 26
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†		
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13	55	Apr. 11
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9†	*60	Oct. 31
Dancing Feet (G) 3504	Ben Lyon-Joan Marsh	Jan. 31	72	Apr. 4
(Exploitation: Feb. 15, p. 81.)				
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25†	71	July 11
(Exploitation: Sept. 5, p. 80.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10	58	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	89	Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1	66	May 23
(Exploitation: May 30, p. 85; Aug. 22, p. 112.)				
Gentleman from Louisiana (G) 3517	Eddie Quillan-Charlotte Henry	Aug. 10	69	Aug. 22
Ghost Town Gold 6312	Robt. Livingston-Kay Hughes	Oct. 26†	57	
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20	68	
Go-Get 'Em Haines 3549	William Boyd-Sheila Terry	June 16	62	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 9†	57	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5	65	Apr. 25
(Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)				
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15†	75	June 6
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6	71	Mar. 7
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9	54	Apr. 11
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 16	73	Mar. 14
(Exploitation: Aug. 22, p. 112.)				
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15	55	Mar. 7
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb. 22	67	Feb. 29
(Exploitation: Apr. 18, p. 76; July 25, p. 81.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20	68	Jan. 11
Lonely Trail, The 3563	John Wayne-Ann Rutherford	May 25	58	
(See "In the Cutting Room," May 2.)				
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	65	June 27
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	64	
Oregon Trail, The 3560	John Wayne-Ann Rutherford	Jan. 18		
(See "In the Cutting Room," Aug. 8.)				

(THE RELEASE CHART--CONT'D)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	81	Oct. 3
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2	58	
Return of Jimmy Valentine, (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14	72	Feb. 15
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2,'35	54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11	56	May 16
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5	52	Dec. 14,'35
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15	68	Sept. 5
Three Mesquiteers (G) 6311	Robt. Livingston-Kay Hughes	Sept. 21†	58	Sept. 12
$1,000 a Minute (G) 3522	Roger Pryor-Leila Hyams	Nov. 15,'35	69	Nov. 9,'35
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	55	
(See "In the Cutting Room," Sept. 12.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6	57	
(See "In the Cutting Room," May 23.)				

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Beloved Rogue, The	Robt. Livingston-Heather Angel	Dec. 1†		
(See "In the Cutting Room," Oct. 24.)				
Beware of Ladies	Donald Cook-Judith Allen	Dec. 21†		
Big Show, The 6301	Gene Autry-Kay Hughes	Nov. 16†		
(See "In the Cutting Room," Oct. 24.)				
Chinese Orange Mystery	Eddie Quillan-Charlotte Henry	Dec. 7†		
Happy Go Lucky	Phil Regan-Evelyn Venable	Dec. 14†		
Lawless Lands 6322	Johnny Mack Brown-L. Stanley	Nov. 23†		
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 28†		
(See "In the Cutting Room," Nov. 7.)				
Roaring Lead	Robt. Livingston-Ray Corrigan			
(See "In the Cutting Room," Nov. 7.)				
Wolf of Santa Fe 6333	Bob Steele	Dec. 21†		

RKO RADIO

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15,'35	90½	Nov. 9,'35
(Exploitation: Mar. 14, pp. 88, 90.)				
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec. 20,'35	68	Nov. 23,'35
(Reviewed under the title, "Two Faces.")				
Big Game, The (G)	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
Bride Walks Out, The (G) 631	Barbara Stanwyck-G. Raymond	July 10	80	July 11
(Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)				
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June 26	67	
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17	68	Dec. 28,'35
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22	85	May 16
(Exploitation: June 6, pp. 117, 121.)				
Daniel Boone (G)	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
(Exploitation: Oct. 31, p. 74.)				
Don't Turn 'Em Loose (A).636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15	81	May 2
(Exploitation: July 4, p. 68.)				
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21	110	Feb. 22
(Exploitation: Mar. 7, p. 94; Mar. 28, p. 83; Apr. 4, p. 87; May 16, p. 82; May 23, p. 93; May 30, p. 84; June 13, pp. 125, 130; July 4, p. 68; July, p. 78; Sept. 12, p. 68; Oct. 17,p. 76; Oct. 31, p. 76.)				
Fang and Claw (G) 543	Frank Buck	Dec. 20,'35	74	Jan. 4
(Exploitation: July 11, p. 127.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27	67	Mar. 14
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27	95	Nov. 23,'35
(Exploitation: Jan. 18, pp. 82, 83.)				
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7	76½	Jan. 18
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19	70	May 30
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12	68	Apr. 25
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6	77	Feb. 8
Make Way for a Lady	Anne Shirley-Herbert Marshall	Nov. 13†		
(See "Daddy and I," "In the Cutting Room," Sept. 26.)				
Mary of Scotland (G)	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G)	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17	66	Apr. 18
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14	68½	Jan. 25
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20	64½	Mar. 7
(Exploitation: July 25, p. 76.)				
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8	61	May 2
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87.)				
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3	94½	Jan. 18
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3	65	May 2
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27,'35	68	Dec. 14,'35
Without Orders (G)	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24	64	Apr. 11
Woman Rebels, A (A)	Kath. Hepburn-H. Marshall	Nov. 6†	88	Oct. 31
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13	68½	Mar. 28

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Coast Patrol	Victor McLaglen-Preston Foster			
Criminal Lawyer	Lee Tracy-Margot Grahame			
(See "In the Cutting Room," Oct. 31.)				
Night Waitress	Margot Grahame-Gordon Jones	Dec. 18†		
(See "In the Cutting Room," Oct. 10.)				
Plot Thickens, The	James Gleason-Zasu Pitts	Dec. 11†		
(See "Riddle of the Dangling Pearl," "In the Cutting Room," Oct. 3.)				
Plough and the Stars, The	Barbara Stanwyck-P. Foster	Jan. 15,'37†		
(See production article, Aug. 22, p. 16.)				
Quality Street	Kath. Hepburn-Franchot Tone			
(See "In the Cutting Room," Oct. 7.)				
Racing Lady	Ann Dvorak-Smith Ballew	Jan. 29,'37†		
(See "All Scarlet," "In the Cutting Room," Oct. 3.)				
Rainbow on the River	Bobby Breen-May Robson	Dec. 25†		
Smartest Girl in Town (G)	Ann Sothern-Gene Raymond	Nov. 27†	*60	Nov. 7
That Girl from Paris	Lily Pons-Gene Raymond	Jan. 22,'37†		
(See "Street Girl," "In the Cutting Room," 'Oct. 24.)				
They Wanted to Marry	Gordon Jones-Betty Furness			
(See "In the Cutting Room," Nov. 7.)				
Wanted: Jane Turner	Gloria Stuart-Lee Tracy	Nov. 27†		Dec. 4†
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
We Who Are About to Die (G)	Preston Foster-Ann Dvorak	Jan. 8,'37†	*80	Oct. 17
Winterset	Burgess Meredith-Margo	Nov. 20†		
(See "In the Cutting Room," Aug. 22.)				

STATE RIGHTS

				Running Time	
Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
August Week-End	Valerie Hobson	Grand National	Apr. 10	67	
Below the Deadline	Russell Hopton	Grand National	June 8	69	
Bridge of Sighs	Onslow Stevens	Grand National	Mar. 5	66	
Brilliant Marriage	Joan Marsh	Grand National	Mar. 25	62½	
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2	9 rls	
Dark Hour, The	Irene Ware	Grand National	Jan. 15	70½	
Drake the Pirate (G)	Matheson Lang	Grand National	Apr. 1	78	June 1,'35
Easy Money (G)	Onslow Stevens	Grand National	July 10	66½	July 1
Feud of the West	Hoot Gibson	Grand National	Apr. 15	61½	
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Conquer the Sea (G)	Steffi Duna	Grand National	Feb. 8	67	Jan. 25
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Little Red School House	Junior Coghlan	Grand National	Mar. 10	59	
Living Dead ,The	Gerald Du Maurier	Grand National	Feb. 22	65	
Lucky Terror, The	Hoot Gibson	Grand National	Feb. 20	61	
Old Curiosity Shop (G)	Elaine Benson	Grand National	Dec. 25,'35	89	Feb. 2,'35
Revolt of the Zombies (G)	Dorothy Stone	Grand National	July 20	60	July 13
(Reviewed under the title of "Revolt of the Zombies")					
Riding Avenger (G)	Hoot Gibson	Grand National	June 15	57	July 18
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26
She-Devil Island	C. Guerrero	Grand National	June 1	63	
Southern Maid	Bebe Daniels	Grand National	May 1	60	
Spy 77 (G)	Greta Nissen	Grand National	Jan. 15	77	Feb. 29
Swifty	Hoot Gibson	Grand National	Dec. 15,'35	60	
Tango	Marian Nixon	Grand National	Jan. 1	70	
Three of a Kind (G)	Chick Chandler	Grand National	May 20	75	July 4
Too Much Beef	Rex Bell	Grand National	Apr. 20	59	
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 26
West of Nevada	Rex Bell	Grand National	June 22	59	

Coming

Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Cavalcade of China		James B. Leong		6 rls	
Chinese Melody		James B. Leong		6 rls	
Devils on Earth		James B. Leong		6 rls	

SUPREME

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		
Desert Phantom, The	Johnny Mack Brown	Mar. 10		
Everyman's Law	Johnny Mack Brown	June 10		
Kid Ranger, The	Bob Steele	Feb. 5		
Last of the Warrens	Bob Steele	May 10	58	
Law Rides, The	Bob Steele	June 25		
Rogue of the Range	Johnny Mack Brown	Apr. 25	58	
Sundown Saunders	Bob Steele	Mar. 25		
Trail of Terror	Bob Steele	Dec. 20,'35		
Valley of the Lawless	Johnny Mack Brown	Jan. 25		

TWENTIETH CENTURY-FOX

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers	Oct. 23†	70	Oct. 24,'31
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Border Patrolman, The*(G)650	Geo. O'Brien-Polly Ann Young	July 3	59	June 27
Can This Be Dixie? 723	Jane Withers-Slim Summerville	Nov. 13†		
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17	77	Mar. 21
(Exploitation: June 6, pp. 117, 122; June 27, p. 82; July 4, p. 70; July 18, p. 82; Sept. 12, p. 68.)				
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8	59	
(See "In the Cutting Room," Dec. 14,'35.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27	71	Mar. 28
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10	70	July 18
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24	68	Apr. 11
Country Doctor, The* (G) 636	Dionne Quintuplets-J. Hersholt	Mar. 6	94	Mar. 21
(Exploitation: Mar. 21, pp. 93, 97; Mar. 28, p. 83; Apr. 4, p. 83; Apr. 25, p. 96; May 9, p. 90; May 16, p. 82; May 23, pp. 87, 95; May 30, p. 86; June 6, p. 124; July 4, p. 70; July 11, p. 127; July 25, p. 81; Aug. 1, p. 93.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26	76	June 20
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10	57	May 30
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20	84	Mar. 14
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7	62	Feb. 8
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15	74	Apr. 18
(Exploitation: July 25, p. 76; Aug. 8, p. 93.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3	63	Feb. 29
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)				
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22	66	May 9
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21	62	Feb. 15
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17	63	June 20
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29	66	Apr. 25
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14	79	Feb. 15
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3	88	Jan. 4
(Exploitation: Mar. 21, p. 36; Apr. 4, p. 87.)				
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 10
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12	72	Mar. 28
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27,'35	73	Nov. 30,'35
(Exploitation: Feb. 8, p. 81; Feb. 15, p. 83; Feb. 22, p. 97; Mar. 7, p. 96; Aug. 8, p. 91.)				
Message to Garcia, A (G) 632	Wallace Beery-B. Stanwyck	Apr. 10	85	Mar. 14
(Exploitation: July 11, p. 127.)				
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31	68	Nov. 22,'35
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27	59	Mar. 28
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17	76	Nov. 2,'35
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713	Stuart Erwin-Arline Judge	Oct. 23†	93	Oct. 24
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24	79	June 6
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)				
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28	95	Feb. 22
(Exploitation: Mar. 21, p. 97; Apr. 11, p. 97; Apr. 18, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5	79	May 30
(Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)				
Professional Soldier (G) 628	V. McLaglen-F. Bartholomew	Jan. 24	78	Jan. 4
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
(See production article, July 4, p. 16.)				
Road to Glory, The (G) 706	Fredric March-Warner Baxter	Sept. 4†	101	June 6
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19	79	May 16
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13	72	Feb. 22
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
36 Hours to Kill (G) 656	Brian Donlevy-Gloria Stuart	July 24	65	Aug. 29
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				
Under Two Flags (G) 644	Ronald Colman-C. Colbert	May 1	110	May 9
(See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)				
Under Your Spell 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	
White Fang (G) 649	Michael Whalen-Jean Muir	July 3	70	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)				
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,37†	95	Sept. 19
(See production article, June 13, p. 16.)				
Banjo On My Knee 726	Barbara Stanwyck-Joel McCrea	Dec. 4†		
(See "In the Cutting Room," Nov. 7.)				
Career Woman	Claire Trevor-Michael Whalen	Jan. 22,'37†		
(See "In the Cutting Room," Nov. 7.)				
Charlie Chan at the Opera	Warner Oland-Boris Karloff	Jan. 15,'37		
(See "In the Cutting Room," Oct. 17.)				
Crack Up 727	Peter Lorre-Brian Donlevy	Dec. 11†		
Holy Terror, The	Jane Withers-Tony Martin			
Laughing at Trouble 724	Jane Darwell-Delma Byron	Dec. 18†		
(See "Glory," "In the Cutting Room," Oct. 17.)				
Lloyds of London	F. Bartholomew-M. Carroll			
On the Avenue	Dick Powell-Madeleine Carroll	Jan. 29,'37†		
One in a Million 722	Sonja Henie-Don Ameche	Jan. 1,'37†		
(See "In the Cutting Room," Oct. 31.)				
Peach Edition	Rochelle Hudson-Michael Whalen			
Private Enemy (721)	Victor McLaglen-B. Stanwyck	Jan. 8,'37†		
Reunion 717	Dionne Quintuplets-J. Hersholt	Nov. 20†		
(See "In the Cutting Room," Oct. 10.)				
Secret Valley	Richard Arlen	Jan. 15,'37†		
Stowaway 725	Shirley Temple-Robt. Young	Dec. 25†		
White Hunter 719	Warner Baxter-June Lang	Nov. 27†		
(See "In the Cutting Room," Oct. 3.)				

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr.-E. Landi	Apr. 17	100	Feb. 22
Amazing Quest, The	Cary Grant-Mary Brian	Sept. 26	70	Aug. 29
Come and Get It (A)	Edward Arnold-Frances Farmer	Nov. 6†	*98	Nov. 7
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 23†	*90	Sept. 26
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2†	*85	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72.)				
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7	85	Jan. 4
(Exploitation: Jan. 25, p. 63; Feb. 8, p. 83; Feb. 22, p. 96; Apr. 4, p. 89; Aug. 29, p. 84.)				
I Stand Condemned (A)	Harry Baur-Laurence Olivier	July 10	76	Nov. 30,'35
Incertidumbre (G)	Hilda Moreno	Sept. 18†	70	Sept. 26
Last of the Mohicans, The (G)	Randolph Scott-Binnie Barnes	Aug. 13†	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78.)				
Little Lord Fauntleroy (G)	F. Bartholomew-D. Costello Barrymore	Mar. 6	102	Feb. 29
(Exploitation: Mar. 14, p. 84; May 16, p. 80; June 6, p. 117; June 13, p. 132; Aug. 1, p. 93; Aug. 29, p. 87.)				
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21	87	Feb. 8
(See production article, Feb. 8, p. 18; exploitation: Feb. 15, p. 81; Feb. 22, p. 100; Mar. 7, p. 99; Mar. 14, p. 84; Mar. 28, pp. 83, 84; Apr. 4, pp. 84, 89; Apr. 11, pp. 93, 96; Apr. 25, p. 92; May 2, p. 99; May 9, p. 84; May 16, p. 82; May 30, pp. 84, 86; June 6, pp. 116, 118; June 13, pp. 122, 132; June 20, p. 121; Aug. 22, p. 117; Sept. 12, p. 68.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13	79	May 2
(Exploitation: June 13, p. 122; July 25, p. 77.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24	100	Jan. 25
(Exploitation: Feb. 1, p. 63; Feb. 8, p. 83; Feb. 15, p. 81; Feb. 29, pp. 72, 75; Mar. 14, p. 85; Mar. 21, pp. 94, 97; Apr. 4, p. 87; June 6, p. 118; Oct. 17, p. 80.)				
These Three (G)	M. Hopkins-M. Oberon-J. McCrea	Apr. 10	93	Feb. 29
(Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24	99	May 7
(See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 26, pp. 70, 71; Oct. 24, p. 70.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio		70	Aug. 8
Beloved Enemy	Merle Oberon-Brian Aherne	Dec. 25†		
(See "In the Cutting Room," Nov. 7.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20†	*80	Nov. 7
(See production article, June 6, p. 14.)				
History Is Made at Night	Charles Boyer-Jean Arthur	Jan. 15,'37†		
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner		90	Aug. 22
Rembrandt	Chas. Laughton-Gert. Lawrence	Dec. 4†		
(See production article, Oct. 31, p. 16.)				
Star Is Born, A	Janet Gaynor-Fredric March	Feb. 1,'37†		
You Only Live Once	Sylvia Sidney-Henry Fonda	Jan. 1,'37†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	63	
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25	58	
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26	54	July 18
(Exploitation: Oct. 24, p. 70.)				
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3	67	Feb. 8
Don't Get Personal (G) 9025	James Dunn-Sally Ellers	Feb. 17	64	Feb. 29
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11	70	May 9
(Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)				
For the Service 9045	Buck Jones-Beth Marion	May 6	65	
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	75	Sept. 26
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20	75	Jan. 25
(Exploitation: Jan. 18, p. 82; Jan. 25, p. 63; Mar. 7, p. 99; Mar. 14, p. 88; July 18, p. 85.)				
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9	70	Feb. 29
(Exploitation: Apr. 18, p. 81; May 23, p. 94; June 6, p. 117; June 13, p. 132.)				
Love Letters of a Star 1028	Walter Coy-Polly Rowles	Nov. 8†	66	
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11	77	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82.)				
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6	112	Jan. 11
(Exploitation: Jan. 18, p. 82; Feb. 8, pp. 81, 83, 84; Mar. 7, pp. 86, 99; Mar. 21, pp. 92, 96; Apr. 16, p. 96; May 23, pp. 87, 95; June 6, p. 118.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	75	Nov. 7
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6†	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91.)				
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27	87	Feb. 8
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31	65	Aug. 29
Parole (G) 9036	Ann Preston-Henry Hunter	June 14	65	July 4
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 22
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy 1041	Buck Jones-Luana Walters	Sept. 20†	60	
Sea Spoilers 1027	John Wayne-Nan Gray	Sept. 20†	63	
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17	112	May 9
(See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81; Nov. 7, p. 84.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18	60	
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23,'35	66	
Sutter's Gold (G) 8002	Edward Arnold-Binnie Barnes	Apr. 13	95	Mar. 28
(See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13†	60	Oct. 10
(Exploitation: Oct. 10, p. 96.)				
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

(THE RELEASE CHART--CONT'D)

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blonde Dynamite	Tala Birell-Cesar Romero			
Class Prophecy	Louis Hayward-Wendy Barrie			
Conflict 1036	John Wayne-Jean Rogers	Nov. 29†		
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Flying Hostess 1023	Judith Barrett-Wm. Hall	Nov. 22†	66	
Four Days' Wonder 1019	Jeanne Dante-Kenneth Howell	Dec. 20†		
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	71	Oct. 31
(See "In the Cutting Room," Oct. 3.)				
Murder on the Mississippi 1025	James Dunn-Jean Rogers	Dec. 13†		
Night Key	Boris Karloff			
Three Smart Girls 1029	Binnie Barnes-Ray Milland	Dec. 6†		
Top of the Town 1007	George Murphy-Doris Nolan	Dec. 27†		
Treve	Noah Beery, Jr.-Barbara Reed			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15,'35	70	
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15		
Rip Roaring Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler	Jan. 7,'37†		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 20†		
Silks and Saddles	Herman Brix	Nov. 16†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	Apr. 25
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7	70	Apr. 4
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Charge of the Light Brigade (G) 901	Errol Flynn-O. De Havilland	Nov. 7	*115	Oct. 24
(See production article, July 25, p. 16.)				
Colleen (A) 903	Ruby Keeler-Dick Powell	Mar. 21	89	Feb. 1
(Exploitation: Mar. 14, p. 89; Apr. 25, p. 92; May 23, p. 86.)				
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18	65	Feb. 1
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70.)				
Green Pastures, The (G) 902	Rex Ingram	Aug. 1	93	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25	83	Apr. 4
(Exploitation: June 6, p. 118; Aug. 8, p. 93.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	*60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15	65	Jan. 11
Midsummer Night's Dream (G)	All Star	Oct. 8	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68.)				
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8	83	Jan. 18
(Exploitation: May 2, p. 92.)				
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30	79	May 2
(Exploitation: July 11, p. 128; July 25; pp. 76, 77; Aug. 8, p. 93; Nov. 7, p. 87.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9	62	Mar. 21
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2	56	Mar. 7
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14	76	Mar. 7
(Exploitation: Apr. 4, p. 88; Apr. 18, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1	60	Jan. 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn	Errol Flynn-Kay Francis			
Bad Man's Territory	Dick Foran-Linda Perry			
Black Legion	Humphrey Bogart-Ann Sheridan			
(See "In the Cutting Room," Oct. 10.)				
Danton	Claude Rains			
Desert Song	Frank McHugh			
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	*60	Oct. 31
Great O'Malley, The	Pat O'Brien-Sybil Jason			
(See "The Making of O'Malley," "In the Cutting Room," Oct. 3.)				
Guns of Pecos	Dick Foran-Anne Nagel			
Justice After Dark	Ann Dvorak-John Litel			
King and the Chorus Girl	Fernand Gravet-Joan Blondell			
King of Hockey	Anne Nagel-Richard Purcell	Dec. 19†		
(See "In the Cutting Room," Aug. 22.)				
Melody for Two	James Melton-Patricia Ellis			
(See "In the Cutting Room," Oct. 17.)				
Men in Exile	Richard Purcell-June Travis			
Merchant of Venus	Carol Hughes-Marie Wilson			
Once a Doctor	Donald Woods-Jean Muir			
(See "In the Cutting Room," Oct. 10.)				
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12†	72	July 30,'32
Over the Wall	Ross Alexander			
Penrod and Sam	Billy Mauch-Harry Watson			
Polo Joe (G)	Joe E. Brown-Carol Hughes	Dec. 5†	*65	Sept. 26
Prince and the Pauper, The	Billy and Bobby Mauch			
(See "In the Cutting Room," Nov. 7.)				
Ready, Willing and Able	Ross Alexander-Ruby Keeler			
San Quentin	Pat O'Brien-Humphrey Bogart			
Slim	Pat O'Brien-Henry Fonda			
Stolen Holiday	Kay Francis-Ian Hunter			
(See "In the Cutting Room," Sept. 26.)				
Trial Horse	Barton MacLane-June Travis			

WILLIAM STEINER

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls	
Island Captives	Eddie Nugent		6 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tempo Massimo	Milly	Mar. 12	78	Mar. 21

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
My Song of Love	Tito Schipa			
Second Bureau	Jean Murat-Diane Korene			
Slalom	Skiing Film			
Street Without a Name	Constant Remy-Pola Illery			
Treno Popolare	Italian Feature			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Anna (G)	Ada Voitsik	Amkino	July 16	95	Aug. 1
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	95	Oct. 3
(Reviewed under the title "La Kermesse Heroique.")					
Ciboulette (G)	Simen Berriau	Franco-American	Sept. 11†	100	Sept. 26
Cloistered (G)		Best	May 19	65	May 30
Crime Over London (A)	Margot Grahame	United Artists		80	Nov. 7
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dubrevsky	Boris Livanov	Amkino	Mar. 28	72	Apr. 11
Dusty Ermine (A)	Ronald Squire	Twickenham		75	Oct. 10
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27
Juggernaut (A)	Boris Karloff	Twickenham		70	Oct. 17
La Fusse	Femin Gemier	French	Aug. 1	83	
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 9	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5	110	Mar. 21
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4	77	Apr. 25
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.)					
Once in a Million (G)	Buddy Rogers	Assoc. British		75	Apr. 4
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5	93	May 16
Prenez Garde a la Peinture	Simone Simon	French	Aug. 1	86	
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21	83	May 30
Re Burlone, Il (G)	Armando Falconi	Nuevo Mondo	Mar. 25	98	Apr. 4
Robber Symphony, The (G)	George Graves	Concordia		125	May 9
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Libesroman Im Hause Habsburg.)					
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9	81	Apr. 25
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7	90	Apr. 18
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5
Soviet News (G)		Amkino	Apr. 10	70	Apr. 25
Spy of Napoleon (G)	Richard Barthelmess	Twickenham		98	Oct. 10
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 7
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Two's Company (G)	Ned Sparks	B. & D.			May 16
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 3
(Reviewed under the title, "Ein Walzer Fuer Dich.)					
We Are from Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30	83	May 16
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7
Woman Alone, A (A)	Anna Sten	General		90	June 6

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Ali Baba (2-15)	Jan. 30	9
Tom Thumb (2-15)	Mar. 30	7
Dick Whittington's Cat (5-16)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

BARNEY GOOGLE

Title	Rel. Date	Min.
No. 2—"Patch Mah Britches"	Dec. 19,'35	7
No. 3—"Spark Plug"	Apr. 12	6½
No. 4—Major Google (5-16)	May 24	6½

BROADWAY COMEDIES

Title	Rel. Date	Min.
Am I Having Fun Andy Clyde	Sept. 18	2 rls.
Ants in the Pantry (3-7) (3 Stooges)	Feb. 6	18½
Caught in the Act Andy Clyde	Mar. 5	18
Champ's a Chump, The (All Star)	June 20	18
Disorder in the Court (3 Stooges)	May 30	17
Double Trouble Andy Clyde		
False Alarms (10-10) (3 Stooges)	Aug. 16	10
Fibbing Fibbers Walter Catlett	Oct. 19†	
Half Shot Shooters (6-13) (3 Stooges)	Apr. 30	19
Just Speeding (3-7)	Jan. 23	18
Midnight Blunders (5-16) (All Star)	Apr. 21	17
Mister Smarty (8-1) Andy Clyde	July 15	18
Movie Maniacs (3 Stooges)	Feb. 20	18
Oh, Duchess Polly Moran	Oct. 9†	
Pain in the Pullman, A (3 Stooges)	June 27	18
Peppery Salt, The (6-20) Andy Clyde	May 15	18
Share the Wealth (5-16) Andy Clyde	Mar. 19	17½
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (3 Stooges)	Sept. 11†	2 rls.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Birds in Love	Oct. 28†	
Dr. Bluebird (2-8)	Feb. 5	8
Football Bugs (5-16)	Apr. 29	7
In My Gondola (10-17)	Sept. 3†	8
Glee Worms	June 24	7
Merry Mutineers (11-7)	Oct. 2†	
Novelty Shop, The (9-5)	Aug. 15	7
Untrained Seal, The (8-1)	July 26	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Star Gazers (11-7)	Oct. 15†	
Wonder Spots of America	Sept. 4	1 rl.

COURT OF HUMAN RELATIONS

Title	Rel. Date	Min.
I Love a Doctor	Oct. 2†	
Mad Money (9-5)	Sept. 4	10

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
10. Kannibal Kapers	Dec. 27,'35	7
11. Bird Stuffer, The (2-8)	Feb. 1	7
12. "Lil Ainjil"	Mar. 19	6
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24†	

NEW WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Disputed Decisions (8-29)	Aug. 22	10
Football Flashes (10-10)	Aug. 30	10
Golfing Rhythm (6-20)	May 15	10
Hold 'Em Cowboy	Sept. 25†	
Ice Cut-Ups (2-8)	Feb. 6	10
Little Champs (8-29)	Aug. 10	10
Skiing Is Believing	Oct. 26†	
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Stop, Look and Guess	Mar. 9	10
Thrills with Daredevils	Mar. 19	10
Touring the Sport World (7-25)	July 11	10

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Looney Balloonists	Sept. 24	
Playing Politics (8-1)	July 8	7
Scrappy's Boy Scouts	Jan. 2	7
Scrappy's Camera Troubles (6-20)	June 5	7
Scrappy's Pony	Mar. 16	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 5—	Jan. 2	10½
No. 6—(2-8)	Jan. 31	10½
No. 7—(3-7)	Feb. 28	10½
No. 8—	Mar. 27	10
No. 9—(5-16)	Apr. 24	9½
No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10

SCREEN SNAPSHOTS (New Series)

Title	Rel. Date	Min.
No. 1—	Sept. 11†	
No. 2—	Oct. 23†	

SPECIAL

Title	Rel. Date	Min.
Robinson Crusoe	Sept. 7†	3 rls.

STARS OF TOMORROW

Title	Rel. Date	Min.
No. 5—(2-8)	Jan. 15	11
No. 6—(2-8)	Jan. 17	10

VOICE OF EXPERIENCE

Title	Rel. Date	Min.
No. 8—	Jan. 2	11
No. 9—(3-7)	Feb. 25	10½
No. 10—	Mar. 26	10½

DuWORLD

POPULAR SCIENCE FOREIGN
(Cinecolor)

Title	Rel. Date	Min.
No. 1—	Sept. 15†	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9
No. 6—		10

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

CORONET COMEDIES

Title	Rel. Date	Min.
Brain Busters, The	Jan. 10	18
Fresh from the Fleet	Apr. 24	18
Mixed Policies	Jan. 17	20
Sleepless Hollow	May 8	16
Where Is Wall Street	Apr. 10	19

MUSICAL COMEDIES

Title	Rel. Date	Min.
Home on the Range (6-20)	June 5	21
Perfect Thirty-Sixes	Dec. 20,'35	18
Thanks, Mr. Cupid	Jan. 24	18

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Alpine Rendezvous (8-29)	Aug. 1†	11
Easy Pickin's	Dec. 27,'35	10
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
Spooks (6-20)	Apr. 17	9

STAR PERSONALITY COMEDIES

Title	Rel. Date	Min.
Giv'Im Air	Feb. 14	18
Gold Bricks	Mar. 20	20
Grand Slam Opera	Feb. 21	21
Three on a Limb	Jan. 3	19
Triple Trouble	Apr. 3	16
White Hope, The	Mar. 27	19

PAUL TERRY-TOONS

Title	Rel. Date	Min.
Alpine Yodeler	Feb. 2	6
Barnyard Amateurs	Mar. 6	6
Bully Frog, A (10-10)	Sept. 18†	6
Busy Bee, The	May 29	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa and the Runt	May 15	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	1 rl.
Feud, The	Jan. 10	6
Home Town Olympics	Feb. 7	6
June Bride, A	Nov. 1,'35	6
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal	Oct. 30†	6
Kiko and the Honey Bears (9-22)	Aug. 21†	6
19th Hole Club, The	Jan. 24	6
Off to China	Mar. 20	6
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Robin Hood in an Arrow Escape	Nov. 13†	1 rl.
Rolling Stones	May 1	6
Sailor's Home, The (6-13)	June 12	6
Tough Egg, A	June 26	6
Western Trail, The	Apr. 3	6
Wolf in Cheap Cloth, A	Apr. 17	6

TREASURE CHEST

Title	Rel. Date	Min.
Animal Cunning	May 1	10
Fast Friends (6-13)	June 5	9
Feminine Form (8-29)	Aug. 7†	10
Fisherman's Luck	Jan. 31	9
Gangsters of the Deep	Nov. 1,'35	8
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei	Nov. 20†	11
Manhattan Tapestry	Jan. 31	10
Nature's Songsters (9-23)	Sept. 4†	8
Seeing Eye, The (2-11)	Jan. 17	10
Sports in the Alps (10-10)	Sept. 11†	9
Sypmhony in Snow (11-7)	Oct. 16†	9

TUXEDO COMEDIES

Title	Rel. Date	Min.
Just Plain Folks	Mar. 13	19
Rail Birds (6-13)	May 22	18

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Amuse Yourself	Nov. 20†	2 rls.
Any Old Port	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9	19
Diamonds in the Rough	Sept. 25†	19
Gags and Gals (10-3)	Sept. 11†	20
Happy Heels (8-22)	Aug. 1†	18
It Happened All Right (6-13)	May 15	19
Just the Type		2 rls.
Mixed Magic	Nov. 27†	2 rls.
Modern Home	Nov. 13†	2 rls.
Parked in Paree	Aug. 28†	10
Peaceful Relations	June 19	18
Rah Rah Rhythm	Oct. 23†	18
Spring Is Here	Oct. 30†	21
Wacky Family, The (9-26)	Sept. 4†	21
Whose Baby Are You? (11-7)	Oct. 2†	18

YOUNG ROMANCE

Title	Rel. Date	Min.
Beware of Blondes	Feb. 7	20
Love in September	Mar. 6	21

GRAND NATIONAL DISTRIBUTING CORP.

MUSICAL MOODS
(Technicolor)

Title	Rel. Date	Min.
Ave Maria	Mar. 25	1 rl
Irish Melody	Mar. 9	8
Italian Caprice	Dec. 1,'35	8
Liebestraum	Apr. 20	1 rl.

NEWSLAUGHS

Title	Rel. Date	Min.
No. 4—	Jan. 20	1 rl.
No. 5—	Feb. 20	1 rl.
No. 6—	Mar. 20	1 rl.

THRILLING JOURNEYS

Title	Rel. Date	Min.
Deep Sea Harvest	Jan. 15	1 rl.
Ride Along Dude	Feb. 15	1 rl.
Realm of Ghosts	Mar. 1	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4	9
Carillon Makers	Aug. 15†	12
Golden Harbor	Mar. 16	10
It's a Bird	Jan. 20	17
Life of Theodore Roosevelt	Feb. 1	19
Tough Breaks	Mar. 1	18
Spanish Interlude, A	Sept. 15†	26
Sport of Flying	Sept. 12†	
Symphony of the Seasons	Jan. 27	9
Young Explorer	Mar. 2	10

INTERNATIONAL VARIETIES

Title	Rel. Date	Min.
No. 1—	Feb. 14	8
No. 2—	Feb. 28	8
No. 3—	Mar. 8	10
No. 4—	Mar. 22	10
No. 5—	Apr. 10	7
No. 6—	Apr. 22	7½

PERSONALITIES ON PARADE

Title	Rel. Date	Min.
No. 1—	Feb. 5	9
No. 2—	Mar. 6	9
No. 3—	Apr. 11	9
No. 4—	May 4	9

WORLD EXPLORATIONS

Title	Rel. Date	Min.
1. Nomads of the Jungle	Feb. 3	6
2. Nomads of the South Seas	Feb. 17	6
3. Nomads of the Past	Mar. 3	6
4. Nomads of the Air	Mar. 17	5½
5. Nomads in the Making	Apr. 3	6
6. Nomads of the River	Apr. 17	6
7. Nomads of the Plains	May 3	5½
8. Nomads of the Sea	May 17	5½

IMPERIAL

COLOR CLASSICS

Title	Rel. Date	Min.
Towers of Melody		8
Hidden Treasurers		8
Southern Beauties		8

EDGAR GUEST POETIC GEMS

Title	Rel. Date	Min.
After the Storm		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8

NOVELTIES

Title	Rel. Date	Min.
Cities of the Past		
Nero		8
Hobo Hero		9

PORT O' CALL

Title	Rel. Date	Min.
Peacock Throne		9
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9

WORLD IN COLOR

Title	Rel. Date	Min.
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

CHARLEY CHASE

Title	Rel. Date	Min.
Count Takes the Count, The	Feb. 22	20
Life Hesitates at 40	Jan. 18	15
Neighborhood House (7-18)	May 9	
On the Wrong Trek (7-25)	Apr. 18	19
Vamp 'Til Ready (2-29)	Mar. 28	20

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 6—Perfect Setup	Feb. 1	21
No. 7—Fool Proof	Mar. 7	21
No. 8—The Public Pays	Oct. 10†	18

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Japan in Cherry Blossom Time	Mar. 21	9
Modern Tokyo	Dec. 28,'35	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
Sacred City of the Mayan Indians (2-11)	Feb. 22	7
St. Helena and Its Man of Destiny	May 16	8
Victoria and Vancouver	Jan. 25	9

HARMAN-ISING
(Happy Harmonies)

Title	Rel. Date	Min.
18—Bottles (4-25)	Jan. 11	10
19—Early Bird and the Worm, The (4-25)	Feb. 8	9
20—Old Mill Pond. The (6-6)	Mar. 7	8
21—Two Little Pups (8-1)	Apr. 4	8
22—Old House, The	May 2	
23—Pup's Picnic	May 30	8
24—To Spring	June 20	9

M-G-M MINIATURES

Title	Rel. Date	Min.
Great American Pie Company	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19†	11
How to Be a Detective	Oct. 17†	9
How to Behave (4-25)	Apr. 25	10
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5†	10
Important News (2-29)	Feb. 29	10
Jonker Diamond (4-25)	Mar. 28	10
Let's Dance	Jan. 4	8
Little Boy Blue (6-6)	May 23	11
Master Will Shakespeare (8-1)	June 13	10
West Point of the South (2-1)	Feb. 1	8

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Air Hoppers (2-29)	Jan. 18	10
Aquatic Artistry (6-6)	Apr. 11	9
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10
Polo (6-6)	May 9	8
Table Tennis (4-25)	Feb. 15	10
Racing Canines (6-6)	Mar. 14	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
La Fiesta de Santa Barbara (4-25)	Dec. 7,'35	19
No Place Like Rome (11-7)	Sept. 26†	

(THE RELEASE CHART--CONT'D)

Newly incorporated into The Release Chart is a special service to the showman in the booking and exploitation of short product. In addition to all the other data provided for the convenience of the exhibitor is designation, immediately following the title, of the issue of Motion Picture Herald *which carried the showman's review of the subject. Month is given first, then the date. Thus: Ali Baba (2-15) informs the exhibitor the review appeared in the issue of February 15.*

Title	Rel. Date	Min.
Pirate Party on Catalina Isle (2-1)	Nov. 21,'35	20
Sunkist Stars at Palm Springs	Jan. 11	20
Violets in Spring (9-5)	Sept. 5	21

OUR GANG

Title	Rel. Date	Min.
Arbor Day (6-6)	May 2	18
Bored of Education (9-5)	Aug. 29	10
Divot Diggers	Feb. 8	15
Lucky Corner, The (2-29)	Mar. 14	16
Pinch Singer	Jan. 4	18
Second Childhood (4-25)	Apr. 11	19
Two Too Young (11-7)	Sept. 26†	10

PATSY KELLY COMEDIES

Title	Rel. Date	Min.
All-American Toothache	Jan. 25	20
At Sea Ashore	Apr. 4	20
Hill Tillies (8-15)	Apr. 4	18
Pan Handlers	Feb. 29	20

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Behind the Headlines (9-5)	Sept. 12†	11
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions (11-7)	Oct. 3†	10
Sports on Ice	Oct. 10†	10

SPECIAL

Title	Rel. Date	Min.
Audioscopiks (1-18)		8

TABLOID MUSICALS

Title	Rel. Date	Min.
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Betty Boop and Little Jimmy (4-11)	Mar. 27	7
Betty Boop and the Little King	Jan. 31	7
Grampy's Indoor Outing	Oct. 16	7
Happy You and Merry Me (9-22)	Aug. 21†	7
More Pep	June 19	
Not Now (2-29)	Feb. 28	7
Song a Day, A	May 22	7
Training Pigeons	Sept. 18†	7
We Did It	Apr. 24	6
You're Not Built That Way	July 17	8

COLOR CLASSICS

Title	Rel. Date	Min.
Cobweb Hotel, The	May 15	8
Greedy Humpty Dumpty	July 10	7
Hawaiian Birds	Aug. 28†	9
Little Stranger (4-18)	Mar. 13	8
Play Safe	Oct. 16†	7
Somewhere in Dreamland. (Technicolor)	Jan. 17	9

HEADLINERS

Title	Rel. Date	Min.
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10	10
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock Who's There Vincent Lopez and Orch.	Sept. 18†	11
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee-Virginia Weidler	May 22	10
Midnight Melodies (4-18) Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20	11
Moscow Moods (2-29) Yasha Bunchuk and Orch.	Jan. 17	11
Movie Melodies on Parade (2-29) Kostelanetz-Eastman	Feb. 7	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music in the Morgan Manner Russ Morgan and Orch.	June 12	11
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Play, Don (8-15) Don Bestor and Orch.	July 31	11
Star Reporter, The (3-14) Betty Jane Cooper - Donald Novis-Ina Ray Hutton	Oct. 30†	9
Star Reporter in Hollywood Ted Husing-Bennie Bartlett-Dorothy Lamour	Oct. 30†	10
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1	11

MUSICAL ROMANCE

Title	Rel. Date	Min.
Lover's Paradise (Technicolor)	Sept. 11†	10
Schubert's Serenade	Nov. 13†	

PARAGRAPHICS

Title	Rel. Date	Min.
Lulu's Love (8-15)	Aug. 14†	18
Rhythm of the River	Oct. 9†	10
Sailor Shorty	Oct. 23†	10
Straight as an Arrow	Oct. 9†	10
That's Their Business	Nov. 13†	11

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 6 — The Latest from Paris — Shifting Sands—Nature's Sideshow	Jan. 3	10
No. 7—Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31	7
No. 8—Frederic W. Goudy —Sails Over Sydney Harbor — The Voice of the Animals (2-29)	Feb. 28	11
No. 9—Trailing the Birds —Lake of Enchantment—Swanee River Goes High Hat (4-11)	Mar. 27	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24	10
No. 11—Champagne — Girls Will Be Boys—Up Mont Blanc	May 22	11
No. 12—Meet the Pelican—Viola Mitchell — Steel Suits	June 19	10
No. 13—	July 17	1 rl.

PARAMOUNT PICTORIAL (New Series)

Title	Rel. Date	Min.
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4—	Nov. 13†	

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
Broadway Highlights No. 6	Apr. 3	9
Collie, The (2-29)	Feb. 21	10
Dangerous Jobs	May 1	9
Fashions in Love	July 24	10
Here Comes the Zoo (3-14)	Mar. 13	9
Movie Milestones (No. 2)	Jan. 31	10
Poodle, The	May 22	10
Rhythm Party, The	June 26	10
Rookie Fireman, The	Apr. 24	10
Shorty at Coney Island	Jan. 10	10
Shorty at the Seashore	July 10	9

POPEYE THE SAILOR

Title	Rel. Date	Min.
Bridge Ahoy!	May 1	8
Brotherly Love (3-14)	Mar. 6	7
Clean Shaven Man, A (3-7)	Feb. 7	7
Hold the Wire	Oct. 23†	7
I-Ski Lov-Ski You-Ski	Apr. 3	6
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	6
Little Swee' Pea	Sept. 25†	7
Never Kick a Woman	Aug. 28	7
Popeye the Sailor Meets Sinbad the Sailor (Technicolor special)	Nov. 27†	2 rls.
Spinach Roadster, The	Nov. 27†	8
Vim, Vigor and Vitaliky	Jan. 3	7
What, No Spinach?	May 29	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(Cinecolor)

Title	Rel. Date	Min.
No. 3	Jan. 24	11
No. 4 (4-11)	Mar. 27	11
No. 5	May 29	10
No. 6	July 17	10

POPULAR SCIENCE (New Series)

Title	Rel. Date	Min.
No. 1 (8-22)	Aug. 28†	11
No. 2	Oct. 30†	11

SCREEN SONGS

Title	Rel. Date	Min.
Hills of Old Wyomin', The (8-22) The Westerners	July 24	10
I Can't Escape from You Joe Reichman and Orch.	Sept. 25†	8
I Don't Want to Make History V. Lopez and Orchestra	May 22	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27	7
Talking Through My Heart Dick Stabile and Orch.	Nov. 27†	
No Other One Hal Kemp and Orchestra	Jan. 24	8

GRANTLAND RICE SPORTLIGHTS (NEW SERIES)

Title	Rel. Date	Min.
No. 20—What's the Answer	Jan. 17	10
No. 21—Finer Points (2-29)	Feb. 14	10
No. 22—Winged Champions (4-11)	Mar. 13	10
No. 23—Sun Chasers	Apr. 10	10
No. 24—Catching Trouble	May 8	10
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz	Nov. 6†	10

RKO RADIO

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 21	Jan. 3	5
No. 22	Feb. 31	5½
No. 23	Apr. 3	5
No. 24	May 29	5
No. 25	July 10	5

EASY ACES

Title	Rel. Date	Min.
Debonair New Orleans (4-25)	Mar. 27	10
Etiquette	Nov. 29†	9
Fool Your Friends	June 9	10
Job's a Job, A	May 22	10
Old Fashioned Movie, An (3-28)	Feb. 28	11
Winter at the Zoo	Jan. 31	10½

HEADLINER SERIES

Title	Rel. Date	Min.
No. 3—Camera Cranks (1-25)	Jan. 17	19
No. 4—Wedtime Story, A (3-14)	Mar. 20	21
No. 5—Bad Medicine	May 22	15
No. 6—Sleepy Time	July 24	
(1936-37)		
1—Lalapaloosa	Nov. 20†	16

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Dummy Ache	July 10	
Gasoloons	Jan. 3	15½
High Beer Pressure	May 8	18
Vocalizing (10-10)	Oct. 23†	20½
Will Power (3-14)	Mar. 6	15½

MAJOR BOWES' AMATEUR PARADE

Title	Rel. Date	Min.
No. 1	May 1	9
No. 2	June 5	10
No. 3	July 3	10

MARCH OF TIME

Title	Rel. Date	Min.
No. 1 (1-18)	Jan. 17	18½
No. 2 (2-15)	Feb. 17	24
No. 3 (3-14)	Mar. 13	21
No. 4	Apr. 17	21
No. 5	May 15	
No. 6	June 12	
No. 7	July 10	
No. 8	Aug. 7	21

Title	Rel. Date	Min.
(1936-37)		
No. 1	Sept. 4†	23
No. 2	Oct. 2†	
No. 3	Nov. 3†	

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Dog Blight	June 12	
Fight Is Right (5-2)	Apr. 10	17
Radio Barred (2-8)	Feb. 7	15½
Who's Looney Now?	Sept. 4†	10
Worm Burns, The	Dec. 6,'35	17

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Aladdin from Manhattan	Feb. 28	17
Camp Meetin' (10-3)	Oct. 9†	16
Melody in May (2-1)	May 1	19
Swing It	July 3	

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bold King Cole	May 29	
Cupid Gets Her Men	July 24	7
Felix the Cat and the Goose That Laid the Golden Egg (2-29)	Feb. 7	7½
It's a Greek Life (8-22)	Aug. 2	7
Molly Moo Cow and Robinson Crusoe	Mar. 20	7
Neptune Nonsense (3-28)	Apr. 17	8
Toonerville Picnic	Oct. 2†	7
Toonerville Trolley (2-15)	Jan. 17	7
Trolley Ahoy	July 3	8
Waif's Welcome, A	June 19	

SMART SET

Title	Rel. Date	Min.
All Business (2-8)	Feb. 14	18½
And So to Wed	June 19	
Framing Father (2-29)	Apr. 17	16½
So and Sew	Sept. 18†	15
Too Many Surprises	Dec. 3,'35	20½

SPECIALS

Title	Rel. Date	Min.
Headlines for 25 Years (3-14)	Mar. 27	21

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Gentlemen's Sports (3-28)	Dec. 13,'35	11
Goals for Gold and Glory	Oct. 30†	
High, Wide and Dashing	Sept. 4†	9
Never Catch the Rabbit (5-2)	Apr. 24	11
Pardon My Spray (10-10)	Oct. 2†	10
Row Mr. Row	June 19	
Tomorrow's Halfbacks (3-25)	Jan. 24	9
Winter Sport (3-28)	Mar. 13	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Deadly Females	Nov. 13†	
Living Jewels	June 12	
Underground Farmers	Apr. 17	9
Swamp Land	Sept. 18†	9
Winged Pageantry (2-29)	Feb. 14	10

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counselitis	Nov. 22,'35	18
Down the Ribber (2-29)	Mar. 27	21
Uppercutlets	Jan. 24	18½
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wholesailing Along	May 29	17

WORLD ON PARADE

Title	Rel. Date	Min.
Coral Isle of the Atlantic (4-25)	Mar. 27	11
Heart of the Sierras	Nov. 6†	
Morocco	Jan. 10	
Prominent Personalities (3-14)	Feb. 21	11
Trinidad	Sept. 11†	10
Venice of the North	May 15	
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

DYNAMIC

Title	Rel. Date	Min.
Wonderland of Gaspe (6-13)		11

NORTON

Title	Rel. Date	Min.
Alchemist's Hourglass, The (1-25)		18

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Filming the Fantastic	Jan. 31	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14	

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Hong Kong Highlights	Jan. 31	10
Irish Pastoral (8-22)	Aug. 7	
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	

(THE RELEASE CHART--CONT'D)

UNITED ARTISTS

Title	Rel. Date	Min.
MICKY MOUSE		
37. Mickey Polo Team	Feb. 5	8
38. Orphans' Picnic	Mar. 12	9
39. Mickey's Grand Opera (4-11)	Apr. 9	9
40. Through the Mirror	June 18	9
101. Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)		8
SILLY SYMPHONIES		
30. Three Orphan Kittens	Nov. 21,'35	9
31. Cock of the Walk	Dec. 19,'35	8
32. Broken Toys	Jan. 9	8
33. Elmer the Elephant (4-11)	May 14	8½
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 17	Jan. 20	9
No. 18 (3-14)	Mar. 9	10½
No. 19 (3-14)	Mar. 23	10
No. 20 (3-28)	Apr. 20	9
No. 21	June 8	9
No. 22	June 22	9
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	10
No. 27 (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9
No. 30	Nov. 23†	10
No. 31	Dec. 21†	
No. 32	Jan. 18,'37†	9
No. 33	Feb. 15,'37†	
MENTONE MUSICAL COMEDIES		
Carnival Time (2-8) Jean Sargent-Jack Fulton	Jan. 22	19
Flippen's Frolics (7-11)	July 15	18
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
Marine Follies	Apr. 29	19
Musical Airways (10-10)	Sept. 30†	11
Playing for Fun (3-28)	Mar. 18	15
Signing Off (2-8)	Feb. 19	19
Teddy Bergman's International Broadcast (6-6)	June 3	20
Television Highlights	Dec. 23†	10
Vaud-O-Mat, The (3-28)	Apr. 8	16
NOVELTIES		
Skits 'n' Sketches	Feb. 24	10
OSWALD CARTOONS		
Alaska Sweepstakes (2-8)	Feb. 17	8
Battle Royal (7-18)	June 22	7
Barnyard Five	Apr. 20	7
Beachcombers (10-3)	Oct. 5†	9
Beauty Shoppe (3-28)	Mar. 20	6½
Farming Fools	May 25	7
Fun House, The	May 4	7
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet's Show (10-13)	Nov. 2†	8
Royal Cafe	Nov. 25†	10
Slumberland Express	Mar. 9	7
Soft Ball Game (2-8)	Jan. 27	7
Unpopular Mechanic, The (10-17)	Nov. 6†	8
STRANGER THAN FICTION SERIES		
No. 18—Novelty (3-28)	Mar. 30	9½
No. 19—Novelty (3-28)	Apr. 13	9
No. 20—Novelty	June 1	9
No. 21—Novelty	June 15	9
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8 2/3
No. 30—Novelty	Dec. 7†	
No. 31—Novelty	Jan. 4,'37†	
No. 32—Novelty	Feb. 1,'37†	
UNIVERSAL COMEDIES		
You Can Be Had (2-8)	Jan. 8	15
UNIVERSAL SPECIAL		
You Can't Get Away With It		3 rls.

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Billboard Jane and Katherine Lee	Feb. 15	11
Vitaphone Celebrities Remington Singers	Jan. 25	11
Vitaphone Entertainers (7-11) Sylvia Froos	June 27	1 rl.
Vitaphone Highlights Eddie Peabody	Apr. 4	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2	11
Vitaphone Spotlight (3-28) Conville-Dale	Mar. 7	11
Vitaphone Topnotches (2-1)	May 30	
Vitaphone Troupers (2-1) Four Trojans- Aunt Jemima	Jan. 4	10
Vitaphone Stageshow	July 25	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19†	
Vitaphone Internationals Holtz-Lee	Oct. 17†	
Vaudeville Is Back Johnny Perkins	Nov. 14†	
BIG V. COMEDIES		
While the Cat's Away Shemp Howard	Jan. 4	20
They're Off Yacht Club Boys	Jan. 18	21
Slide, Nellie, Slide Herman Bing- Paula Stone	Feb. 1	21
Shop Talk Bob Hope	Feb. 15	21
Joe Palooka in for the Love of Pete (3-28) Shemp Howard- Robert Norton	Mar. 14	21
Calling All Tars Bob Hope	Mar. 28	21
Slum Fun Jehnny Berkes- Charles O'Donnell	Apr. 11	21
Dough-Nuts Yacht Club Boys	Apr. 25	2 rls.
Absorbing Junior Shemp Howard- Johnny Berkes	May 9	21
Joe Palooka in Here's Howe Shemp Howard- Robert Norton	June 6	21
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
The Oily Bird Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard- Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14†	
BROADWAY BREVITIES		
Katz' Pajamas Fifi D'Orsay	Dec. 14,'35	21
Broadway Ballyhoo Owen, Hunt and Parce	Dec. 28,'35	21
Carnival Days Henry Armetta- Felix Knight	Jan. 11	21
Double or Nothing (2-8) Phil Harris-Leah Ray	Jan. 18	21
Study and Understudy	Jan. 25	22
Between the Lines (2-1) Bernice Claire	Feb. 8	22
King of the Islands Winifred Shaw- Warren Hymer	Feb. 22	21
Stars Can't Be Wrong, The Carolyn Marsh- Harris Twins	Feb. 29	21
Wash Your Step (3-28) Hal LeRoy- Preisser Sisters	Mar. 7	21
Paris in New York (3-28) Irene Bordoni	Mar. 21	22
Black Network, The Nina Mae McKinney- Nicholas Bros.	Apr. 4	22
College Dads Leon Janney	Apr. 11	21
Double Crossky, The Olga Baclanova	Apr. 18	21
I'm Much Obliged Vera Van-George Debbs	May 2	21
Maid for a Day Grace Hayes	May 23	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30	2 rls.
Romance in the Air Wini Shaw -Phil Regan	May 16	
Changing of the Guard (5-16) Sybil Jason	June 6	20
Rhythmitis Hal LeRoy-Toby Wing	June 13	2 rls.
Song of a Nation, The (6-20) Donald Woods- Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	2 rls.
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence- Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	20
Joe Palooka in "The Choke's on You' (9-19) Shemp Howard- Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	
Say It with Candy Virginia Verrill	Oct. 3†	
Sheik to Sheik Georges Metaxa	Oct. 10†	
Can't Think of It Ken Murray-Oswald	Oct. 24†	
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7†	
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	20
COLORTOUR ADVENTURES		
Pearl of the Pacific (7-11)	Sept. 5†	
Colorful Occupations (9-19)	Oct. 3†	
Northern Lights	Oct. 31†	
LOONEY TUNES		
No. 16—Phantom Ship, The	Feb. 1	7
No. 17—Boom! Boom!	Feb. 29	7
No. 18—Blow Out, The (3-28)	Apr. 4	7
No. 19—Westward Whoa	Apr. 25	7
No. 20—Fish Tales	May 23	7
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	
No. 28—Village Smitty, The	Nov. 14†	
MELODY MASTERS		
Red Nichols and Orchestra	Jan. 4	10
B. A. Rolfe and Orchestra	Feb. 1	11
Jolly Coburn and Orchestra	Feb. 22	11
Little Jack Little and Orchestra (3-28)	Mar. 21	11
Ramon Ramos and Orchestra	Apr. 18	11
Dave Apollon and His Band	May 16	10
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 rl.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	
Emil Coleman and Orch. (7-11) (9-19)		11
Leon Navara and His Orch.	Nov. 7†	
Clyde McCoy and Orch. (8-29)		
MERRIE MELODIES (In Color)		
No. 15—I Wanna Play House	Jan. 11	7
No. 16—Cat Came Back, The (2-8)	Feb. 8	7
No. 17—Miss Glory	Mar. 7	7
No. 18—I'm a Big Shot Now (3-28)	Apr. 11	7
No. 19—Let It Be Me	May 2	7
No. 20—I'd Love to Take Orders from You	May 16	7
No. 21—Bingo Crosbyana	May 30	7
No. 23—When I Yoo Hoo	June 27	
No. 24—I Love to Singa (6-20)	July 18	7
No. 25—Sunday Go to Meetin' Time (9-5)	Aug. 8	7
No. 26—At Your Service, Madame	Aug. 29	7
No. 27—Toy Town Hall (9-19)	Sept. 19	
No. 28—Boulevardier of the Bronx	Oct. 10†	
No. 29—Don't Look Now	Nov. 7†	
OUR OWN UNITED STATES		
No. 4—Nature's Handiwork	Nov. 30,'35	11
No. 5—Odd Occupations	Dec. 28,'35	12
No. 6—Steel and Stone (2-1)	Jan. 25	11
No. 7—Day's Journey, A	Feb. 22	11
No. 8—Harbor Lights	Mar. 21	11
No. 9—We Eat to Live	Apr. 18	10
No. 10—Vacation Spots	May 16	11
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10
PEPPER POT		
P's and Cues (Exploitation: Mar. 28, p. 82.)	Dec. 7,'35	11
Can It Be Done?	Dec. 21,'35	10
Wild Wings (2-8)	Jan. 11	11
Some Class Charles Ahearn	Feb. 8	10
Timber Giants	Feb. 22	11
Half Wit-ness Radio Ramblers	Mar. 21	1 rl.
Beneath the Sea	Apr. 18†	8
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10
PICTORIAL REVIEWS		
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	11
No. 2—George Rector—Fashions	Oct. 10†	
No. 3 — Girl Football — Knitted Wear	Nov. 21†	
VITAPHONE NOVELTIES		
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Sept. 26†	
Whale Ho (7-14)		11
Ounce of Invention, An Ray Gross	Oct. 24†	

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa 3530 (2-22) Clyde Beatty (15 episodes)		
Robinson Crusoe of Clipper Island Mala (15 episodes)	Nov. 14†	
Undersea Kingdom 3581 (5-16) Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The 3582 Robert Livingston- Kay Hughes		

STAGE and SCREEN

(Weiss-Mintz Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1†	(1st episode, 3 rls., followed by 14 two-reel episodes.)
Clutching Hand, The (5-23) Jack Mulhall- Wm. Farnum (also feature version)	Apr. 18	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)
Custer's Last Stand (11-30-35) Rex Lease-Lona Andre (also feature version)	Jan. 2	(1st episode, 5 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond (11-7) John King-Jean Rogers (Exploitation: Nov. 7, p. 84.)	Oct. 19†	
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13	
Flash Gordon (3-14) Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6	
Jungle Jim Grant Withers- Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider (6-6) Buck Jones-Marla Shelton (15 episodes)	July 6	
Secret Agent X 9	Apr. 4,'37†	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan. 30,'37†	
Shadow of Chinatown	Oct. 10†	

J. C. JENKINS—HIS COLYUM

Sioux Falls, South Dakota

Dear Herald:

You should see South Dakota. No, you shouldn't, either. If you should see that part of South Dakota out near the Missouri river you would wonder why the Government took it away from the Indians. We have been traveling the middle western part of the state for a week and our wonder is how the Sioux ever lived out there unless the fishing was good in the Missouri.

We passed any number of farms that haven't grown a crop in five years (or so we were told) and on which there wasn't a sign of vegetation of any kind except Russian thistles, and they are cutting these for hay.

The strange part of it is that those who are left are optimistic, and, like the western Kansas folk, they say, "Oh, well, we are going to have a good crop next year." And the theatres are doing a fair business.

▽

John W. Payne has taken over the theatre at Hurley and seems to be going after the business in a business like manner.

John has redecorated the place and put on a new front and has started out to give the Hurley folks some real entertainment, and the HERALD is going to help him.

▽

Frank J. Simek operates the Royal theatre at Scotland. We didn't ask Frank whether he came from Paris or Missouri, as it wasn't any of our business, but we did tell Frank he ought to have the HERALD, and it didn't take us long to convince him.

▽

If you should ever go to Geddes be sure to go to the Temple theatre and meet A. Florey, the manager. You will not only meet a mighty fine chap, but you will no doubt see a good show, as he aims to show nothing but the best, and the Temple is a very good place to spend an evening.

▽

O. W. Anderson and his Lyric theatre are two pretty good reasons why you should make it a point to visit Platte. We don't know where they got the name Platte, most likely from the Platte river in Nebraska, and the Platte very often goes dry. We don't know whether O. W. goes dry or not, but we do know that he never goes without the HERALD, and that's a pretty good sign that he knows a good thing when he sees it.

▽

Do you know Ernie Frace? Well, that's just too bad, for he stands ace high with exhibitors. Ernie sells the boys of South Dakota RKO service, and maybe that's why the boys are doing a good business. Ernie was going to call on the exhibitors and took us along with him. And what a dinner Mrs. Frace gave us in Sioux Falls. Bill Barker of Columbia at Omaha was there, too.

▽

F. J. Aszmus, who operates the Ritz theatre at Stickney, is also one of South Dakota's uptodate farmers. When he is not billing the show he is working on his farm about a mile and a half out of town. He and Mrs. Aszmus were stacking some kind of fodder for his stock when we called. They have recently taken over the Ritz and Mrs. Aszmus said she read our stuff regularly and was surprised to find that we were not as dizzy as she had us pictured.

She got us up a dinner with roast pheasants 'n' everything and it was *some* dinner, too. Gosh, we had a dandy time with those folks.

▽

J. L. Anderson of Plankinton named his theatre "An June." A stands for Anderson and J stands for June, his daughter, and when a theatre man names his theatre after his daughter it is conclusive evidence that he thinks that daughter is about right, and if you would see her you'd think so, too. J. L. is a HERALD fan and the HERALD is strong for J. L. also, which makes it mutual.

▽

Letcher is on the South Dakota map just like Sioux Falls, Aberdeen, Mitchell and some more of the towns. Letcher don't have any street cars, but she does have the Letcher theatre, which is operated by R. H. Brewer. R. H. is a brewer, but he don't brew anything but first-class entertainment at the Letcher theatre. R. H. is also an ardent reader of the HERALD.

▽

The other night we stayed in Wessington Springs and then called on S. M. Burton of the Rialto theatre. S. M. has a habit of reading the HERALD and he asked us to renew his subscription, which we did.

▽

The Princess theatre at Miller, which is operated by A. D. FitzGerald, is the pride of South Dakota. We had a nice visit with A. D. and also with the Missus. It doesn't make any difference if A. D. didn't come from Bohemia, he is all right, anyway.

▽

As we remember it, Highmore is where they broadcast the drought and grasshoppers of this region some time ago, but we found that T. H. Tomter of the Grand theatre don't pay much attention to drought and grasshoppers; he goes right ahead.

▽

Redfield, South Dakota

If one could judge from the automobiles parked in this town tonight it would be hard to believe, as one fellow told us, that over half of the people are on relief.

The last time we visited Redfield Claude Hansen was operating the theatre here, but we understand that Claude is now furnishing the people of Bismarck, N. D., as good shows as they could get on Broadway.

In the present operator of Redfield's favorite theatre (we believe his name is Blum—he was away) the city has a man who knows how to provide good entertainment, I was told.

L. H. Altfillich operates the Clark theatre at Clark, and as far as we could learn, the people of Clark are pretty well satisfied with L. H. and the entertainment he is furnishing at the Clark theatre.

▽

Bryant has a theatre operator by the name of H. P. Borah, but you mustn't get him confused with the Borah of Idaho. H. P. says that he has no desire to go to Washington as long as he can get Motion Picture Herald to aid him in his selection of pictures for his community.

▽

Had we have known that Bill Klein of the Paradise theatre at Howard was laying for us with a butcherknife we would have told Ernie Frace to drive right on through the town, but we didn't know it. It seems that when we called there some years ago Bill was at home and we called him up and wanted him to come down to the theatre, but Bill thought we were some kind of a peddler and he wouldn't come. Our thought was that he had been out with the boys the night before and was out of humor. So when we reported his theatre we didn't give it or Bill a very flattering reputation. We had forgotten all about this until he called our attention to it. We don't know what we said, but Bill said we said aplenty. After a couple of rounds (of buttermilk) he offered to bury the hatchet and renew his subscription to the HERALD. The offer was accepted. Bill is a mighty swell fellow, even if he won't take the third drink of buttermilk (unless there is foam on it).

▽

E. D. Nash operates the Lowell theatre at Canton. Whenever you meet a theatreman who has been a former film salesman it is pretty good business to keep both eyes on him.

▽

E. D. is red headed and we never like to say anything that a red headed man can take exception to, so we won't except to say that it is our judgment that he is 100 per cent, but maybe that's because E. D. gave us a check to have us send him the HERALD.

▽

You don't know W. S. Bogart of the Orpheum theatre at Rock Valley, Iowa, do you? You ought to know him. We called there recently and had a very delightful visit with him and Mrs. Bogart. W. S. mixed up something with ice in it and presently he said, "Say, Colonel, here's a check. Don't let my subscription to the HERALD expire."

▽

Roy E. Sefert asked us to have the HERALD sent to his address at Ainsworth, Nebraska. Roy recently opened a new theatre at Ainsworth.

▽

We passed through Oshkosh, Nebraska, some time ago but it was nearly dark and we wanted to get to Ogallala and so failed to call on Mr. and Mrs. O. A. Jensen of the Silver Hill theatre. We are ashamed of that but they have forgiven us, for they have just asked us to renew their subscription.

▽

From away up at New Richmond, Wisconsin comes a letter from Mrs. Carrie Kahler Heywood, secretary of Heywood Amusement Company, enclosing a check and directing us to have the HERALD sent to their Stanley theatre at Stanley, Wisconsin. With this letter was a photograph of their new Stanley theatre and a copy of the New Richmond paper with photo and a full description of their theatre which we judge is the pride of Wisconsin. Thanks, Mrs. Heywood. Wisconsin has several things to be proud of, not only her theatres and theatre operators. She is also the cheese center of the United States. That's probably why that boy Lee of Schulsberg and Roob over at Pt. Washington keep so fat all the time. They eat Wisconsin cheese.

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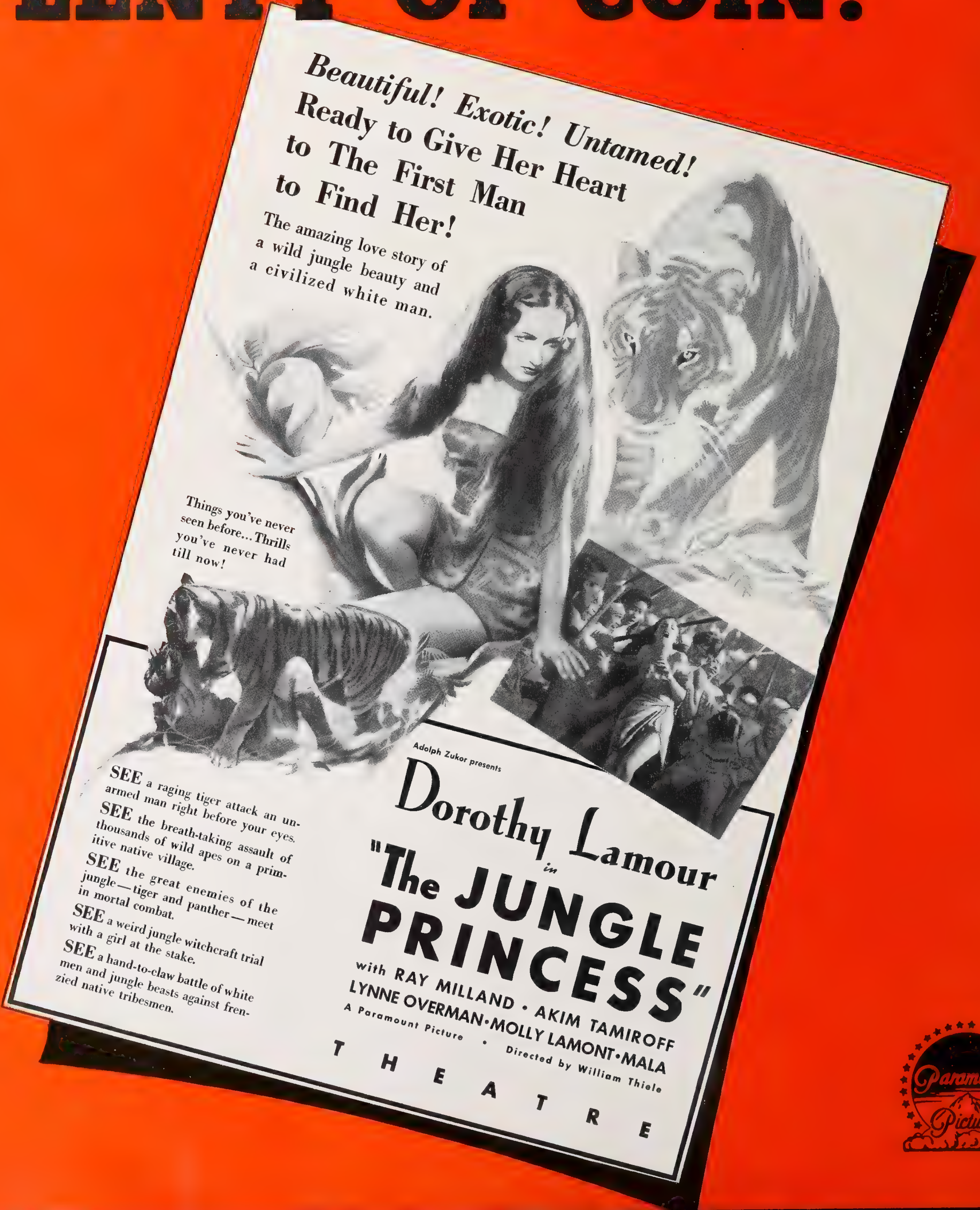

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THEATRE

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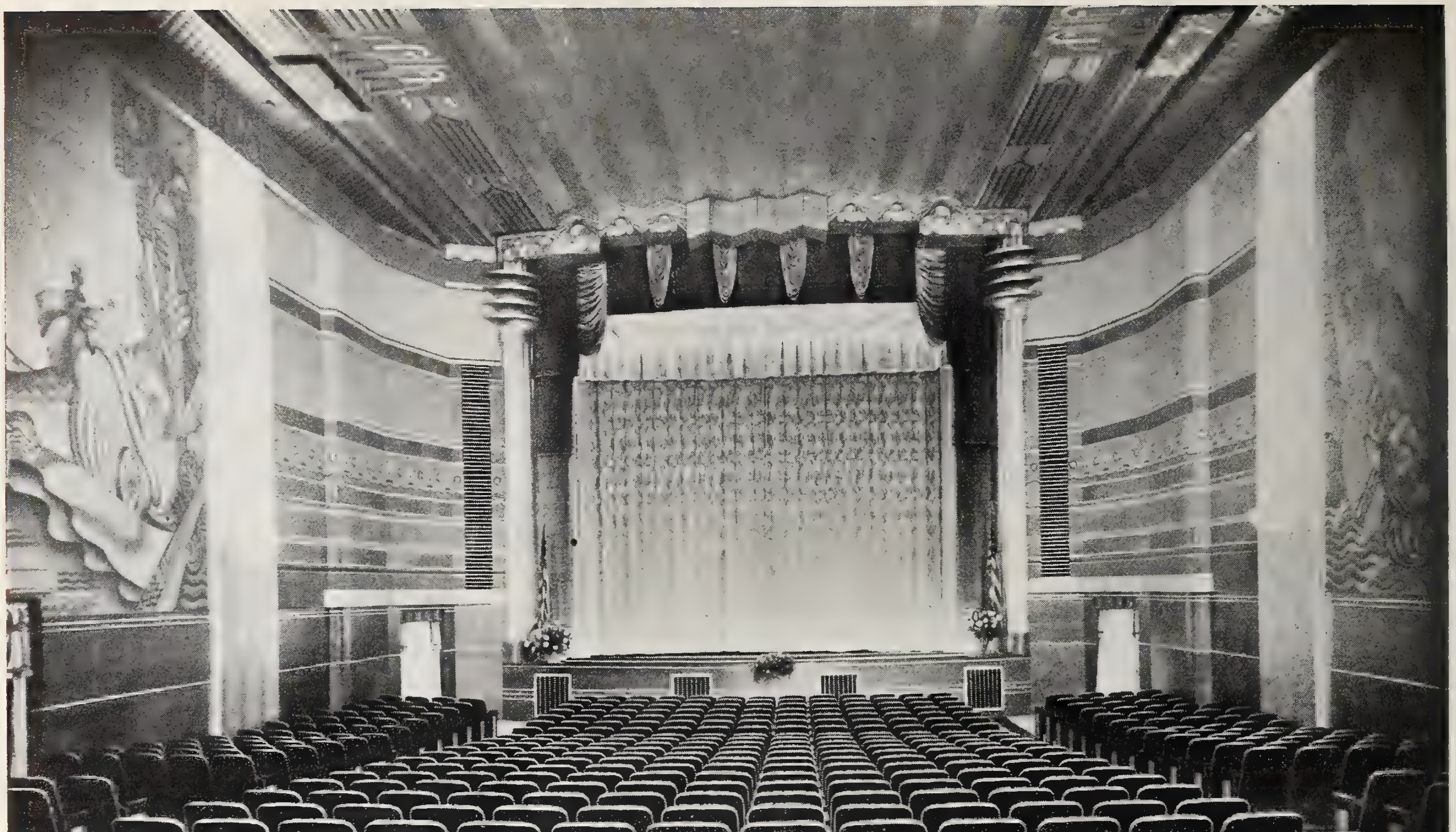
MOTION PICTURE HERALD

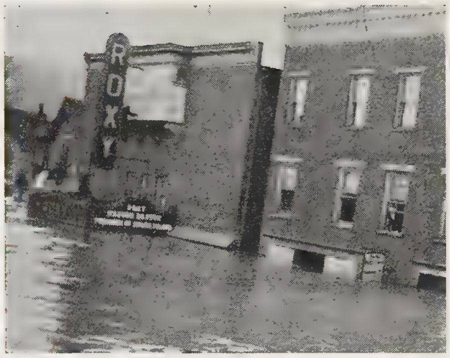
Better Theatres

MARQUEES AND SIGNS: In this issue J. T. Knight, Jr., discusses the design, illumination and construction of these important elements of the modern theatre front from the point of view of selling effectiveness, safety and maintenance, while another feature presents a variety of examples of modern marquee and sign patterns and lighting . . . **LAW:** How to determine what equipment can be removed from a theatre building when leasing or selling is explained by Leo T. Parker. **DECORATION:** In another article on the use of fabrics in theatres, Eugene Clute discusses their acoustical applications and methods of applying them. **SOUND:** For those contemplating the modernization of existing sound equipment, Aaron Nadell offers important advice concerning the matching of the component parts.

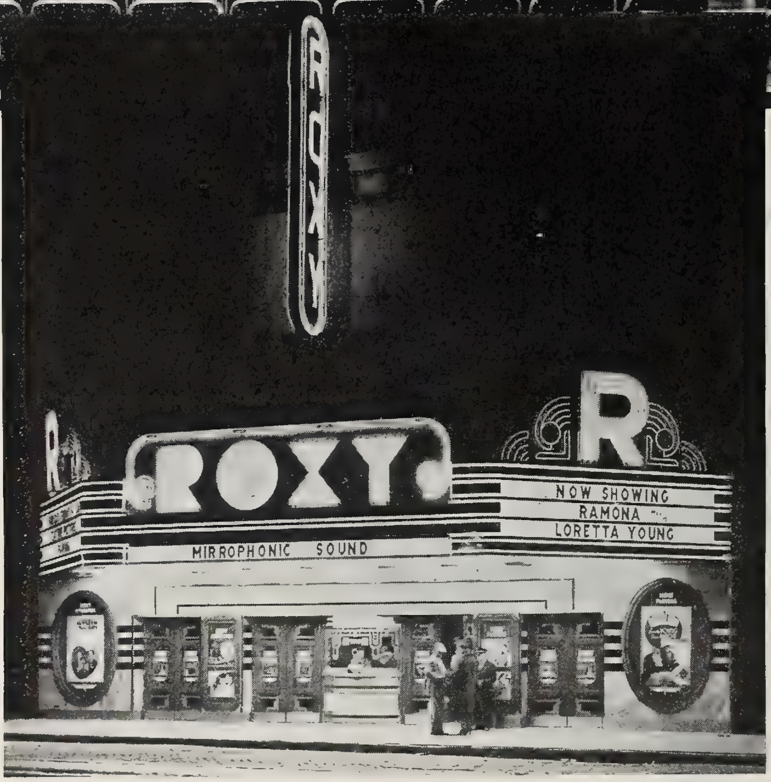
NOVEMBER 14, 1936

n Two Sections — Section 2





A MODERN THEATRE RISES FROM A FLOOD



PHOTOS BY GLOSSNER

■ The city of Lock Haven, Pa., was in the heart of the flood area last spring, and the Roxy, owned and operated by Oscar Stiefel, was submerged up to its marquee soffit, as the accompanying photograph shows. The interior was beyond mere superficial repair, so general remodeling followed soon after the waters had receded—with the result pictured above. The original walls were extended 48 feet to increase the seating capacity to 900. The present decorative treatment features large murals, which almost cover the side walls. They represent Music and Dancing. The color scheme is rust, blue and pink. A marquee of one of the newer shapes and styles of lettering was installed, and the interior retreated throughout.

CONSTRUCTION • OPERATION

Better Theatres

MAINTENANCE • EQUIPMENT

VOLUME 125 NOVEMBER 14, 1936 NUMBER 7

Theatre Equipment Sales Up 30% in 1936

THE EXTENT to which American theatres have been overcoming the ravages of the lean years and also the toll of obsolescence is indicated by authoritative reports on equipment sales throughout the country during the first eight months of 1936. They definitely show that the rise in sales over those for the same period of 1935 reaches an average for all sections of nearly 30%.

From figures available, it is believed that the 1936 total is thus far substantially under sales for a comparable period in 1930, but the latter belong to the peak years of the later twenties, and the construction of new theatres had not yet broken its stride.

New seating reached an unusually high level this year. Nevertheless it failed to outdistance projector replacements. Reports on the latter, however, include projector parts as well as entirely new mechanisms and bases. Installation of new seating was not only 55% greater this year than last, but apparently exceeded its 1930 sales by fully as much. Walter E. Green, president of the National Theatre Supply Company, states that in the experience of his company, it did.

Indicating the rate at which the medium-sized and smaller theatres are changing their projection light sources directly as a result of the introduction of the suprex arc, are reports showing that during the first eight months of this year, the purchases of projection lamps for use with suprex carbons were double those of low-intensity and hi-lo combined. While low-intensity lamp sales were somewhat greater in 1936 than in 1935, they were almost 85% under those of 1930.

New carpeting was another one of the more important items in theatre purchases this year. Sales were 74% greater than in 1935, substantially topping the 1936 figures for seating. However, carpet purchases were only 2% greater than in 1930, as compared with 56% for seating.

Sees Water Shortage Due to Air-Conditioning

AN INTERESTING feature of the annual convention of the League of California Municipalities, held recently at Santa Monica, was an address before the Health Officers' Section by Walter M. Dickie, M.D., State Director of Public Health, who said that air conditioning of stores, factories, theatres, office buildings and homes is introducing not only physiological questions but, in a more common place way, problems regarding the systems of water supply and drainage.

"The enormous volumes of water required by the more popular methods of air-conditioning will tax water systems because no water system was designed with that demand in mind," he declared. "The same comment pertains to the sewer systems and sewage treatment works. In some places, the expedient is being used of draining the cooling water into drainage wells. Two problems to be studied are the influence of underground temperature in the vicinity and also, the prospect that plumbing drainage may be attached to the same drainage system.

"In a few other places another expedient is to pump the cooling water back into the water system. Air cooling using large quantities of water calls for cheap, abundant water supply. The effect of the added volumes of water upon the sewage systems and treatment plants should be given consideration."

Expansions Bring New Construction in Illinois

MANY OF THE smaller Illinois circuits are now expanding their operations. Among them are Frisina and Kerasotes at Springfield, Hainline at Macomb, Alger at LaSalle and Fred Anderson at Morris.

The Frisina Circuit which at present numbers 26 theatres in the St. Louis film territory, has just completed a new theatre at Keokuk, Ia. J. B. Giachetto, general manager for Frisina Amusement Company, reports a combination had been effected in Springfield between Frisina and Leo Burnstine, who operates the Empress and Capitol theatres there. The present Capitol theatre will be torn down and a new 1,400-seat house will be built on its site at a cost of $100,000. The Empress theatre will be remodeled, enlarging its seating capacity to about 700, at a cost of $50,000. The Empress is expected to be completed by January 1st.

The Kerasotes Brothers, who recently negotiated a lease for the theatre in Havana, Ill., are also building a new house in Peoria. A. L. Hainline, who operates three theatres in Macomb, and who also is the head of Central Illinois Theatres, has taken over the Mt. Sterling and Augusta.

E. E. Alger, of the Alger Theatre circuit, and operating head of the LaSalle and Peru theatres, in a combination with Great States, has just reopened the Majestic in LaSalle, after extensive remodeling and complete rebuilding of the front of the theatre at a cost of $43,000.

Fred Anderson's circuit in northern Illinois towns, now numbers twelve houses with his recent acquisition of the Fargo, Geneva and the Fargo, Sycamore and the Arcade, St. Charles. He is now building a new theatre at Manteno Illinois which, when completed, will have 600 seats and will cost $20,000.

Business Men Finance New Theatre for Town

BUSINESS MEN of Omro, Wis., have gone into the theatre business as a means of giving local citizens modern theatre accommodations at home. Bonds have been issued to finance a new theater building under the sponsorship of the Omro Independent Business Men's Association.

The size of the building will be 50 by 100 feet, with the theater auditorium measuring 48 by 66 feet. The seating capacity will be 500. The basement, which will house the heating and ventilating systems, will also have a room for community meetings.

The High School Annex where the business men's association has been showing films, has been renamed the Annex theatre.

RCA Photophone Expanding Facilities

THE RISE during the past year in the sale of sound equipment is given as the reason for the establishment of a new and larger manufacturing plant in Indianapolis. Announcement of the move was made by Edwin M. Hartley, RCA Photophone Division head.

"Establishment of the new plant has been under consideration for more than a year," Mr. Hartley said. "The company's manufacturing facilities in Camden, N. J., have been greatly taxed this year by a 100% increase in theatre installations of Photophone sound reproducers. The signing of sound recording license agreements recently, with several major motion picture producing companies, including Twentieth Century-Fox, Columbia Pictures and Warner Brothers has also been a large factor in the expansion move."

The new factory provides more than 165,000 square feet of space, air-conditioned throughout, which will be devoted exclusively to the manufacture of sound equipment, including public address and stage sound re-enforcement apparatus.

Building in St. Louis Area at Boom Level

THE BIGGEST theatre building boom since the pre-depression days is on in the St. Louis film trade territory this year. Projects actually completed, under construction or definitely announced have been running 200% ahead of 1935.

Architects, contractors and real estate men have been very active in promoting new theatrical ventures and on some occasions they induced persons from outside the industry to finance new projects.

In St. Louis proper 22 new projects have been brought forth. Some of these may not materialize, but they are potentials. Collectively these houses would have 21,750 seats and cost about $3,085,000. In 1935 there were seven new projects announced for St. Louis. Those houses were to seat 6,600 persons and cost $853,000.

Outside of St. Louis the same situation prevails. In 1936 to date, seventeen new houses seating 8,370 persons and costing about $454,000 have been announced. Many have already been completed and are now in operation. In 1935 in the same territory, six theatres with 3,700 seats and costing $370,000 were announced. Thus the entire St. Louis territory, both in the city proper and elsewhere in Eastern Missouri and Southern Illinois, has a 1936 theatre building program that is to include 39 theatres seating 30,120 persons and costing $3,539,000. The 1935 program included a total of 13 theatres with 10,300 seats and costing $1,223,000.

Oklahoma Circuit Begins Building Program

RAZING OF structures at 22 North Robinson avenue in Oklahoma City, Okla., to make way for construction of a $50,000 theater has been started by T. B. Noble, president of Conhuskers Theaters, Inc., who also has announced plans to build an undetermined number of neighborhood houses in Oklahoma City.

The Conhuskers circuit's entrance into the Oklahoma City field will produce direct competition for Standard Theaters, Inc., operator of most of the downtown and neighborhood houses in Oklahoma City.

The circuit's downtown theater, tentatively named the Arcadia, will seat 1,200 persons and will be of stadium type.

Theatre to Have Bar, Nursery, Escalators

COCKTAILS AND CRADLES will be features of Chicago's newest cinema, the Walton, a $250,000 motion picture theatre to be built on the near North Side by the Essaness Theatres Corporation. A bar and a nursery are to be installed in the new theatre, according to plans by Newhouse & Bernham, the architects.

Another innovation in the new Walton will be escalators for patrons using the mezzanine and balcony. The house will be completely air-conditioned. Work is scheduled to start within sixty days with the expectation of having the new Walton ready for films by June 1st. It will cost a reported $250,000 and will have 1,600 seats.

The L-shaped site, fronting 90 feet on Rush street, has a depth of 200 feet with an additional 75 feet of frontage on Walton.

New Theatres on Way In All Parts of Nation

NO GENERAL division of the country is absent in reports of the last few weeks on new theatre projects. Plans for new construction and building just begun are reported in several separate stories covering certain important territories. The projects listed below, selected from general reports, indicate the national character of the new construction.

P. F. Panzice, of New Orleans, has purchased a lot and will build a new theatre in that city.

Ellis Lazear has plans for a 1,200 seater at Devon and Western Avenues, Chicago. George N. and Harold M. Golles, operators of the Midway and Ray theatres in Chicago, have leased property on East 63rd Street where they will build an 800-seat house.

The Cherokee Amusement Company, a Toney Sudekum enterprise, has started construction of a new 500-seater in Spruce Pine, N. C.

The Palmer Park Theatre Company has arranged for the construction of a 1500-seat theatre in Detroit, to be opened next March with Raymond Schreiber as Manager.

L. W. Goodman, of Cumberland, is building a theatre in Cambridge, Md.

The Southern Amusement Company of Lake Charles, La., will build a new house at Abbeyville, La.

The Comerford Amusement Company plans the construction next year of three theatres at Wilkes-Barre, Pa. A 2,400 seater, the largest of the Comerford Circuit, will be built in Public Square.

Bailey Brothers are proceeding with the construction of two theatres in New Haven, Conn. One will be a 1,000 seater in the Westville village section, and another will be a 944-seat house in Hamden.

Roth Amusement Enterprise will shortly begin construction of a theatre in Chatham, N. J.

Lewis Pearlman, head of a circuit of Philadelphia neighborhood theatres, is planning the erection of a 1,000-seat house on Church Lane in Yeadon Boro.

T. B. Nobel, Colorado, circuit operator, has leased a site for a new theatre in Oklahoma City. Sam Caporal, owner of the Yale in Oklahoma City, has plans for a new theatre there. Pat McGee, general supervisor of Standard Theatres, Inc., has approved plans for another new house in Oklahoma City.

Uhlrinch & Davis are building a 1,200-seat at Norwood, Ohio, and are also building a theatre at Ripley, W. Va.

The first theatre in St. Matthews, S. C., is being built in West Bridge Street.

Ferd Midelburg, independent operator, is erecting a 1,000-seat house at Logan, W. Va.

The Palace Realty Company has begun work on a negro theatre in South Dallas, Tex., to seat 600 persons. It is to be called the Century.

Max Aronson, president of the Cedar Garrison Corporation, is building a 1,000 seat, one-floor house on Cedar Lane in Teaneck, N. J.

A. E. Lichtman, of Lichtman Theatres, Washington, D. C., has announced plans for the construction of two negro houses in Richmond, Va. One will be a 400-seater, and the other will seat 600 persons.

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CONTRIBUTING CONSULTANTS
J. T. KNIGHT — Physical Operation
BEN SCHLANGER — Architectural Form

Lens Company Begins New Research Program

A PROGRAM of investigation of the chemistry and physics of glass surfaces has been started at Mellon Institute of Industrial Research by the Bausch & Lomb Optical Company of Rochester, N. Y.

Dr. Frank L. Jones will be in charge of the investigations. An enlarged staff will continue the work on plant problems at the new research laboratory of the company in Rochester.

Law Affecting Your Right To Remove Your Equipment

● What the theatre operator should know about the law of legal fixtures so that he may protect himself when leasing or selling a property

By LEO T. PARKER

A GREAT DEAL of litigation has arisen in the past with respect to the legal right of theatre owners, operators, lessees, and sellers of theatre buildings, to remove equipment from theatre buildings under various circumstances. For instance, a theatre operator may lease a theatre building and, during the period of the occupancy of such building, he may install different kinds of equipment such as a pipe organ, air-conditioning systems, new seats, electrical apparatus, suction and ordinary fans, etc. After expiration of the lease contract the theatre operator may decide to remove from the building certain of the above mentioned items only to discover that the landlord objects.

In other instances, the owner of a theatre building may meet with legal controversy when he decides to remove from such building certain equipment after he sells the premises, or after a delinquent mortgage is foreclosed.

Therefore, in order that readers may with dependability decide exactly what kind of equipment may be legally removed, it is the purpose of this article to review important higher court cases decided on the subject during the past few months. And although variations of the law will be discussed, the same legal difficulties are experienced and the same law is applicable to sellers, mortgagors of theatre buildings and theatre operators or lessees.

A person may purchase a theatre building and invariably controversy arises between the seller and purchaser as to what equipment may be legally removed from the building by the seller. The same situation exists when the holder of a mortgage on a theatre building forecloses. Frequently the holder of the mortgage attempts to prevent the owner of the building, or the theatre operator who holds a lease on the building, from removing equipment and other personal property from the theatre building. If it is legally a "trade fixture" it cannot be removed from the building.

Generally speaking, the law has been established that the owner of personal property or chattels, such as theatre equipment, may remove the same from a theatre building, whether he is the seller of the building, a theatre operator or a mortgagor, providing such equipment is not permanently attached to the building.

However, the higher courts, in many decisions, have modified this generally accepted legal rule in view of the fact that many items, comprising theatre equipment and accessories, although permanently attached to the real property, *may be removed without damage to the building.*

Therefore, when determining whether an item is a "trade fixture" three things must be considered: First, *the method of annexation to the building; second, adaptation of the building to which it is connected;* and third, *intention to make the article a permanent addition to the building.*

SIGN HELD LEGAL FIXTURE

Any apparatus or equipment which is permanently affixed to a theatre building in such a manner that its removal will result in damage or injury to the building is termed a "trade fixture." However, any device which may be removed without material damage to the building is known as personal property and may be removed from the structure by any person who has legal title thereto.

For instance, in the late case of Hollywood Improvement Company vs. Blanchard (50 F. [2d] 737), a theatre operator attached an electric sign to a leased theatre building. Litigation developed over the question of whether or not this sign should be termed as a trade fixture or personal property. In holding the sign to be personal property, which entitled the theatre operator to remove it, the court stated the following important law:

"A tenant may remove from the rented premises, any time during the continuance of his term, anything affixed thereto for purposes of trade, manufacture, ornament, or domestic use, if the removal can be effected without injury to the premises. . . . The tapestry upon the walls, the tables in the rooms, the settees in the lobby, the chairs, the lamps, and all other similar property obviously never lost their character as personal property, nor in the opinion of the court did the draperies, curtains and shades. . . . We are therefore led to the conclusion that the title to the sign remained with lessee (tenant)."

WHEN ORGAN IS FIXTURE

There have been many litigations involving pipe organs, and the courts have consistently held that where the testimony indicates that a pipe organ was installed permanently in a building, such pipe organ is a part of the realty and cannot be removed by either a theatre operator, seller, or mortgagor of the building. Of course, if it is apparent that the pipe organ was only temporarily installed in a building, it remains personal property under all circumstances.

For instance, in the leading case of Ballard vs. Theatre Company (93 Washington 655) it was shown that a pipe organ was installed in a theatre by a theatre operator without any intention of making it a permanent accession to the building. The organ was attached in a manner that it could be quickly removed without any material injury or damage to the building, although to do so required tearing away of certain walls which the theatre operator could replace. In holding the theatre operator entitled to remove the pipe organ from the building, the higher court said:

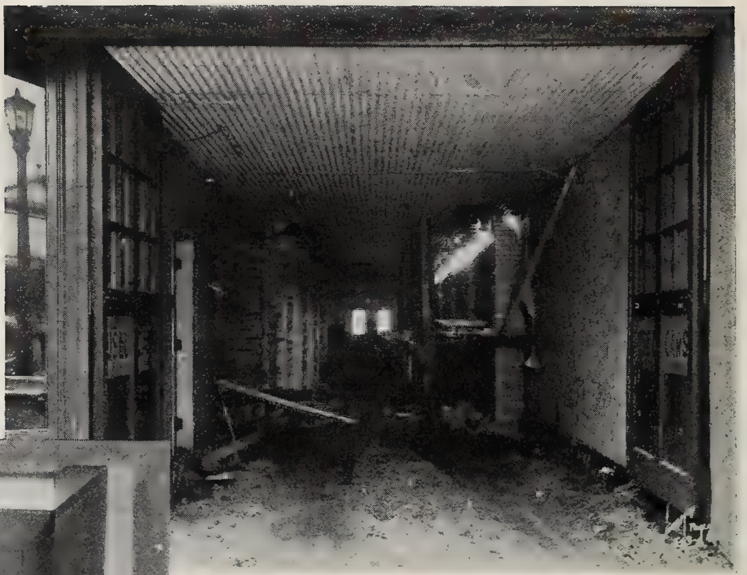
"In determining whether a chattel which has been annexed to the freehold is a trade fixture or a part of the realty, the cardinal inquiry is into the intent of the party making the annexation. It is conclusive, of course, that the chattel annexed is a fixture when it cannot be removed without a material injury to the freehold, as for example, where it is essential to the support of some part of a permanent structure."

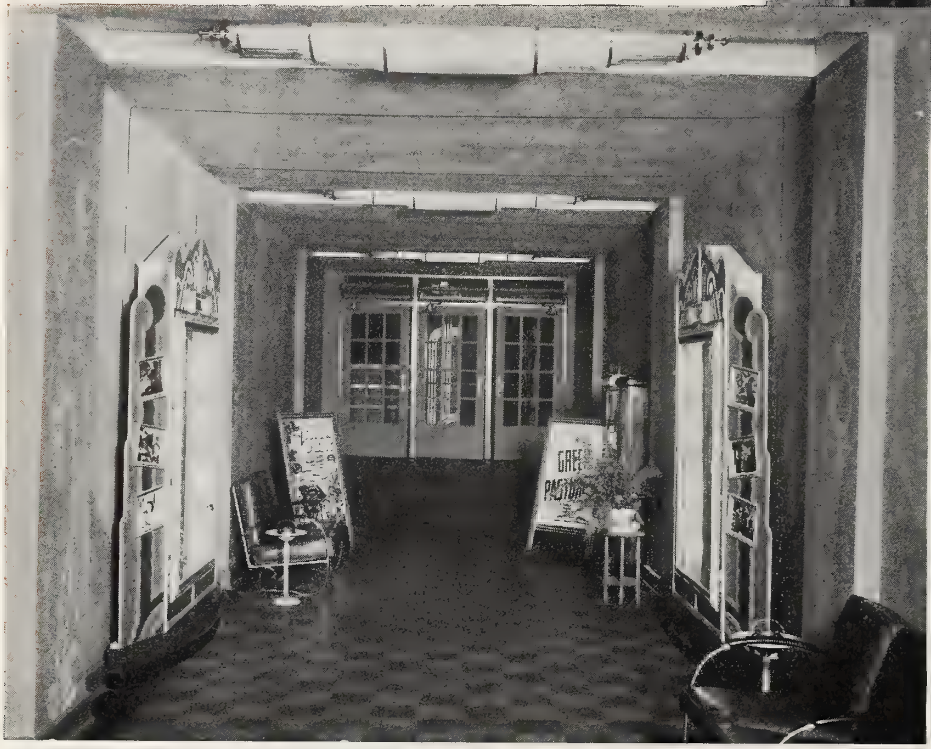
In other words, this court broadly indicated that if a pipe organ is installed in a theatre building and is not adapted to removal and installation in another theatre building, the organ *always* is a trade fixture and cannot legally be removed by a proprietor, theatre operator or mortgagor of the building. The same law is applicable to a pipe organ which is installed in a building in such a manner that its removal necessitates *permanent* damage to the building.

On the other hand, it is quite apparent that where a pipe organ is installed in a theatre without any intention of making it a permanent accession to the building, and which is in no way located so that its removal will permanently damage the premises, the organ is personal property and may be removed from the building even

(*Continued on page* 39)

Converting a Garage into a Fine Theatre





The view above indicates one of the defects of the building as one adapted to the requirements of a motion pitcure theatre. It shows the long, narrow passage of the garage as it appeared from the entrance. At left is a similar view—that is, toward the auditorium—of this area after it had been transformed into the lobby of the La Belle theatre. Note how the pilasters seem to reduce the depth of the lobby by dividing it into sections.

Another section of the entrance area fashioned from the automobile approach is pictured below. This view is of the vestibule, looking toward the doors leading into the lobby. Here structural conditions permited a ceiling about two stories high. The floors are of asphalt on a concrete base and with a greenish marble-like pattern. The walls are finished in a colored Zonolite plaster laid on metal lath.

● Describing the methods by which the La Belle theatre in Oconomowoc, Wis., was fashioned at a total reconstruction and decoration cost of $15,000 with the use of modern materials

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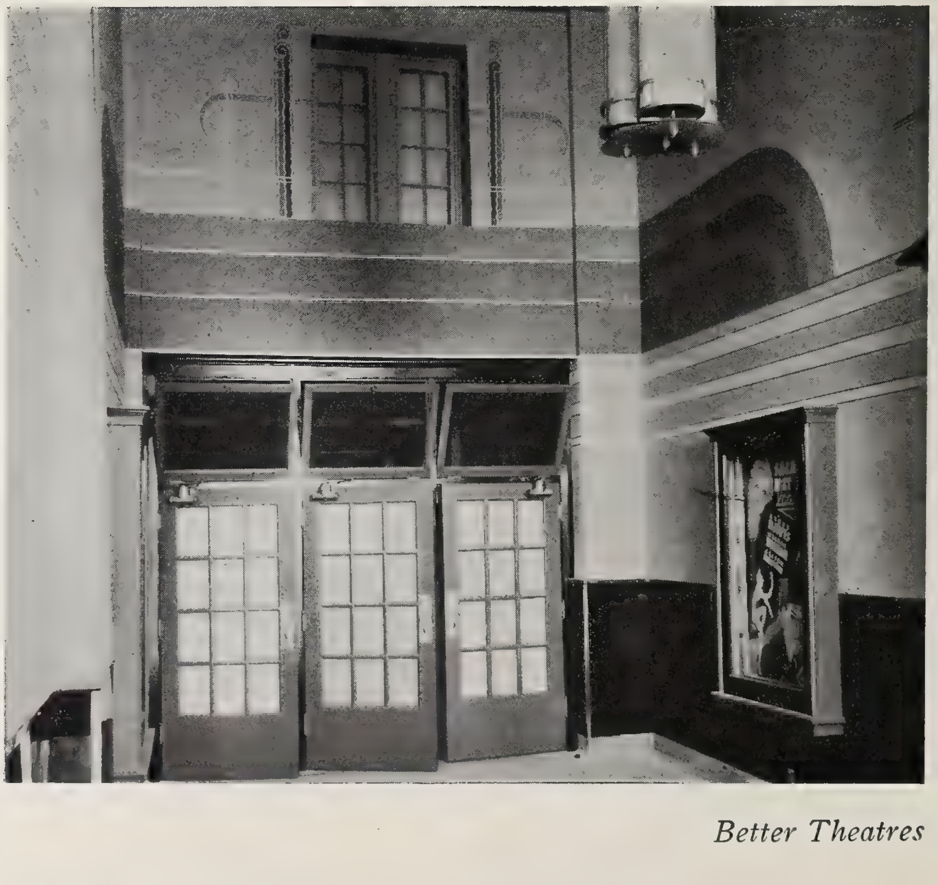
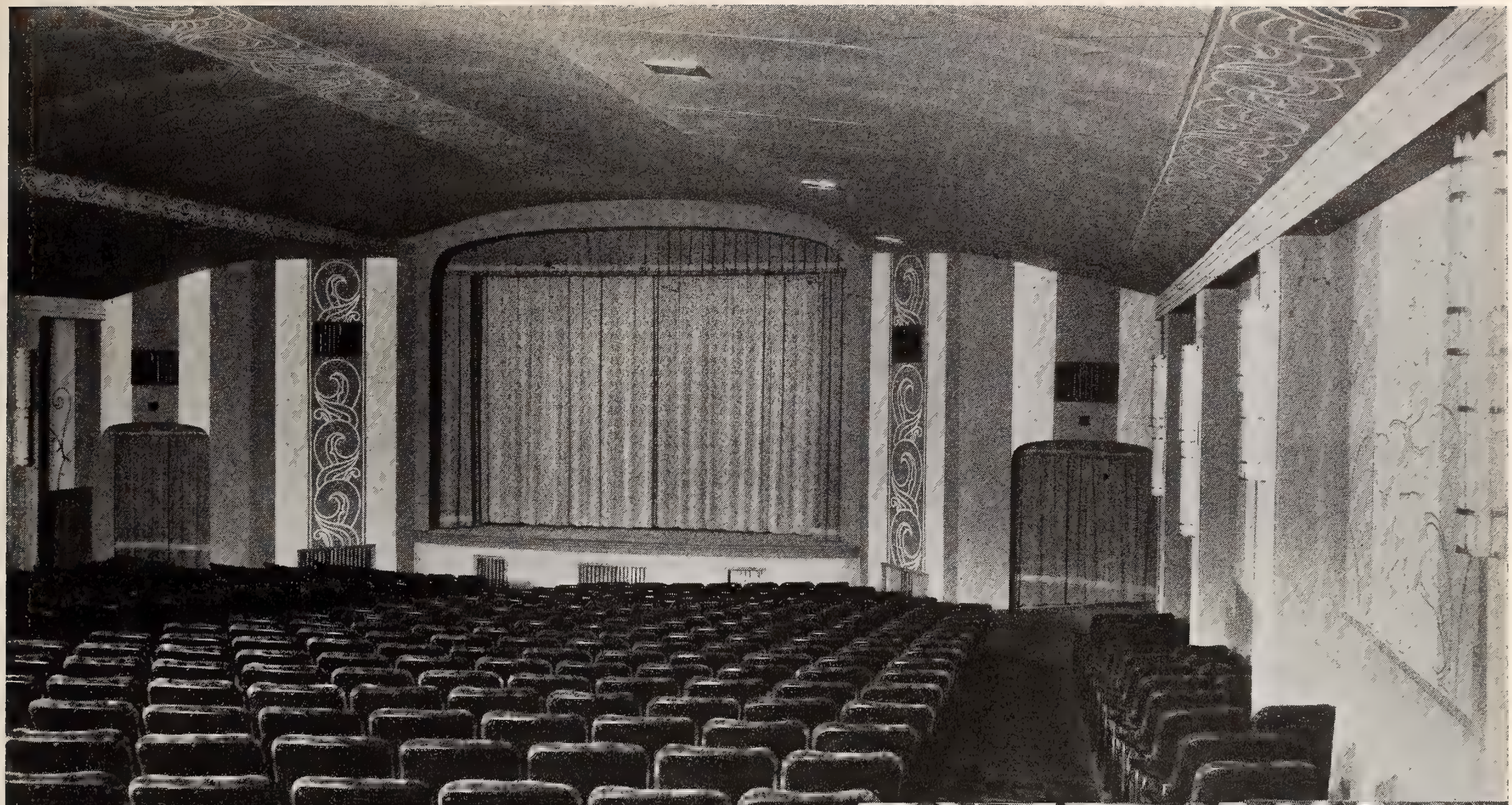
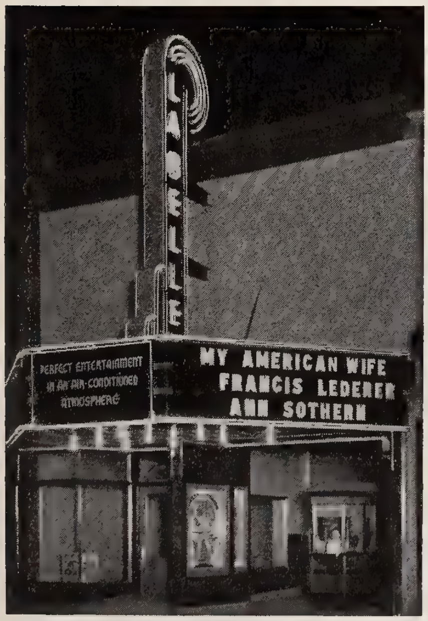




The auditorium of the La Belle theatre, and the garage area into which it was built. The steel trusses of the garage have been concealed by Celotex wall board, on which the decorative patterns have been painted. Illumination is supplied by concealed light sources and also by ornamental wall fixtures.

HOW TO CREATE a modern theatre on a small scale out of a huge unshapely garage building and entrance has been demonstrated effectively during the past few months by W. L. Ainsworth in Oconomowoc, Wis.



A night view of the front of the La Belle theatre. Walls, bases and area around display frames are of structural glass with metal mouldings. The marquee fascia are of enamelled metal and converge at the front to form a truncated triangle in one of the newer marquee forms.

The long entrance from the street to the garage proper was made over into an attractive theatre lobby, and the shop converted into a 650-seat auditorium. The theatre remodeling job cost $15,000, while the equipment and furnishings cost another $15,000. The theatre is doing an excellent weekly gross, holding within $200 of the first week's gross and exceeding Mr. Ainsworth's expectations.

Oconomowoc is a high-class resort city, almost midway between Milwaukee and Madison, the State capitol. There are rich farm lands surrounding, and numerous towns and hamlets within a radium of 15 miles. Thirty-six lake lies within a radius of 20 miles. There is one other theatre in Oconomowoc, the Strand.

CONSTRUCTION

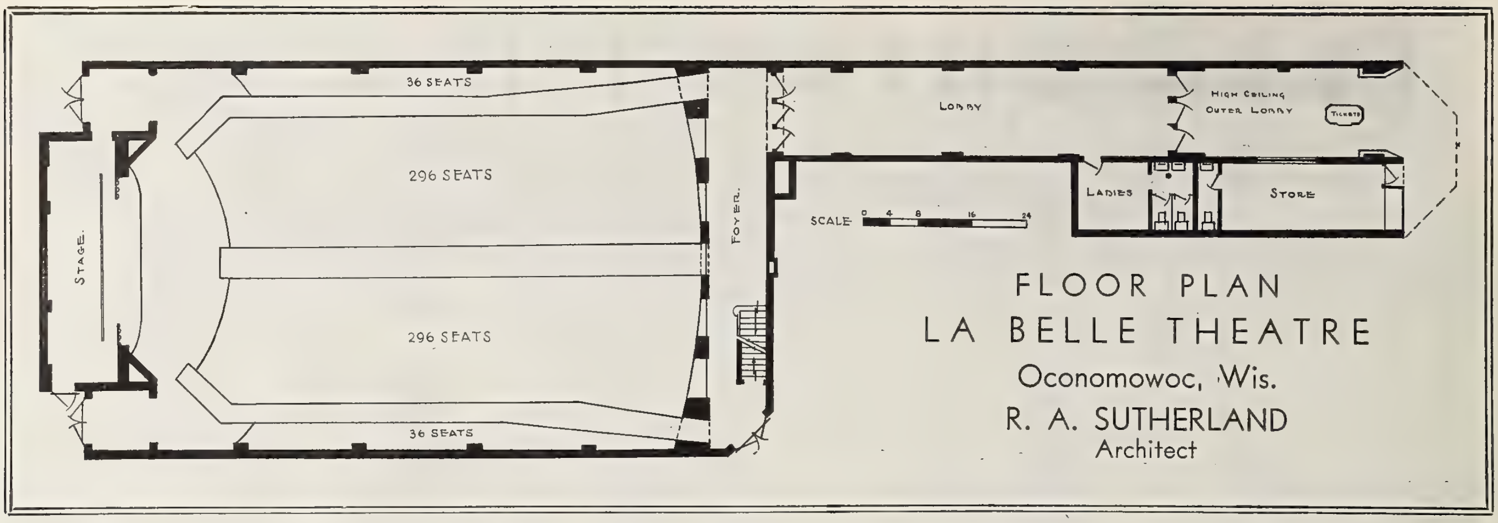
The remodeling job gave the La Belle a lobby 16x90 feet and an auditorium 60x110, and also a store 12x35. The building itself is constructed of brick and hollow tile. Zonolite plaster has been used on metal lath, with Celotex wall board for ceiling and side walls, and acoustical board for the back wall. The interior decorations are painted on the wall board. The skeleton structure consists of steel columns and steel roof truss. A modern style of architecture is employed throughout the building.

Structural glass is used at the front, with metal horizontal bands for division bars. The marquee is of modern pattern, while the sign is vertical and extends the height of the building.

The vestibule has asphalt tile floors on a concrete base, with green and marble finishes. The walls are of colored Zonolite plaster as are the ceilings, and both are on Ecod metal lath.

Box lighting was provided in the auditorium, along with ornamental glass colored fixtures at each side column.

The foyer wall and ceiling have colored Zonolite plaster, and the floors are carpeted. The inner foyer and auditorium aisles are



covered with heavy ozite and carpet. The foyer is decorated in old rose and blue, with modernistic silver striping. The inner lobby decoration plan and materials are the same as the inner foyer. Light sources are flush and are lamped in three colors. Steel furniture is used in the inner lobby and foyer. The furniture has polished steel arms and base with dark blue leather upholstery.

The width of the auditorium is 58 feet, 6 inches. The depth from rear wall to screen is 92 feet. The height at first row of seats is 23 feet; height from last row is 16 feet. Seats are air-cushioned type with reclining back and fully upholstered. All are on one floor and arranged three banks. There are three aisles. The side aisles are 3 feet, 6 inches wide, the center aisle is 6 feet. Distance from the first row to screen is 18 feet.

Celotex wallboard has been used on ceiling and sidewalls in the auditorium, with acoustical board on the rear wall. The board is glued to the mansory wall.

The size of the stage is 12x24 feet. The width and height of the opening is 30 feet. The size of the screen (maximum) is 12 feet, 6 inches by 18 feet.

PROJECTION

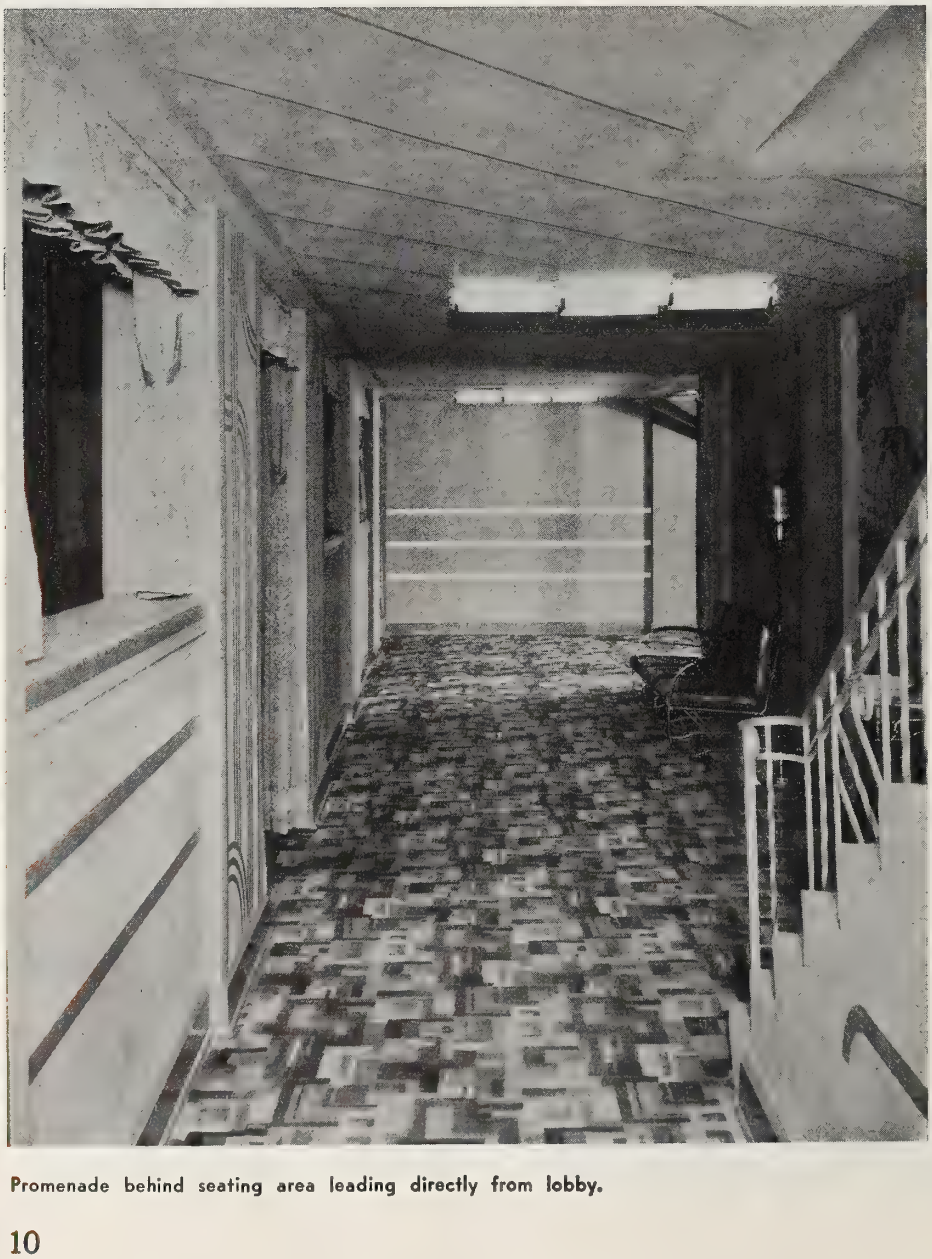
The dimensions of the projection room are 10 feet, 6 inches by 18 feet, 6 inches, and there is also a washroom here. The projection room is painted in cream color. The room has re-enforced cement floor and ceiling. Load bearing hollow tile is employed on walls, which are plastered on both sides. The angle of projection is approximately 9°. The projection throw is 82 feet, 6 inches. Equipment includes two Simplex projectors, Jewel projection lamps and Ultraphone sound. Direct current arc supply is by tungar tube rectifiers.

AIR SUPPLY

The building has a washed air ventilating system (by U. S. Air Conditioning Corporation). A cold water well (depth 18 feet) maintains water supply at a temperature of 50°. Air is forced into the auditorium by blowers. The heating is done by two unit coils set up in front of blowers. The building has return air ducts and exhaust ventilators on roof. The heating in the inner and outer lobby and box office is by radiation. The ventilating capacity is 1400 cubic feet per minute.

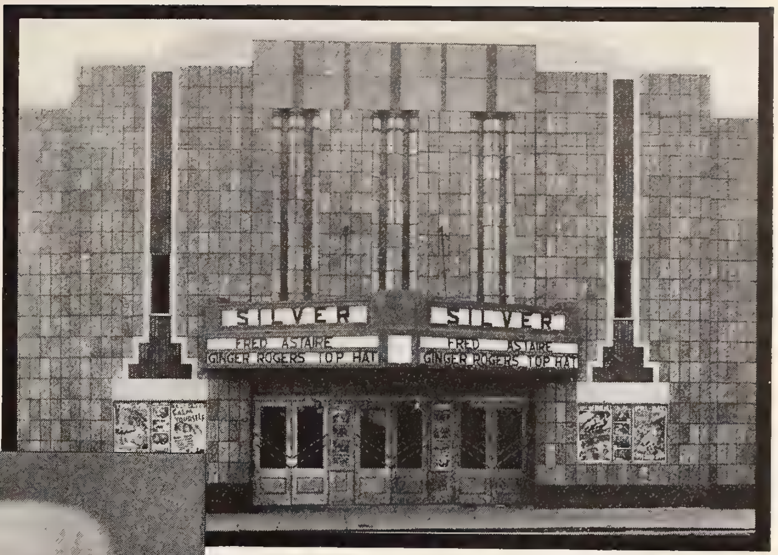
The building is insulated, walls and ceiling with celotex. Other parts of theatre have Ecod metal lath and plaster which also has insulation qualities.

The women's lounge is done in bright red and yellow, with chormium furniture in blue and green. The men's lounge room is in blue.



Promenade behind seating area leading directly from lobby.

My 71 Years in Small Town Showbusiness



Bert Silver today, and (upper picture) the facade of his new Silver Family theatre in Greenville, Mich.

• It's a new showbusiness that the motion picture has wrought. The circus, waning. Vaudeville, gone. Troupers and trouping, only occasionaly recalled. This we do here, in an interview with Bert Silver, who uniquely links both the old and the new

"IF MY foresight had been as good as my hindsight, I would have been a bigger guy in showbusiness," chuckled Bert Silver, echoing many another person's good-natured lament.

"But," he added, "I have a reputation of having always given my patrons satisfaction. In the old days when I was trouping, they always requested me to come back with my show." And he chuckled again as he observed, " I know of showmen who dare not go back!"

Certainly, a showman who gave his patrons satisfaction *always* would be unique enough, but we need not make an issue of that here. Bert Silver is unique in showbusiness for plenty of other reasons. Son and father of troupers, his continuance unto this day bridges a period during which theatrical amusement has been completely transformed and gives the vastly different world of the motion picture one of the few old-time showmen remaining to it. Even as an exhibitor of motion pictures, his career spans a quarter of a century.

"Mary Pickford, Owen Moore, Charlie Chaplin—I bought them for a dollar a reel," Mr. Silver recalled. "They were money-making stars, too!

Bert Silver's first motion picture theatre was Michigan's pleasant little country town of Greenville. There too is his latest. He opened that first "moving picture show" in 1911. He has been an exhibitor in Greenville ever since.

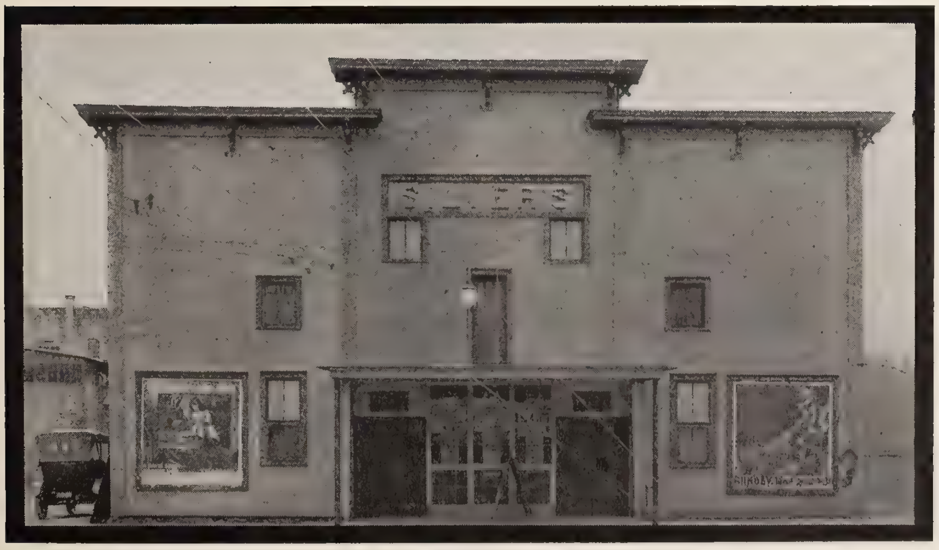
The original theatre did very well for Greenville through the years. Bert Silver, remember, is a true "grass-roots" showman. Of course, as equipment was improved, the Silver Family theatre got its quota of the new apparatus. But in appearance and incidental facilities, the Silver cinema remained just about what it originally was until last year, when it was completely remodeled into a playhouse that any town of 5,000, Greenville's population today, could well be proud of.

Although hale and heartily on hand to greet his patrons when the new Silver Family theatre was opened, the occasion was just 65 years after Bert Silver made his first professional appearance in showbusiness at the age of five. The debut, if you please, was at the Canton, N. Y., fair of 1865. The lad sang a song in his father's minstrel show.

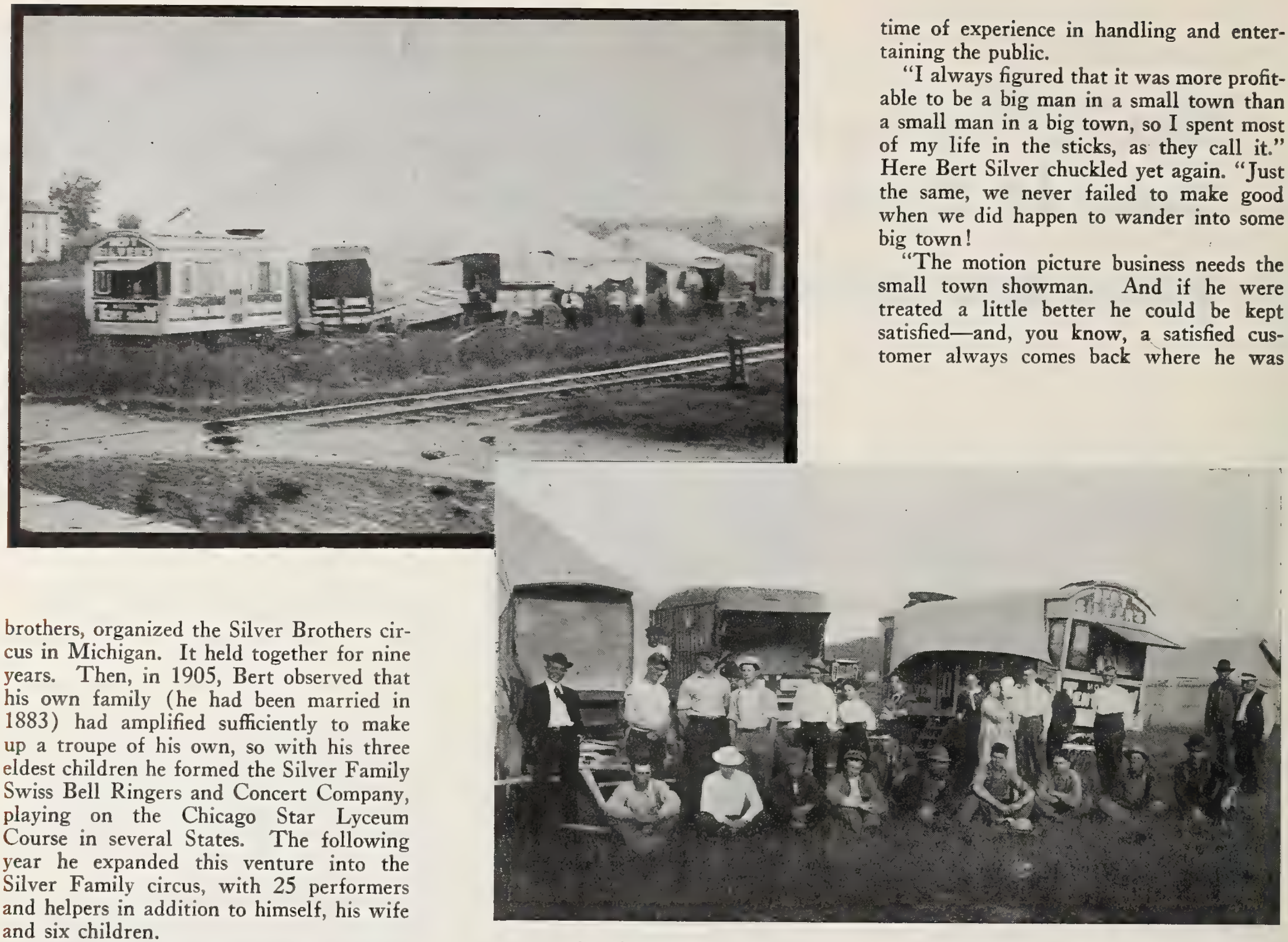
The father, Dick Silver, had been trouping a good while by then, as a minstrel man, singer, dancer and violinist, booking out of Boston. The elder Silver and his brother Jim, with whom he formed a minstrel company, were born in Vermont. Bert, now a full-fledged Midwesterner, was born in New York State.

His father taught him to play the violin, banjo and cornet. For years he used a banjo solo as a specialty. When he had come to the mature professional age of seven, he did a song-and-dance in white-face, while burnt cork was added a year later. He deftly combined white-face and black-face in his repertoire for 30 years, working much of the time with his brother, G. Lote Silver, in a team. The brother, a singer and trombonist, later went into Keith vaudeville and was a circuit attraction for a number of years.

It was shortly after G. Lote left the original family troupe that Bert, with other



Front of the Silver Family theatre before its remodeling.



The Silver Family circus—the 1907 outfit (upper picture) and the company of 1914.

brothers, organized the Silver Brothers circus in Michigan. It held together for nine years. Then, in 1905, Bert observed that his own family (he had been married in 1883) had amplified sufficiently to make up a troupe of his own, so with his three eldest children he formed the Silver Family Swiss Bell Ringers and Concert Company, playing on the Chicago Star Lyceum Course in several States. The following year he expanded this venture into the Silver Family circus, with 25 performers and helpers in addition to himself, his wife and six children.

It wasn't Ringling Brothers, of course, but—well, the billing could boast of 25 teams and wagons (later becoming five trucks, five trailers and 15 touring cars), and fourteen circus acts in addition to vaudeville acts and band. By 1916 there were 52 people in the company.

"We were just about the first all-gasoline circus in the game," observed Mr. Silver proudly, "that went out, stayed out and made money and friends."

Then in 1917 his youngest son, Richard, was called to war. Showbusiness was supplying its quota of doughboys. Performers were hard to get. Bert Silver decided to quit trouping until after the European business got settled and the people he needed were available again.

He never returned to it. Daughters had married out of the profession. The family was broken up. He sold the circus property and "settled down" in Greenville to confine the rest of his theatrical adventuring to the "picture show" which he had established there seven years before and had been operating by remote control.

"The day for small travelling shows had passed," Mr. Silver added. "Fifty or 60 years ago theatres were scarce things in Michigan, and travelling shows scarcer. But the motion picture, once it got a good start, quickly changed the small town showbusiness.

"But I still cannot see the picture show business as showbusiness. The improvements from film to equipment are great. Still, it used to take experience to run a show successfully, and now farmers, butchers, bakers and any guy that has a lot of nerve can go into it and as a rule be more successful than people who have had a lifetime of experience in handling and entertaining the public.

"I always figured that it was more profitable to be a big man in a small town than a small man in a big town, so I spent most of my life in the sticks, as they call it." Here Bert Silver chuckled yet again. "Just the same, we never failed to make good when we did happen to wander into some big town!

"The motion picture business needs the small town showman. And if he were treated a little better he could be kept satisfied—and, you know, a satisfied customer always comes back where he was well treated the first time."

The fine new Silver Family theatre has been built as a monument. It will carry into coming years something from the very beginnings of showbusiness in America. To revamp the former house, Mr. Silver employed a firm of experienced theatre architects, Bennett & Straight of Dearborn, Mich. An entirely new front was constructed, the interior was revised throughout, in materials as well as decorative scheme. The seating capacity was enlarged. Old-fashioned elements were removed. The new theatre is modern in both appearance and mechanical facilities. It will be fit to carry on the Silver Family tradition in showbusiness for a good many years to come.

"My other interests?" Bert Silver thought a moment, then offering another one of those Silver chuckles—"Maybe it's a pretty good time to say that I am a Democrat. I have been elected four times the mayor of Greenville, which is a Republican town, and now, at the age of 76, I am supervisor of the largest ward in our city. I have worked as hard trying to be a good citizen and help to my town as I worked at showbusiness. I am on the job eighteen hours of every day—and hope to be fore at least 100 years more."—*George Schutz.*

Proscenium area of new Silver Theatre.

Acoustical Values in the Use Of Fabrics for Theatre Decoration

● The second and concluding article of a discussion of the place of fabrics in theatre interior treatment and how best to apply them

By EUGENE CLUTE

SOME OF THE acoustical materials used on the walls of motion picture theatre auditoriums—specifically, materials that in no way lend themselves to participation in decorative schemes—are hidden by a decorative fabric. This is particularly true of rock wool, which is much used because of its high efficiency in absorbing sound, especially of the lower frequencies, which are not absorbed to so great a degree by most other materials. As these low frequencies are responsible for some of the most serious acoustical troubles, the use of rock wool to cure these conditions plays an important part in the acoustical treatment of many auditoriums.

Since a high degree of sound absorption is needed most often at the rear of the auditorium, it is frequently advisable to cover all or most of the rear wall, and to cover the side walls as far forward as the front line of the balcony, with a rock wool treatment, even when there may be little if any acoustical material elsewhere, and the decoration of these areas therefore are likely to call for a fabric of some type.

Rock wool is used either as a blanket back of a perforated board of asbestos-cement composition or other perforated hard board, or in the form of slabs composed of a rock wool blanket with expanded metal mesh on one side and a wire mesh on the other, and the use of such acoustical materials is one of the reasons for the return of decorative fabrics to favor for the treatment of at least certain areas of auditorium walls in motion picture theatres. For that matter, fabrics, when properly laid, have definite acoustical value in themselves. Just what is the acoustical efficiency of the various types of fabrics remains to be determined, scientifically, but practical experience has shown it to be appreciable. It seems as though it would pay some of the makers of suitable fabrics to have tests of their acoustical properties made by a laboratory.

METHODS OF LAYING

Until data secured as the results of laboratory experiments are made available, two general principles must serve as guides in this use of fabrics. The sound absorbency of a fabric used as a wall covering depends upon two factors. The first factor is its character, the openness or porosity of its weave, permitting sound to be absorbed. The second factor is its manner of application. That is, how much air space there is between the fabric and the wall, whether it hangs straight or in folds, and whether it hangs free or is tautly stretched.

When there is an inch or so of space in back of the fabric, its absorbency is very much greater than when it is applied directly against the wall. As fabrics are generally used on walls there is a space of somewhat less than ¼-inch in back, which is sufficient to afford the needed amount of absorption in most cases. But the efficiency increases rapidly if the space is increased. A fabric hung in folds absorbs sound much more efficiently than one that hangs flat; also, a fabric that hangs free is somewhat more efficient than one that is stretched. It is said that if a fabric is stretched very taut, a diaphragm action may be set up by the sound and a resonance produced. It seems to the writer, however, that the chance of any trouble from this cause is negligible.

The sum and substance of the matter is that fabrics used on the walls are among the best means of securing satisfactory conditions for hearing in a motion picture auditorium. The fabrics generally used for decorative effect absorb sound well, and those on walls are usually backed with a flannel blanket that further improves the acoustics of the room.

Usually, fabrics employed for decorative effect on walls are stretched and tacked to slender strips of wood attached to the walls for this purpose. These strips, which are known as *tapestry slats,* are about an inch wide, and beveled from about 3/16-inch at one edge, to a little less at the other. They are applied with the thin edge towards the inside of the panel, so that when the fabric is tacked on, the inner edge of the strip will be far enough in back of it not to cause a line to appear in the fabric. The tacks are hidden by a narrow molding or by a narrow decorative braid. Usually a backing of "flannel"—a cotton cloth with a flannel-like knap—is tacked on before the decorative fabric is applied. This backing gives added firmness and helps absorb sound. The walls in back of the fabric are usually plastered, and regulations frequently require that this shall be the case, except where acoustical material is used. Fabrics are generally used to conceal blankets and slabs of rock wool acoustical material and are then applied in much the same way as to a plaster wall.

When fabrics are hung in folds, they are tacked to a wooden batten at the top, the batten being attached to the wall. Draperies, either in folds or draped in various patterns, are largely employed at doorways and sometimes at other points. Fabrics that are sized and pasted on the wall like wallpaper, are often excellent decoratively, but the acoustical value is greatly reduced by this method of application.

FLAME-PROOFING

Fabrics used in motion picture theatres should be efficiently flame-proofed—this is, indeed, usually required by State or municipal regulations. The flame-proofing preparation of chemicals can be applied to the fabric before it is delivered at the theatre, or it can be applied after the fabric is in place on the walls. In the latter case, the flame-proofing liquid is applied by means of a spray painting machine which operates on the principle of an atomizer.

When the fabric is flame-proofed before it is hung, difficulty is sometimes experienced in the attempt to make the pattern match at the seams, because the material may stretch unevenly during the flame-proofing process. For this reason it is sometimes regarded as preferable to spray the flame-proofing liquid on *after* the fabric is on the wall. When this is done, the contractor should not use too little of the liquid near the top, as is sometimes done, but should apply the preparation *thoroughly* from top to bottom.

Flame-proofing needs to be renewed by spraying at reasonable intervals. Once a year is regarded as sufficient; this is required in some localities. In many places, there are no regulations calling for the renewal of flame-proofing. This should, then, be done at the discretion of the theatre owner, but often enough to ensure that there is *at no time* a fire hazard due to fabrics in which the flame-proofing no longer serves as an adequate protection.

As most flame-proofing preparations are of such a nature that they have a strong affinity for water, they tend to draw

(*Continued on page* 39)

About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Frank Templin, manager of the Strand in Kendallville, Ind., reports that extensive modernization of that theatre will be undertaken by the owner, Mrs. Anna Deardorff, for the Hudson Enterprises, Inc., the operators. Besides structural changes and complete redecoration, the auditorium will be reseated.

Joe B. Moore, owner and operator of the Lyric and Orpheum theatres in Havre, Mont., has installed complete air-conditioning systems in those houses. The installations were made by Carrier.

The NuGulf theatre was one of four buildings in Houston, Tex., destroyed by fire which was spread rapidly by a high wind. The fire originated in the theatre.

The Interboro circuit, headed by S. M. Strausberg, has opened its Hobart theatre in Woodside, New York City.

Frank Bowen of Kansas City, is opening Eastern territories for the National Cinema Service Company of Chicago. They are New York, Boston, Philadelphia and Baltimore.

Fred W. Wheeler has taken a 50-year lease on the Rogers building in Gallipolis, Ohio, and will convert it into a theatre. He also operates the Opera House in Gallipolis.

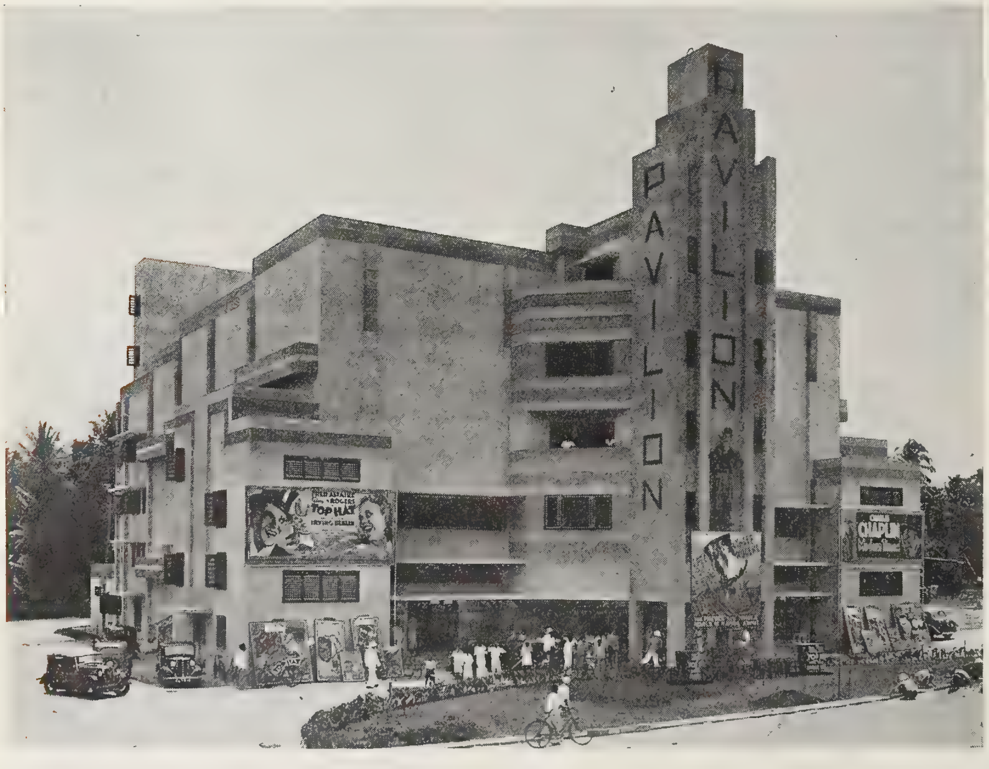
M. C. Batsel, RCA Photophone engineer and department head, has gone to Hollywood to confer with sound technicians on studio installations.

Bob Sweeten is again publicity director of the Orpheum theatre in Denver, following the resignation of Fred Schaal.

Frank Booth, formerly assistant manager at the State theatre in Denver, has returned to that post following an extended leave.

Mickey Hornstein has been placed in charge of the theatre modernization department of Joe Hornstein, Inc., New York City theatre supply dealers.

B. F. Shearer, head of the B. F. Shearer Company, Pacific Coast theatre supply dealers and also head of the Tower Theatre Company, announced that his circuit will erect an 850-seat theatre in Bremerton, Wash., this winter. The cost is estimated as $200,000. The new house would make the second Tower circuit theatre in Bremerton.



An Oriental notion of "modernism" as applied to theatre architecture. This is a view of the new Pavilion theatre in Kulua Lampur, capital of the Federated Malay States. Construction is of reinforced concrete. The architecture relies essentially on massing, with the facade dominated by a tower-like structure surmounting the entrance. Equipment is reported to be in keeping with Western standards. While the air supply systems is without a refrigerating unit, some cooling effect is obtained by large capacity blowers and an extensive exhaust system giving five changes of air per hour. Projectors are Simplex, the sound system Western Electric. The house is owned by Pavilion, Ltd., distributors in the Straits Settlements for RKO Radio.

N. A. Mears has been named vice president in charge of purchasing, and R. Shannon has been appointed vice president in charge of manufacturing, of the RCA Manufacturing Company.

W. B. Uhring has adopted a policy of combination stage and pictures on Fridays, Saturdays and Sundays, at his Rex theatre in Steubenville, Ohio.

J. D. Wineland is building a new theatre in Picher, Okla., to be completed in time for a December opening. Construction will cost $12,000. Mr. Wineland also operates the Mystic theatre in Picher.

O. F. Sullivan has opened his new Civic theatre in Wichita, Kan., erected at a cost of $75,000.

F. L. Lowe has opened his new 450-seat theatre in Lyons, Kan.

The New Avalon theatre, Olympia, Wash., has been reopened.

Irwin Waite, manager of the Melba theatre in Dallas, Tex., will also manage the Tower theatre now under construction there. The Tower almost adjoins the Melba. Thomas Howell will be in immediate charge of the Tower.

A dinner attended by local theatre and film people was arranged by Johnson Musselman, manager of the theatre, and G. E. Plues of Electrical Research Products, Inc., to celebrate the inaugural of "Mirrophonic" sound at the Rialto in Louisville.

Ferd Middleburg, who with his brother Charles A., operates the Capitol in Charleston, W. Va., in addition to several other houses, has plans for $150,000 theatre to be erected at Logan, Ohio. The house will seat 900. Meanor & Handloser of Charleston, are the architects.

Another theatre was added to the properties of Paul Gusdanovic, James E. Scoville and Howard Reif of Cleveland, with the opening of a new 1200-seat house in Parma, Ohio.

The Anthony theatre in Anthony, Kan., erected by Mr. and Mrs. Charles H. Barron, has been scheduled for a November opening. The capacity is 750, and the cost is reported to be $40,000.

The New Madison theatre, formerly called the Garrick, is expected to be opened the latter part of this month following modernization costing $10,000. The auditorium is being completely reseated by the American Seating Company.

Mrs. E. A. Hartman has been granted a permit to erect a temporary building at Bandon, Ore., for use as a motion picture theatre. The business district of that city was razed by fire a few weeks ago.

C. E. Huish will operate a theatre to be erected at Elko, Nev., by John Hunter.

Denzel Piercy has reopened the Lyric theatre at Prineville, Ore.

Frank Hahn, Sr., has begun construction of a theatre, store and office building in Ashland, Wis., to cost $55,000. Perry E. Crosier of Minneapolis, is the architect.

Ted Wilson will remodel the Alpine theatre in Leavenworth, Wash.

Charles A. Ames and his son, Kenneth, have opened their new Ames theatre in Portland, Ore., erected at a cost of $60,000.

Don Reilly, assistant manager of Warners' Palace theatre in Lorain, Ohio, has been named manager of the State in Lima, succeeding Lou Milder, who has been transferred to Warners' Variety in Cleveland.

The Empire Theatre, a 1,000-seat house decorated in Empire style, has been opened on West Portal Avenue, San Francisco. The new house is under the management of Jess Levin.

The Rivoli theatre in Berkeley, Calif., is being completely remodeled. Much new equipment will be installed. This is a unit of the Golden State circuit.

Sol Lesser, manager of the Lyceum theatre in San Francisco, smelled smoke as the house was being closed for the night. Employes made a seat-to-seat search, found a cushion on fire and doused it with water. Despite the precaution, the newly-renovated house caught fire, with a resultant loss of about $10,000. A similar loss was suffered eight years ago.

William Cornwell has taken a lease on the theatre at Main and Elm Streets, Woodland, owned by John F. Garrette.

Joe Kuriger, projectionist of the Istrione theatre in Jackson, Miss., was fatally burned early this month in his successful efforts to prevent the spreading of a projection room fire. In paying tribute to Kuriger's courage, Marion Ferrera, manager of the Istrione, said that he prevented what might have been a serious disaster. Mr. Kuriger was 52 years of age.

Frank Putnam, manager of the Texan theatre, and John Stanfill, manager of Peoples theatre, in Port Arthur, Tex., have exchanged posts.

Henry Lazarus has completed remodeling of the old Wonderland theatre in New Orleans, now called the Center.

J. W. Brace has been granted a permit to operate a theatre at Taft, Calif.

A ten-year lease has been taken on the Rialto theatre, formerly Heuck's Opera House, in Cincinnati, by the Ohio Valley Amusement Company. The move introduces this circuit into the Cincinnati field. The theatre will be remodeled at a cost of $35,000.

A. W. Pugh has opened his White Way theatre in Fredonia, Kan., following remodeling. The capacity was increased to 1000. Among Kansas City "Film Row" representatives at the opening were Arthur Cole, Joe Manfre and Roy Young, all of Paramount.

The New Georgia theatre in Statesboro, Ga., has been opened. The house seats 750. Hal Macon is managing.

Warren Irvin, district manager of the Palmetto Amusement Company, has announced that the theatre which this cir-

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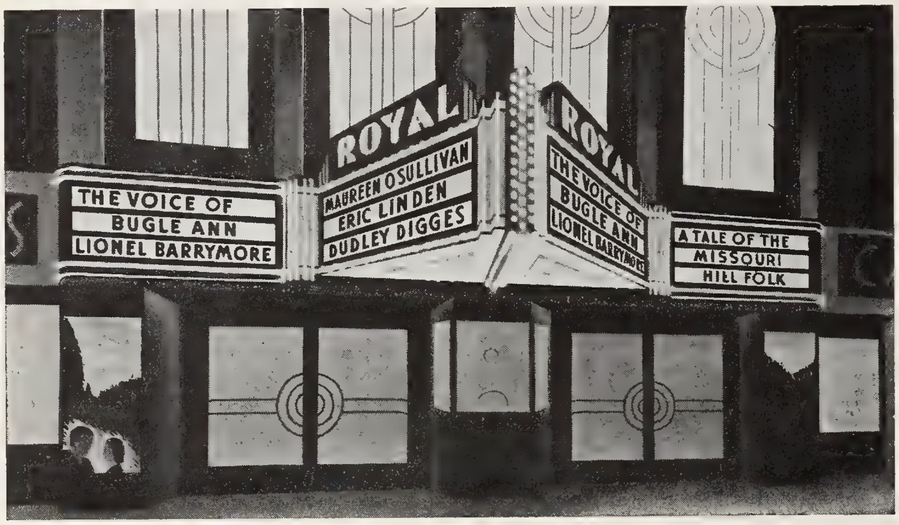

A V-type marquee, endorsed by America's leading theatre designing specialists and rated by Nela Park engineers 100% efficient as against all other types at 20%-60%, the Zephyr fits any front, is the first high quality low priced marquee and is made available only because of standardization of basic parts and mass production methods used by Artkraft—world's largest manufacturers of electrical displays.

Unequalled construction features: 18 gauge porcelain reflectors and porcelain soffit—saves 60% of current—eliminates costly and frequent repainting at these vital points; galvanized angle iron construction; solid ¼" stainless steel supporting rods for letters—no sag, no rust, no rattle.

Choice of a variety of effects, color schemes, ornamental trims and uses of neon combine to create a front of sparkling individuality.

Eliminating the wasteful old style marquee front it offers an abundance of space for attraction copy. Comes complete with several hundred new modern Artkraft silhouette letters which are easily read at great distance.

Write for literature, prices and terms, giving width of front and width of sidewalk.

NOTICE

Due to the instant and wide acceptance of the Zephyr Unit-Type Marquee production has been greatly increased and greater versatility of uses and effects provided. Verticals are now available in combination with the marquee. The Artkraft line now also includes porcelain fronts and aluminum frames on which we invite your inquiry.

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TOLEDO, OHIO, U. S. A.

cuit is building in Columbia, S. C., will be called the Center. The theatre is being erected on the site of the former Imperial theatre at a cost of $100,000.

WILLIAM HANLEY, theatrical and radio figure of San Francisco and New York, has been made program director of the 1939 Golden Gate International Exposition at San Francisco. For the past five years he has been with the National Broadcasting Company.

ELLIS ARKUSH of Burlingame, Calif., long associated with the motion picture industry on the San Francisco peninsula as an exhibitor, has returned from a four months' tour of Europe made with Mrs. Arkush and their son John.

Progress of construction of the theatre being erected by JAKE ESKIN in Richland Center, Wis., indicates an early opening. It will cost $55,000. JOSEPH G. DURRANT of Boscobel, Wis., is the architect.

The Plaza theatre, new house erected by T. MILLER DAVIDGE in Durant, Okla., has been completed. The capacity is 850. Cost of construction was $35,000.

The New Grand theatre in Grand Island, Neb., will be opened on Christmas Day, according to the present plans of HARRY SCHILLER, who will manage the house. The new theatre seats 850, replacing a smaller house seating only 350, and was erected at a cost of $85,000.

H. F. KENNEDY plans to reopen his Lyric theatre in Broken Bow, Neb., the first of December. The theatre is being remodeled at a reported cost of $40,000.

UZIA BERMANI is remodeling the National theatre at Stockton, Calif., and will reopen it as the New Roxy upon completion of the work.

E. L. FINK has arranged to erect a theatre at Patterson, Calif., contracts having been awarded to Walfrid Knutson.

Mississippi Theatres, Inc., owned by AL H. YEOMANS of Meridan, has been sold to the Saenger circuit. Theatres involved in the sale are the Alberta in Meridan, Jean in Laurel, and the Rose in Hattiesburg. MR. YEOMANS plans to build up another group in southern Mississippi.

DANIEL P. WINE, who established the first motion picture theatre in Harrisonburg, Va., died recently of pneumonia at the age of 55.

ALBERT E. PTAK, operator of the Lyceum theatre in Cleveland, has closed a contract with W. S. Ferguson Company of Cleveland, to erect a 1000-seat theatre in Rocky River, a residential suburb of Cleveland. MR. PTAK has taken a fifteen year lease on the theatre, which is being built by JOHN RESNICK.

EQUIPMENT and OPERATION

A DEPARTMENT OF PRACTICAL COUNSEL AND TIMELY INFORMATION

● ● CONDUCTED BY J. T. KNIGHT, JR. ●

Safety and Maintenance Factors In Marquee Design and Lighting

● Examining some methods followed in the selection, construction and illumination of marquees and signs, and why some should be avoided

THE MOTION picture theatre has developed certain characteristic means and methods of *reaching out* for its public patronage. Since the days when "moving pictures" were a novelty, every theatre operator and manager has learned that to sell his empty seats he must reach out and *bring people inside* his theatre. The late depression years served to emphasize that fact. During the last decade many novel and ingenious advertising and exploitation schemes have been devised. The one medium of advertising available to the theatre manager, which seems to have survived the many changes of policy, has been the marquee, with its attraction boards and brilliant lighting effects.

The marquee is still one of the important means of *reaching out for patronage.* This method of advertising has proved so successful for such a long period of time that, despite the fact that it is a typical theatre front, it is slowly being adopted by restaurants, night clubs, "legitimate" theatres and even department stores.

Perhaps the most important reason why the theatre marquee has retained its importance is because of the continuous improvements and developments which have been made throughout the years. This, of course, is due to the effort on the part of manufacturers of changeable letters, the research by one of the largest incandescent lamp laboratories, and the progress of the neon light industry—all this, combined with the fact that the theatre marquee *does* attract passersby.

The architects, too, have aided in popularizing the marquee and have adapted it, in many instances, to architectural treatment, making it, so to speak, *a part* of the building, rather than a mere appendage. It is interesting to note at this point that most credit for the continued improvements in marquee and theatre signs is due to persons and organizations outside of the motion picture industry. This is the rule rather than the exception, and the indifference of the theatre industry towards developing its own improvements is just about as characteristic of the business as the "theatre front" is.)

With all the improvements, there are still many theatre operators who seem satisfied to operate their theatres with dark fronts and out-of-date marquees—hiding their light under a bushel! The ususal excuse in the final analysis is that they are waiting to be forced into the improvement by competition; then they try to resort to some clumsily designed "box" slopped together at the smallest possible cash outlay, often marking their theatre in this manner as a "shooting gallery." That is not good advertising policy. On other occasions they will spend $2000 or $2500 on a marquee, then deface it by placing four 15c admission signs on all sides of it. Price, of course, is important, but price can be overly emphasized. The American public is price conscious, but it has enough common sense to weigh price against quality; and when an otherwise good theatre front is defaced with 10 and 15 cent signs they know that inside the chances are the theatre is a "dump" with terrible seats, dirty walls, bad projection, using old prints. After all—except maybe for juvenile patronage—we are trying to sell motion picture entertainment, and if the admission price is right we don't have to disfigure the whole theatre front with placards announcing the price.

DESIGN AND CONSTRUCTION

IT IS BELIEVED that the proper theatre front can and should combine light, color, motion, beauty and ingenuity of design, mass proportion of light and dark, legibility and contrast, and, finally, it should be structurally sound and safe.

Good engineering with regard to the structural design of the frame-work of marquees and signs, has not generally been applied. Perhaps the field of sign construction has not had sufficient appeal to attract many high-grade engineers. More than likely, some sign manufacturers have not become aware of the benefits which they would or could derive from a really capable engineer. On new theatres, architects, with their structural engineers, usually provide amply strong connections to the structural frame of the building for signs and marquees. From that point on, however, it seems that they are only interested in the design.

The frame-work for marquees and signs is usually put tgoether in such slip-shod fashion, and the various structural members are so badly selected, that the result is a sign or marquee twice as heavy as it should be. Furthermore, because the signs are designed with little consideration for wind pressures, they are guyed with anywhere from six to sixteen cables. Very frequently these cables are put up by, or at least specified by, someone who has not the slightest idea of cables, their strength or the proper installation of them.

BOLT CONNECTIONS

Most of the connections between structural members is by bolts only and little care is taken to select bolts of a proper size, consequently the holes are often too large for the bolts. The result is that the sign is secure and reasonably water tight until, because of vibration or corrosion, the bolts become loose. The sign then "settles," causing internal stress and strain to be set up inside the sign, which is evidenced by the loosening up of seams and slight bulging of the sheet metal surfaces. It is at this point in the life of the sign that water seeps into the interior, causing shorts in the electrical wiring, corroded sockets and an increasing deterioration within the sign, the extent of which is hard to determine.

The use of gussets and rivets in assem-

maintenance tabs

By

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CLEAN BLOWERS: In checking up on a ventilating job during the past summer, it was noted that the blades of the blower were coated with oil and dirt to a depth of almost a quarter of an inch. After carefully studying the whole plant for possible means of improvement, during which velocity readings were taken at the delivery outlets, the fan blades were ordered cleaned thoroughly, also the spider and the inside of the scrole of the fan. Much to our surprise the new readings taken at the delivery grille were an improvement over the first reading by about 15%. From this I am lead to believe that the blowers in theatres should be carefully cleaned each year. The collection of dirt on the moving parts inside the fan and on the inside of the fan housing very apparently affects the efficiency of the blower.

◆

AIR CHANGE RATE: During the past summer, it has been noted that some air-conditioning men have been leaving theatre managers under an erroneous impression. Air change in a theatre is of importance—that is, the period in minutes during which a sufficient quantity of fresh air comes into the theatre to equal the cubic volume of the auditorium. Frequently the manager has been lead to believe that the cubic volume of the auditorium, divided by the rated cubic feet per minute (C. F. M.) of the fan or fans, provides this answer of the time of total air change.

This is definitely in error because after the blower has been in operation, there is a balance arrived at between the capacity of the blower delivering air through the ducts, and the physical arrangement of the auditorium, particularly with regard to facility for air to escape, where the quantity of air that the blower can possibly put into the auditorium exactly equals the quantity of air that escapes from the auditorium. Hence it follows that the correct number of minutes required for a complete air change is found by dividing the volume of the auditorium in cubic feet by the number of cubic feet of air being exhausted or escaping from the theatre.

◆

ADAPTING TRANSFORMERS: In my opening article in this department, this issue, the question of power factor in relation to neon transformers was touched upon. The power factor of low power factor transformers can be improved without junking the old transformers. The correction of the power factor is brought about by the use of condensers or capacitors.

These capacitors may be mounted alongside the tube transformer, then the combination of the transformer and the capacitor becomes, for all practical purposes, a high power factor transformer. The capacitor is connected on the low voltage side of the transformer. This correction is of importance if the electric service in the theatre is billed on a metered demand rate.

bling the frame-work of the sign is employed by only one or two sign manufacturers in the country. In place of definite knowledge on the part of the sign makers of the strength of materials, structural members seem to be sized by guess-work. To be perfectly sure that the sign will hold together, amply heavy angles and channels are used. It has been noted that frequently 4-inch angles have been used where 2-inch angles would have been amply strong. And, too, it has been noted that in places 2-inch angles have been used where 4-inch angles should have been specified. The result is a sign or marquee entirely out of structural proportion and basically weak. (It is fortunate for our bank accounts that we don't buy our signs and marquees by the pound,

ROOFS

So much for the engineering on signs and marquees. Now how many managers have suffered with leaky roofs on marquees? The leaky roofs result from basic wrong roof construction. This is the result, not so much of lack of knowledge, as lack of attention at the time of construction. The great majority of marquee roofs are improperly flashed, or improperly pitched, or equipped with down spouts too small to carry off the catch of rain water. Another cause is the shifting of structural members, which opens up seams. Managers can catch some of these defects if they will give some attention to the job during the time of erection. One does not have to be an engineer to look and then ask someone about it besides the erection foreman who is making the installation.

ATTRACTION VALUES; LIGHTING

QUITE A FEW sign companies have engaged very capable designers who possess skill with colors and the use of the air brush. These designers produce beautiful sketches, and only too often a marquee is purchased because of the sheer beauty or novelty of these pictures. It is not believed that the designers of signs deliberately try or want to fool prospective buyers. In attempting to analyze just why these designs mislead, one cannot come to a definite conclusion, but perhaps the most important reason is the inability of the theatre man to visualize the theatre with the new marquee installed; or perhaps it is because of the great contrast between the old existing front and the beauty of the drawing or color sketch.

PROPORTION

But most frequently, I believe, these designs are not drawn in true proportion to the building—*and the neighboring signs and buildings.* The perspective used by these artists is usually one of the systems of mechanical perspective drawing which is not true perspective as the eye sees it. Also, an artificial horizon is often selected so that in the drawing the eye views the marquee from an angle which it is impossible to view it from in actual practice. This distorts one's whole sense of proportion.

It is much safer to insist on each side face of the marquee being laid out to rather large scale—say, ½-inch to the foot—then try and visualize that with relation to the height and width of the theatre front. Another method in use is to enlarge a small snap-shot of the theatre front, then paint on the new front. This method is also deceiving, since the snap-shot has usually lost all of its sharp definition with enlargement, and the brilliant colored paint makes the proposed marquee look startlingly prominent.

I once knew an executive of a large chain of theatres whose duty it was to pass on designs for new marquees. This man always insisted on having a very large-sized colored sketch, to scale, of the front, and end views, not in perspective. He would then thumb-tack them to the wall on the other side of his office and view and analyze the sketches through a concave lens. A concave lens makes an object look smaller, depending upon the depth of the concave face of the lens in relation to its diameter. The marquee, when viewed through it, would appear to be several hundred feet away. Red, which looks so pronounced on a large scale sketch, can not be seen through a concave lens, so it can either be eliminated or brought out stronger until the right effect is gotten. This same study can be applied to the size of changeable letters and details of design as well as to colors. Through this method of study, we have discovered that many of the intricate details of design which add so much to the cost of a marquee, can be eliminated without taking away any of its distinctive qualities.

The final effect of the marquees selected by this executive proved the soundness of this method of studying preliminary sketches.

There are probably no towns of more than 15,000 population where neon signs are any novelty at this time. Consequently neo marquees are inherently not theatrical unless some unusual color is used which has not been used by every drug store or beer parlor in the town. Recently a marquee entirely lighted with the new white neon was installed. This made a very novel front, not only because it was never used before, but because the design itself was very different. As the novelty wears off it will lend itself to combinations of other color effects and to the application of motion, so that the whole effect will be very satisfactory.

Neon lighting alone, without any unusual features of design or adaptation to motion and color changes, is not recommended. Neon needs the flash, the sparkle, the motion, the color and the high-lighting that can be given to it by the ingenious use of some incandescent lamps worked into the design.

Quite frequently some energetic salesman sells a theatre operator "a bill of goods" to neonize an existing marquee or sign. The result, in many instances, is disastrous. The neonizing of an antiquated marquee does not help much.

Perhaps the single most important part of a neon setup, with regard to a neon circuit, is the transformer. The transformer is used for stepping up the 110-volt current to, say, 15,000 volts. Such transformers have been continuously improved, and the design of a transformer to a great extent determines the current consumed and the electrical demand of the installation.

In small theatres, where there is a fixed demand rate, the lower power factor transformer should be used. Lower power factor transformers are cheaper initially, but in operation increase the electrical demand.

In larger theatres, where the demand is metered, it is important that high power factor transformers be used, otherwise the savings in operating costs will not be as great as one can expect. The high power factor transformers will cost more to start with, but the savings will justify their use.—*J. T. K.*

HOW BLOWER NOISE WAS REDUCED

THERE WAS a large blower in a theatre delivering an ample quantity of air, and doing it with about the right velocities and pressures. However, the system was very noisy. Careful study of the noise indicated that some of it was mechanical, some air, and some from the ducts. The noise was so great that people not only complained, but the sound had to be operated at three or four points higher on the fader setting.

The blower delivered air into one large duct and the large duct was split into two ducts that served the two sides of the theatre. The entire duct system was inspected very carefully while the system was in operation, in order to detect any undue vibration or "bellowing" of the sheet metal or for air leaks. After all such conditions had been corrected, there still remained a great amount of air noise and some mechanical noise.

To attempt to install a sound absorbing duct lining would have been expensive and, as a matter of fact, it was difficult to say just how much benefit would have been derived.

Finally, it was decided to install "sound cells." These cells were made of ½-inch hardware cloth, Johns-Manville rock wool bats, and chicken wire. They had the general form of cylinders. The ½-inch hardware cloth was formed into a cylinder 12" in diameter and 6 feet long—this to give the cell strength. Outside of the hardware cloth, and completely covering it, was placed the 4-inch rock wool bats, and outside of the bats the chicken wire to hold the bats in place.

Each one of these cells cost about $2 to make up. Enough were made completely to fill the main duct and the two large branch ducts. They were then placed in the ducts longitudinally, the cylinder in the direction of the air flow. In other words, at three points there were these sections of duct filled with cells, making it look, when viewed from inside the duct, like a large honeycomb. The effect on the noise was simply astounding. These cells reduced it to a level that was entirely unobjectionable, and the fader settings could be reduced to normal.

The total volume of air was reduced only approximately 8%, the outlet velocity at the grilles only about 3½%, and the pressure inside the duct was not appreciably changed (from readings of the field instrument that was available). The total result was that distribution and air quantity was satisfactory, the noise was controlled.—J. T. K.

DAYLIGHT CLEANING with all house lights out!

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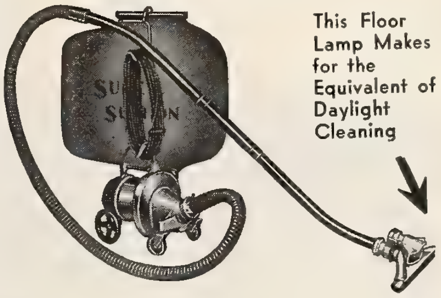
The New **SUPER SUCTION**



This Floor Lamp Makes for the Equivalent of Daylight Cleaning

which cleans your house in half the time and saves hundreds of dollars in pay roll.

Speedy, powerful and portable, the only system that meets and beats theatre traffic. It works nicely around seats where brushes and brooms cannot reach effectively.

Special tools are provided for floors, walls, ceilings, draperies and all easily neglected spots.

Frequent screen cleaning is now made easy as well as practical.

Try a New Super for 5 days free without obligation to buy.

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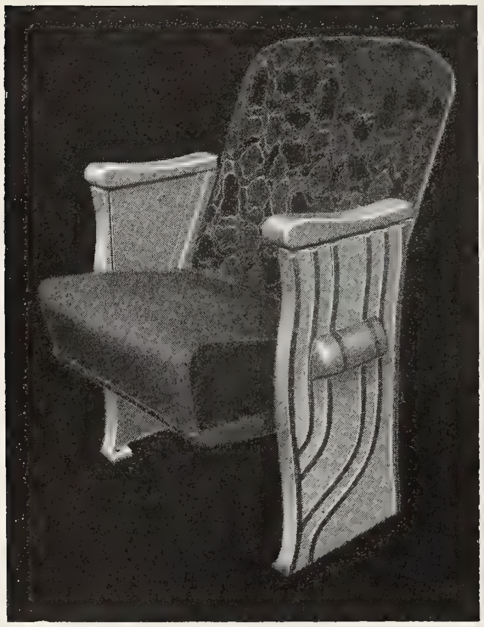


The only theatre chair deliberately built for comfort.
Does not retard circulation.
Does not produce numbness.
Women particularly appreciate it.
Comfort in sitting—comfort in rising.
Every model has it.
Literally spreading comfort to millions!
A large range of styles and fabrics to fit in with any style of architecture or any color scheme.

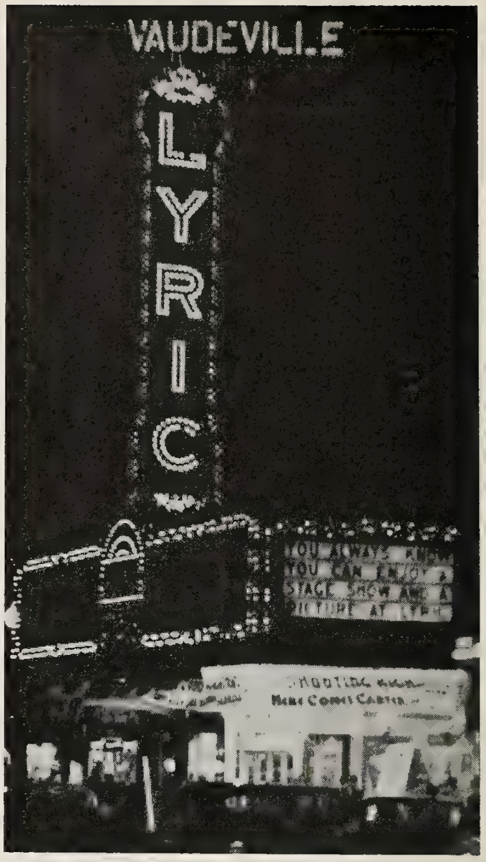
Presented by J. George Feinberg

INTERNATIONAL
SEAT CORPORATION
UNION CITY - INDIANA

Greater Marquee Illumination With Reduced Wattage

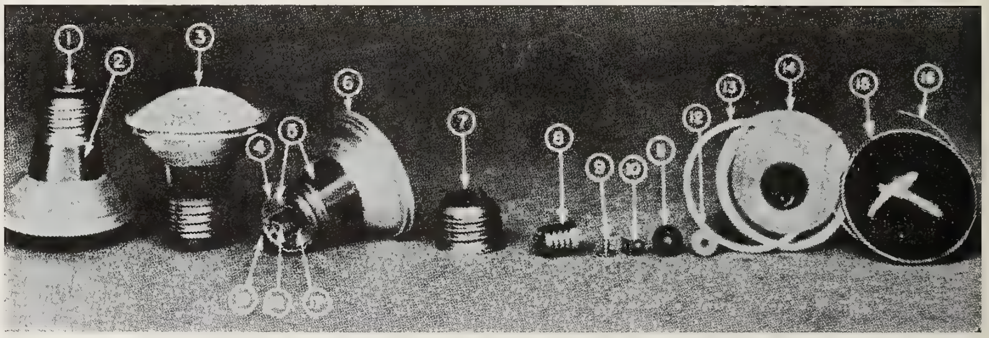
COLOR PLUS a substantial increase in effective illumination per watt can be readily attained in many lighting elements of the theatre by the use of reflector-roundels. Color-hoods for incandescent lamps have been extensively used by theatres, but a unit, developed by Climax Lamp, Inc., of Canton, Ohio, gives 25-watt effectiveness with lamps of only 6 watts as a result of its design, which provides a relatively high degree of light projection (*see photograph of the assembly elements*).

The color hoods are of natural-colored glass, obtainable in red, blue, green, amber, yellow and other shades, in addition to crystal. They have a diameter of 2¼ inches and fit into the rim of an aluminum reflector, being held in place by a metal snap-ring. The reflector is permanently joined to the plug, forming a unit adapter to standard sockets, and with the roundel in place, the lamp is protected from weather and its light, which otherwise is emitted at all angles, is given direction by the reflector and the plano-convex glass cover.



Front illumination of the Lyric in Indianapolis, effected entirely with 6-watt incandescent lamps equipped with Climax reflector color hoods. Colors are amber, red and green.

It has been pointed out by the General Electric Company's Nela Park laboratories that natural-colored glass transmits colored light more efficiently than glass on which some color material has been sprayed on. In connection with reflector-color units for low-wattage incandescent lamps, the same authority states that in the long run, colored accessories are less costly because they are used with less expensive standard lamps, and that colored lamps are most expensive, especially those of natural-colored glass, while with color accessories, color uniformity is better because once selected, the same accessories are used over and over again.



Elements of the Climax reflector, indicating assembly of plug, reflector and colored glass covers. The three views at the left show the assembled reflector. In use, only the glass cover is removable for lamping and change of colors. Arrow No. 6 points to the metal reflector, which is protected against corrosion. No. 16 indicates the sealing ring which snaps into the rim of the reflector, holding the glass cover in place. No. 15 points to the glass cover, or lens, which is plano-convex in form.

Increase in effective illumination with the Climax unit is due to the light transmission characteristics of clear glass in contradistinction to the coated type. Spray coating diffuses the light and gives uniform brightness through the widest viewing angles, whereas with reflector and clear-glass roundel, the light is concentrated at the visible area to an extent increasing the end candlepower three-fold. Because of the increase in effective illumination, reflector units of this type are adaptable to interior lighting as well as to signs and marquees, particularly in trough lighting extending over considerable area.

For marquees and signs, the roundel unit is indicated for various combinations of incandescent and gas-tube illuminants, in connection with attraction boards and marquee decoration. Where the name sign of a theatre uses incandescent lamps, these units permit either reduction in wattage or increase in visibility, sometime both.

Equipment Market Notes

S.O.S. Corporation, has issued a new catalog of ultra-modern lighting fixtures.

Noskrape Laboratories, Inc., of 4856 West Lake Street, Chicago, announces "Destainer," as a universal clearner for terra cotta, porcelain, tile, terrazzo, and similar surfaces. The cleaner is applied with a cloth or sponge, allowed to stand for a few minutes, and then rinsed off with water, the dirt coming with it.

Twelve to thirty-two ampere low-intensity arc rectifiers are announced by Kneisley Electric Company of Toledo. They operate from 110 to 220 single-phase lines.

A new catalog of theatrical stage hardware (No. 37), has been issued by J. R. Clancy, Inc., of Syracuse, N. Y.

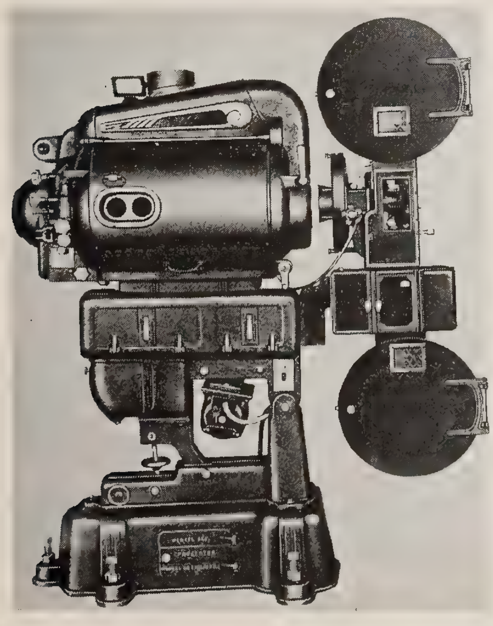
Bausch & Lomb have issued a new catalog, covering motion picture projection lenses and condensers.

Amplifier Company of America of New York announces a new 60-watt "anti-howl" public address amplifier using 6L6 tubes. The circuit provides volume expansion as well as howl suppression.

A semi-portable projector lamp suited to high or low-intensity operation, as desired, with either 16- or 35-mm. film, is announced by the Strong Electric Company of Toledo.

Seventy-five new contracts for Mirrophonic sound are reported by Erpi for the week ending September 26. The Hollywood territory reported seven new installations as of October 9.

Fifty-nine recent installations of RCA sound equipment are announced by the RCA Manufacturing Company. RCA-Sonotone hearing aid devices have recently been installed in two additional houses in Florida, St. Petersburg and Panama City.



New projector mechanism with base and magazines (shown also equipped with lamp) recently placed on the market by the Wenzel Company of Chicago. Mechanism includes built-in rear shutter.

You Can Have

MORE LIGHT and BETTER DISPLAY

With Less Current

Poorly displayed attractions hurt boxoffice receipts. Obsolete canopies and sign letters don't pull the crowds. Take a critical look at your marquee—it may be costing you revenue every week.

With Wagner Silhouette Letters you can have a more brightly lighted canopy and better display of your attractions. You can use more lamps of smaller wattage, secure better illumination and cut cost of current. Modernize your marquee — use Wagner Silhouette Letters to feature your attractions—it can be done at moderate cost and you can count the profit at the boxoffice.

The two illustrations herewith show the State Theatre of Uniontown, Pa., before and after improving the canopy. Wagner Letters now give the State Theatre canopy a greatly increased advertising value.

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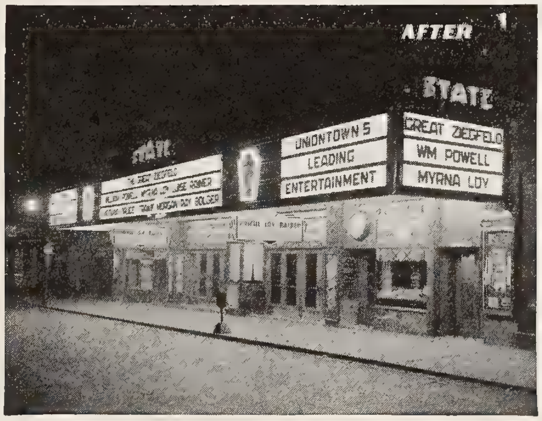

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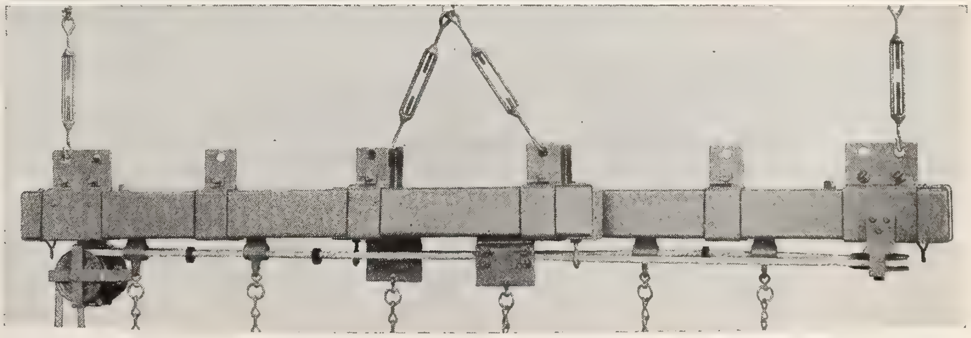

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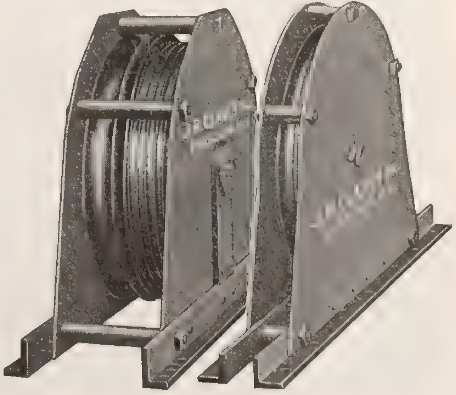
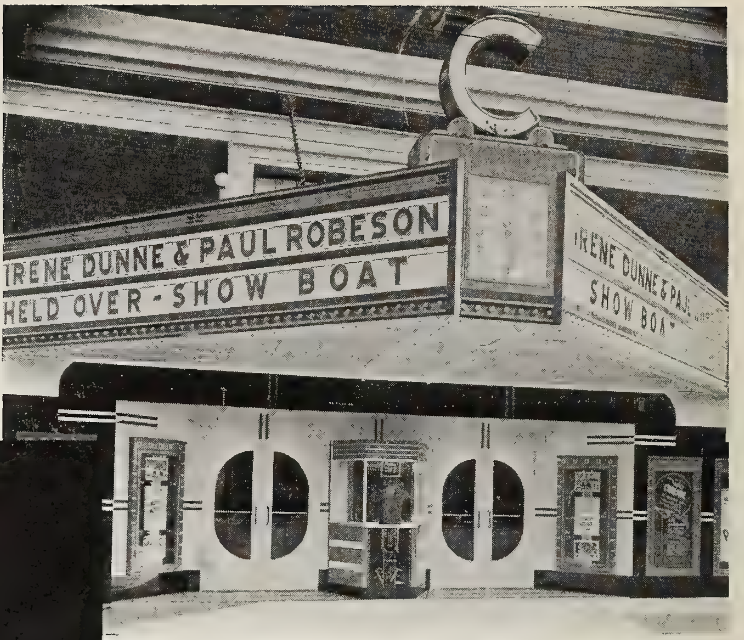
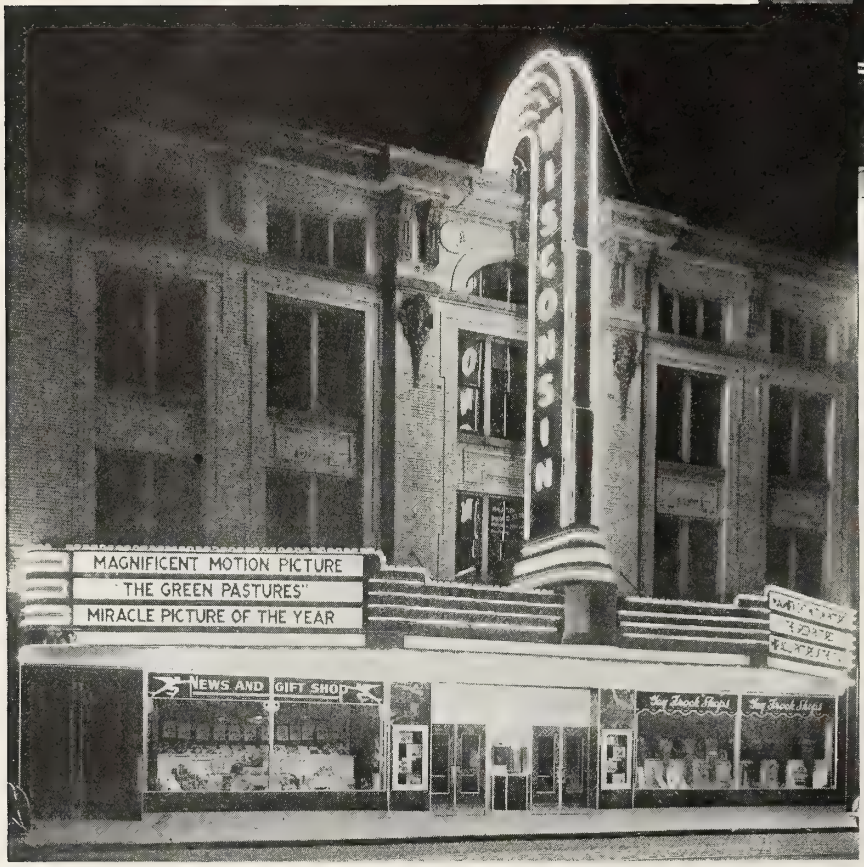


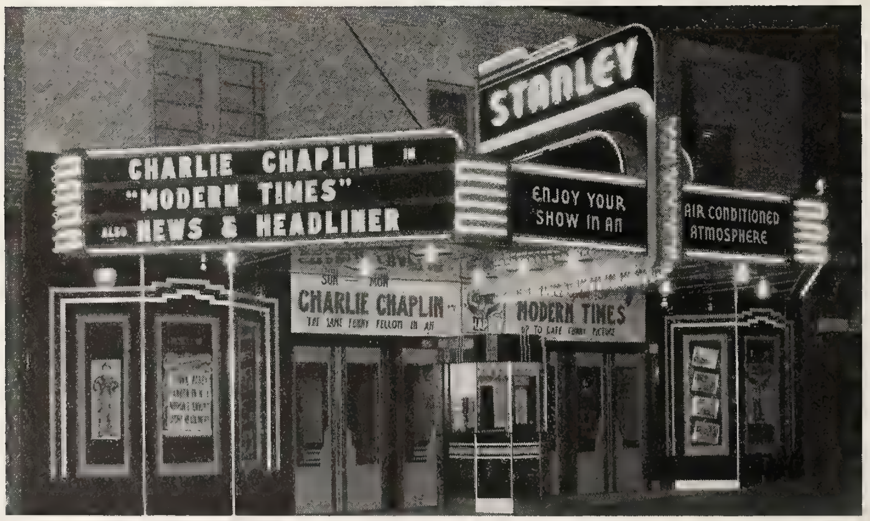
The Trend in Marquee and Sign Elements

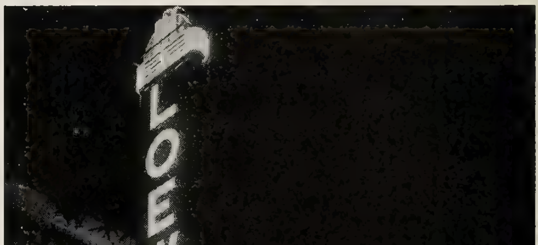




Above: A daylight view of the marquee of the Christie theatre in Toronto, following the new triangular form, employing silhouette attraction boards and using incandescent lamps for border and soffit lighting. At left is the marquee and sign recently erected on the Wisconsin theatre in La Crosse, Wis., by Electrolite Signs, Inc., of Milwaukee. This huge marquee of novel pattern with its associated name sign has 1,065 feet of neon tubing. The attraction boards, of silhouette type by Adler, use 400 letters.

The unique marquee recently installed on the Stanley theatre in Stanley, Wis., is another Electrolite creation. Marquee, sign and borders required 415 feet of neon tubing in red, blue and green. A neon chaser border terminates at the box office. The attraction boards use 200 lamps and 250 silhouette letters. The theatre was designed by Perry Crosier of Minneapolis and is owned and operated by John Heywood.




LOEWS
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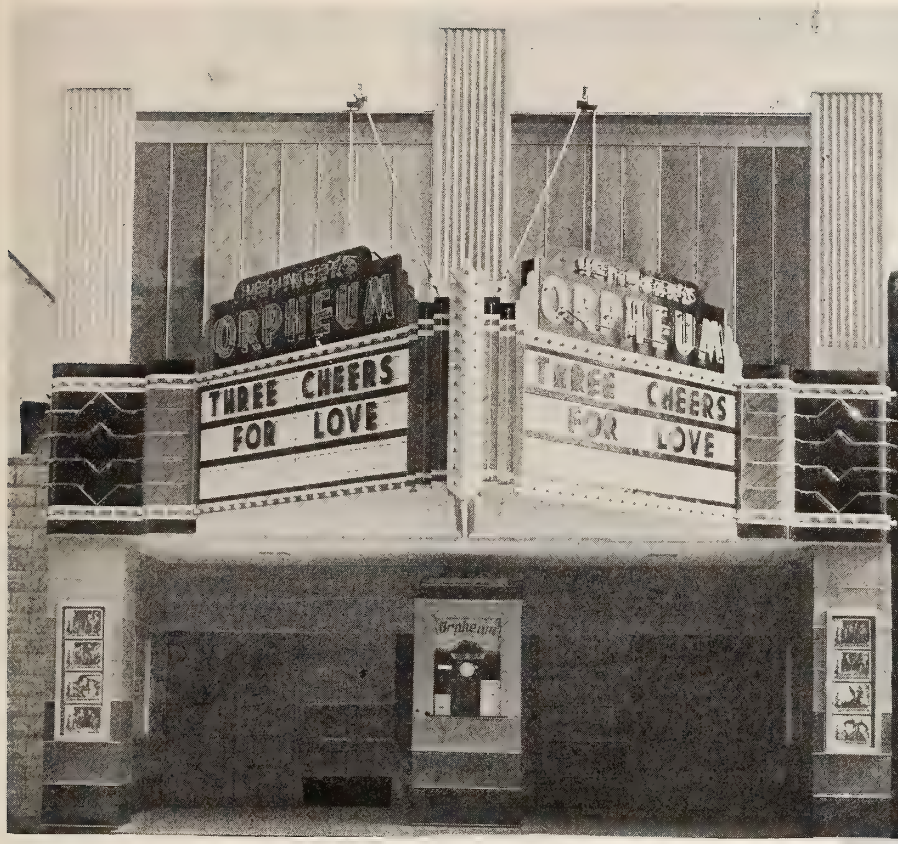
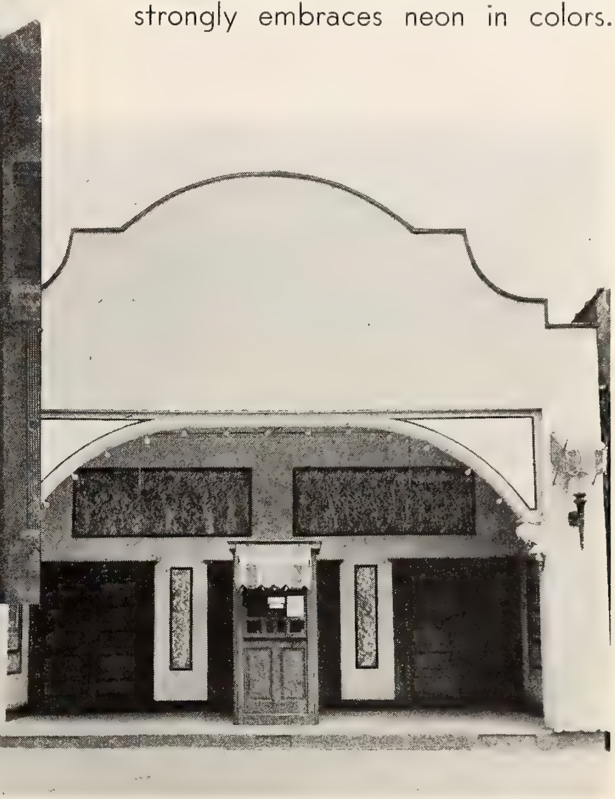
BROAD
CLAIRE TREVOR
BRIAN DONLEVY
"HUMAN CARGO"
THRILLING DRAMA
LOEW'S UNITED ARTISTS BROAD
CRIME - LAND'S NEWEST MENACE
THRILL TO "HUMAN CARGO" WITH
CLAIRE TREVOR BRIAN DONLEVY
ALAN DINEHART RALPH MORGAN

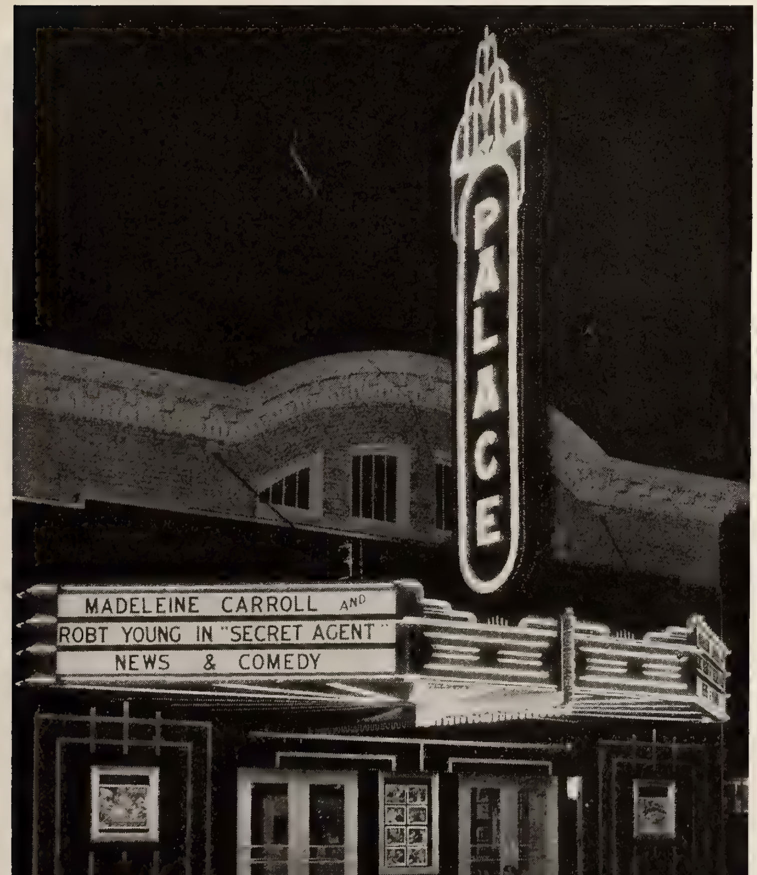
New marquee and giant name sign recently installed on Loew's Broad theatre in Columbus, Ohio, at a cost of $25,000 by the Artkraft-Strauss Corporation of New York. The sign is 70 feet tall. Both signs and marquee are illuminated by 3,000 feet of neon tubing. The predominating colors are red, blue, green and gold.

● A pictorial exhibit of recent marquee and sign installations representing eight theatres and a number of designers, yet predominant among these examples are marquees definitely departing in form from the simple canopy. Illumination still strongly embraces neon in colors.

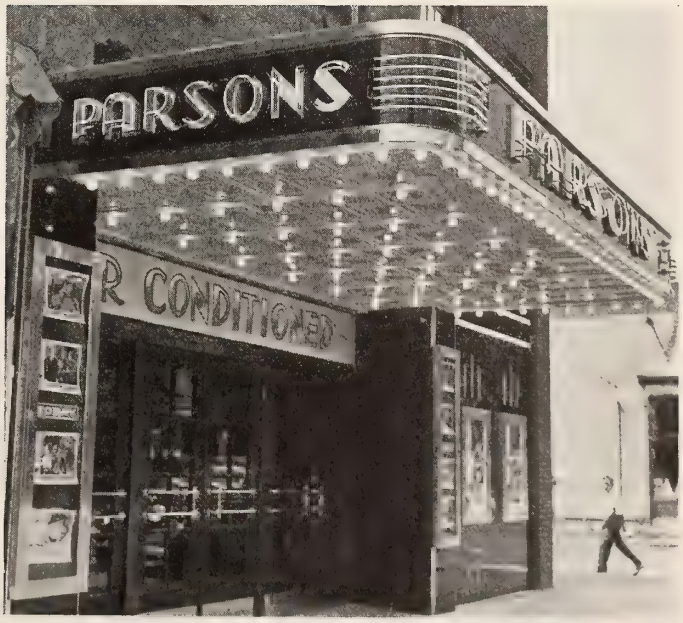




From "nickelodeon" to "deluxe," or what a modern marquee and lighting, plus a few other things, can do to save an old theatre. Immediately above the Orpheum in Clarion, Pa., is shown prior to remodeling, and at upper left is shown the transformation that remodeling brought. This marquee and sign installation is by the Artkraft Sign Company of Lima, Ohio, and is of prefabricated unit type.



Above is a night view of the Palace in Wisconsin Rapids, Wis., following installation of a new marquee and sign. This installation is by Electrolite Signs, Inc., and combines incandescent and neon illumination, the latter being employed at the vertical sign only. The marquee is of distinctive form with the sides converging slightly toward the front. The marquee has 250 feet of neon tubing, while 300 lamps are used in the attraction boards.



A new marquee of cantilever suspension installed on the Parsons theatre in Columbus, Ohio, by the P. F. Yoerger Sign Comany of that city. The marquee is 16 feet wide with a 9-foot projection from the building. The three sides of its conventional rectangular form are finished in Carrara black glass. Here the theatre name takes the place of attraction boards. Lettering and corner trim are in neon—red lettering, blue trim. The cantilever suspension eliminates guy wires.

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Servicing Testers for Modern Sound Installations

TEST INSTRUMENTS designed to facilitate trouble-shooting, service and maintenance of sound equipment, developed by the Weston Electrical Instrument Company of Newark, N. J., are adapted to the latest amplifiers and other elements of the newer sound systems.

Important is the use of socket plugs. Current trends of construction in amplifiers are in the direction of greater compactness. The new amplifier is likely to contain several times as much apparatus as an older model, and if it were built according to the patterns used some years ago, might fill half an average projection room. The separate rectifiers and other power supply units that once sprawled over the walls of the projectionists' domain are now all built into the amplifier unit. Amplifying tubes also are likely now to be of the multi-element types requiring several times as many resistors, condensers, etc., for their proper functioning. Yet the new amplifiers are actually smaller in size than the early ones were. One penalty of this progress is that penetrating to their interiors to get voltage and current readings for servicing or troubleshooting becomes extremely difficult. Hence the use of socket plugs, included in these analyzers, which are introduced into the tube sockets and permit proper readings to be taken at the one point in a modern amplifier that is always instantly accessible. Time is thus saved.

Further saving in time is achieved by the fact that a single meter, in these instruments, serve as a.c. voltmeter, d.c. voltmeter, d.c. milliammeter, ohm-meter and sometimes output meter or volume indicator. The instrument is made to perform any or all of these functions by adjusting appropriate switches and plugs on the face of the tester panel. Hence a great variety of readings can be taken, once the proper plug has been inserted in the tube socket (and the displaced tube inserted in the tester or in the plug itself) with extreme rapidity. Some practice is necessary before these testers can be used efficiently. Once they are familiar to the user, however, his mind remains free and undistracted to interpret meter readings in terms of the troubles they may indicate—flipping the switches to change from one type of reading to another being only a semi-automatic function that requires practically no attention.

As d.c. milliammeters, these instruments read the plate current of all tubes used in the projection room, and determine by plate current whether the tube is "good" or "bad." Some of them also are micro-ammeters, reading down to ½-microampere (one-two-millionth of an ampere) and thus are quite capable of reading the plate current of, and so testing, photoelectric cells.

As d.c. voltmeters, they check the plate, control grid and screen grid voltages of all amplifying tubes, the plate voltages of rectifying tubes, and the plate voltage of photoelectric cells. As a.c. voltmeters, they read the potentional applied to the heaters or filaments of tubes.

Further, as a.c. voltmeters, they are entirely suitable for use as volume indicators to check exciter lamp focus; or, in association with a frequency film, serve as decibel meters to make gain runs and check the quality and performance of the system. Readings may be calibrated directly in terms of a.c. volts, as shown by the instrument, or translated, through a very simple conversion chart into decibels.

Many of these instruments also will read line voltage and serve as a check upon the power company and upon dangerous excesses of line voltage that are likely to damage the sound equipment.

As ohm-meters, they check the values of all resistances used in sound work, determining whether a resistor, even of 10,000,000 ohms or higher, has burnt out and open-circuited completely. In their function of ohm-meters they also check condensers for leakage or short-circuit, and transformers and other inductive windings for open circuit.

Another feature of many of these instruments is that the voltmeter, when functioning with d.c., presents a resistance of 20,000 ohms per volt. The value of this type of construction can be understood by remembering that a voltmeter actually is a small motor, requiring current as well as voltage for its operation. But in reading vacuum tube voltages, current enough to deflect the meter fully may not be present.

Current enough to operate a voltmeter accurately cannot be drawn from such sources, or through such resisters. The rating of a voltmeter in terms of resistance per volt indicates, however, the amount of current necessary to make the meter function, and an instrument of 20,000 ohms per volt needs much less current than the more familiar types, which seldom present more than 1,000, and sometimes as little as 50, ohms per volt. The high-resistance instrument obviously gives a far more accurate reading when applied to vacuum tube voltages, and consequently a much more certain indication of the presence or absence of trouble.

Some of the instruments offered in the Weston line are confined to more specialized functions—decibel meters, capacity meters for measuring condensers, tube testers, and so on. The model that will be found best adapted to most projection rooms is No. 772, which has 5 d.c. voltage ranges, 0 to 1,000 volts, at 20,000 ohms per volt; 5 a.c. voltage ranges, 0 to 1,000 volts, at 1,000 ohms per volt; 6 d.c. ranges, 250 milliamperes to ½-microampere (meter automatically protected against accidental burn-out); and 4 resistance ranges from 0 to 30,000,000 ohms. Such a meter costs in the neighborhood of $50.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

Factors in Matching the Elements of a Sound System

● In attempting to modernize existing sound equipment by the introduction of new elements care is urgent. Cited here are practices to observe

By AARON NADELL

THE EXHIBITOR who wishes to add to, modernize or improve an existing sound installation, is faced with the problem of matching the new components to those already installed. A reasonable understanding of the requirements involved will assist him in the selection of suitable apparatus and insure against unsatisfactory results that could easily have been avoided by making a more careful choice.

The several portions of a sound system must be electrically matched not only with reference to impedance, but also in volume level and (as a matter of sensible economy) in frequency range. Further, the question of power supplies must not be overlooked in selecting new apparatus to be used in association with existing equipment.

Essentially, a modern sound system can be taken as consisting of three components—a source of sound, the sound heads; a means of amplification, the amplifier; and a means of reproducing sound, the speakers. In some systems some or all of the sources of operating power are external to the three groups of equipment here named, and may be considered a fourth component.

Provided always that new elements are properly matched to those already installed, any one or more of these components can be replaced with modern equipment to secure better sound or greater reliability in operation.

SOUNDHEADS

Present-day soundheads are capable of responding to sound track records up to 8,000 cycles or higher. To secure this response, which represents an improvement of from 33⅓ to 50 per cent above the best results previously available, the new heads incorporate more accurate optical systems, and facilities for driving the film more smoothly.

In the matter of impedance match, it must be remembered that some soundheads incorporate output transformers, others photo-electric cell amplifiers that include output transformers, and still others run the high impedance photo-cell output directly to the system amplifier. The input impedance of the system amplifier will match the output impedance of the existing sound heads. If new soundheads are installed, they must offer the same output impedance, or the input impedance of the system amplifier must be changed to accommodate the new heads. The second procedure will often prove the easier and less expensive.

Volume levels must match, since if the existing sound head is one that incorporates a photo-cell amplifier, and the new head has none, the new head in all probability will not put out sufficient volume to drive the system amplifier at its full capacity. Pre-amplification must then be added in some form (special pre-amplifiers for this purpose are commercially available) or the system amplifier replaced by one of higher gain.

The frequency range of the system amplifier and loud speakers should be kept in mind when replacing sound heads. It is obviously no advantage to add 8,000-cycle heads to 6,000-cycle speakers.

Soundheads do not incorporate their own sources of p.e. cell and exciter lamp power supply, but if the exciter supply is a.c. a head designed for extended frequency reproduction cannot be used to maximum effect. When such a head is installed the exciter supply is preferably changed to d.c.

AMPLIFIERS

The system amplifier must match in impedance both the sound head by which it is driven and the speakers that it drives. The gain or amplifying power must be sufficient to provide the desired volume output from whatever input level is supplied by the soundheads. The output volume should be the same as the power handling capacity of the speakers, or less, but not more.

The frequency range of the amplifier should equal that of the soundheads and of the speakers. However, it is relatively easy to build amplifiers that cover extended frequency range, and it will commonly be found that even a very inexpensive amplifier offers better frequency response than either speakers or soundheads. The frequency range of the amplifier should never be less than that of the other components.

Power supply is an important consideration in the case of the amplifier. In modern systems that unit not only contains all the power sources it needs for its own operation, but very frequently supplies p.e. cell voltage, exciter current and speaker field excitation to the other elements. It is therefore necessary to make certain, in selecting an amplifier, that it is one capable of supplying the correct voltages and current to any other parts that may be dependent on it for power.

SPEAKERS

The speaker circuit must match in impedance the output impedance of the amplifier. Where frequency-selective filters are used to divide the power between any combination of high, medium and low-frequency speakers, the input impedance of the filter matches the output impedance of the amplifier, and the several output impedances of the filter match the input impedances of the speakers they serve.

In point of volume level, the speaker system must be capable of distortionless reproduction (reproduction without the type of distortion caused by speakers overloading) of the maximum volume to be drawn from the amplifier.

The frequency range of the speakers should equal that of the sound heads.

IN APPRECIATION

I feel I ought to say in these pages something about the splendid tribute paid by my friends and associates during "Richardson Week." Yet I hardly know what to say, or how to say it. No words of mine could half express my deep feeling of appreciation for what has been done.

That appreciation is the deeper still because I sense in the spirit of the occasion an expression of approval of my work—at least of the ultimate purposes of my efforts through the years that began when the motion picture was a silent but "colicky" infant. In its broader interests, at any rate, it had few to speak up for it. I did my mite, and maybe a bit more.

Sincerely indeed do I thank all of those who took part in the various affairs and who sent messages. To all of them, and to my readers as well, I should like to say that so long as I am able to hold off the inevitable, I shall continue, as in past years, to work for high standards and all possible improvement in projection.

I am immensely pleased, of course, to think that I may have deserved a few bouquets. The brickbats were in such abundance all down through the years. But at least I like to tell myself that it has been as stated in the American Projection Society's banquet announcement, that I have been given one of those rare opportunities to enjoy the fragrance of the flowers before it is too late. And I am grateful.

F H Richardson

"Richardson Week" Proves All Seeking High Standard

THE TRIBUTE to F. H. Richardson, expressed in and at a series of social gatherings at the Hotel Pennsylvania in New York from October 24 to 29, more than realized the aims of those who had conceived the idea of a "Richardson Week." Suggested by Mr. Richardson's attainment of his "three-score-and-ten," the event quickly became an occasion for recognizing how much the art and the business of the motion picture owed to the progressiveness, the perseverance, resourcefulness and vocational pride of those who had labored through the years to improve projection equipment in a practical way, and to raise standards among those who operate it.

This was the significance given by Mr. Richardson himself to the extraordinary honor paid him, and in large measure "Richardson Week" embraced the entire craft of projection, since it honored one who had fought for it, and none too politely, for 30 years.

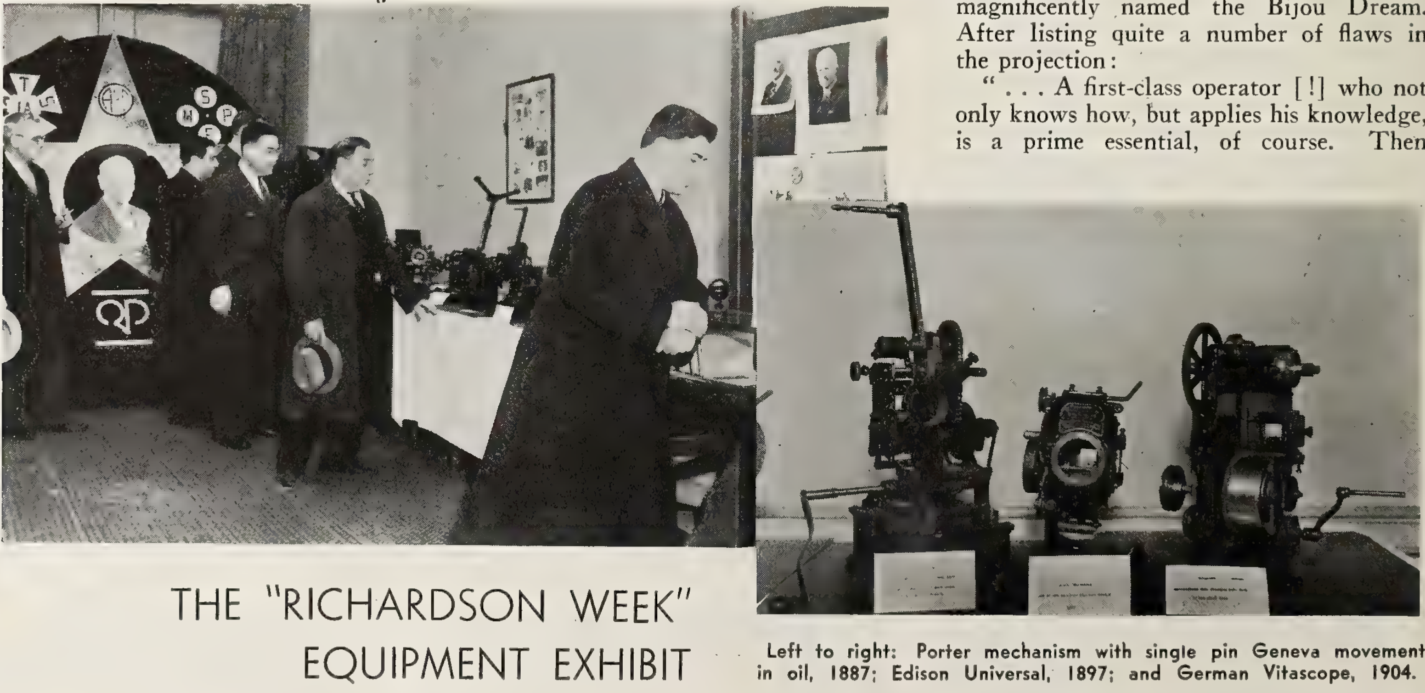
Although the various affairs necessarily were held in New York, the telegraph and mails gave a degree of presence to projection and theatre men in many parts of the country. One telegram came from the British Projectionists' Guild. There were others from Canada. From outside the industry, the most notable response was, of course, from President Roosevelt, who, addressing Colvin Brown, vice president of Quigley Publications, joined "with the members of the American Projection Society in doing honor to F. H. Richardson."

Scores of messages were read at the inaugural affair, the banquet given by the American Projection Society the night of October 24, which carried well into the 25th, Mr. Richardson's 70th birthday anniversary. Carl Laemmle telegraphed from his home in Beverly Hills, Cal. Others responding from distant places were R. C. Buckley, director, and Harry Dobson, chief inspector, of the Canadian government amusement revenue branch; M. Williams, secretary of Local 348, Vancouver, who said that a life-membership in the local had been voted Mr. Richardson to mark the occasion; and from the Eastman Kodak Company through George A. Blair.

The historical exhibit of equipment maintained throughout the week at the Hotel Pennsylvania with George Edwards, general chairman of "Richardson Week," in charge, brought together for the first time a comprehensive group of early projection mechanisms. The entire exhibit is to be made permanent, having been asked for by the American Museum of Science and Industry, located in the RCA Building in Rockefeller Center. Most of the equipment had been gathered over many years by Herbert Griffin, vice president and sales manager of the International Projector Corporation. There was also a pictorial exhibit from the collection of George Edwards.

Also displayed among the relics were volumes of early issues of *Moving Picture World,* through which publication Mr. Richardson became a writer on projection. Here is a brief quotation from one of these articles, written following a visit to an early store-room theatre in New York magnificently named the Bijou Dream. After listing quite a number of flaws in the projection:

" . . . A first-class operator [!] who not only knows how, but applies his knowledge, is a prime essential, of course. Then



THE "RICHARDSON WEEK" EQUIPMENT EXHIBIT

Left to right: Porter mechanism with single pin Geneva movement in oil, 1887; Edison Universal, 1897; and German Vitascope, 1904.

a Tribute to of Projection

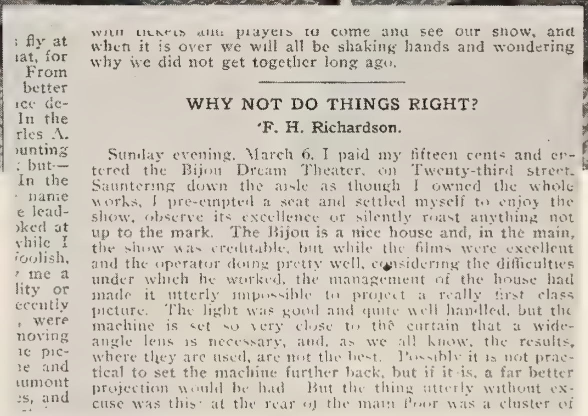
neither ignorance nor carelessness must be met with anywhere or the result will be spoiled. . . . In naming this instance I do it not only for the good of the individual house, but for the good of the business as a whole. . . ."

That early conception of the "good of the business" and the faith that "better projection" was worth fighting for, even if enemies had to be made, were really what "Richardson Week" was all about!

Following the A. P. S. banquet were three luncheons—that given jointly by the International Projector Corporation and the National Theatre Supply Company, presided over by Walter Green, president of the latter firm; one for the Pioneer Projectionists' Association; and, concluding the week's festivities, that of Quigley Publications.

Assisting General Chairman George Edwards were Will C. Smith, of the National Theatre Supply Company, who was secretary; Anthony Rugino, treasurer of the A. P. S., who acted in similar capacity for the "Week"; and 22 committees, the chairmen of which were Alfred R. T. Bishop, Joseph D. Basson, Dr. A. N. Goldsmith, George Skouras, Mr. Smith, M. D. O'Brien, George E. Browne, Louis K. Sidney, Harry Rubin, Al Rosen, Charles Horstman, Glenn H. Humphrey, Thomas Murtha, Frank Sutton, Ben Norton, William C. Covert, Arthur Marten, Louis Kaufman, Sidney Burton and Frank McMahon. Lester B. Isaac was toastmaster at the A. P. S. banquet, while Jay C. Flippin was master of ceremonies.

The equipment exhibit, which continued from October 24 through the following Friday, was widely attended by projectionists from points throughout the metropolitan area, bringing the total of persons participating directly in the "Week" to at least 400.



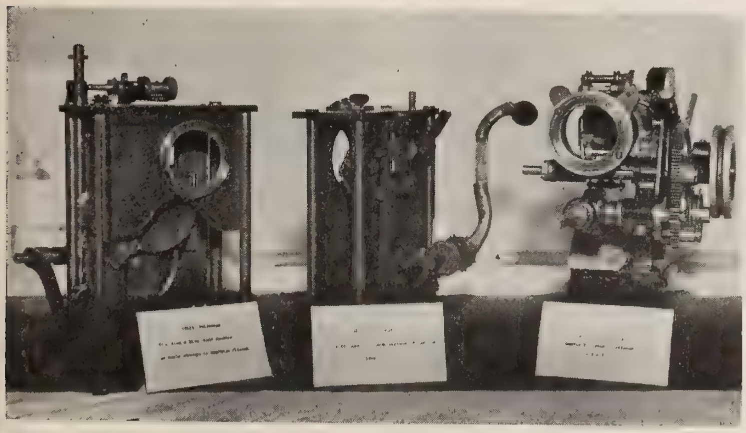
with tickets and prayers to come and see our show, and when it is over we will all be shaking hands and wondering why we did not get together long ago.

WHY NOT DO THINGS RIGHT?

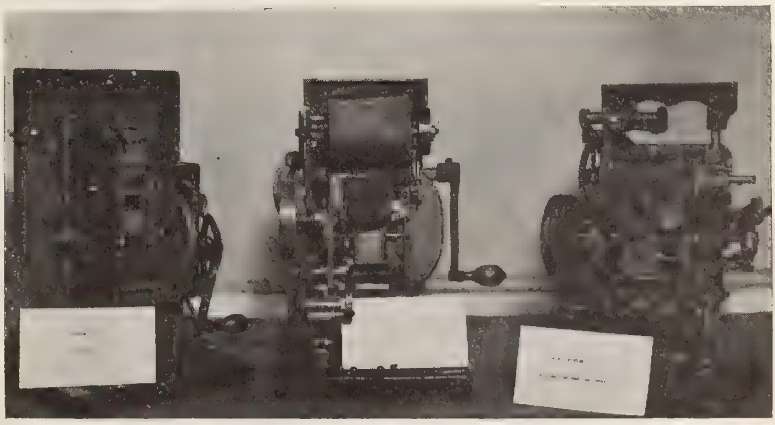
'F. H. Richardson.

Sunday evening, March 6, I paid my fifteen cents and entered the Bijou Dream Theater, on Twenty-third street. Sauntering down the aisle as though I owned the whole works, I pre-empted a seat and settled myself to enjoy the show, observe its excellence or silently roast anything not up to the mark. The Bijou is a nice house and, in the main, the show was creditable, but while the films were excellent and the operator doing pretty well, considering the difficulties under which he worked, the management of the house had made it utterly impossible to project a really first class picture. The light was good and quite well handled, but the machine is set so very close to the curtain that a wide-angle lens is necessary, and, as we all know, the results, where they are used, are not the best. Possibly it is not practical to set the machine further back, but if it is, a far better projection would be had But the thing utterly without excuse was this: at the rear of the main floor was a cluster of

Two fellow old-timers put "F. H." through the paces—a little by-lay at the "Richardson Week" equipment exhibition, indulged in by George Edwards, who was in charge of the display, and William Reed, projectionist of Atlantic City. At right is a reproduction of part of an early Richardson article in Moving Picture World.



Selig Polyscope with mica shutter, an attempt to reduce flicker; Polyscope of 1908 with claw pull-down; and George K. Spoor's Kinodrome of 1903.



Three models of Powers mechanisms displayed: No. 3 of 1901; Powers No. 5 of 1906, with internal cam; and Powers 5B with internal cam and pin cross.

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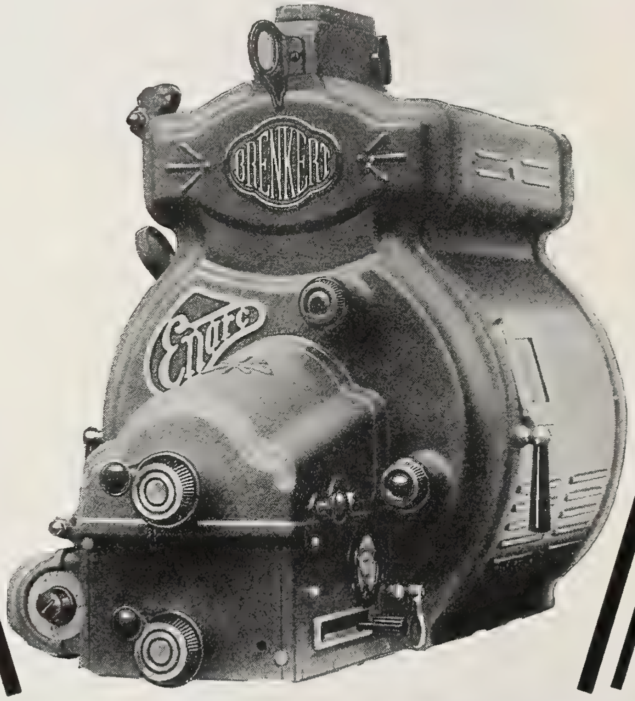

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F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •

F H Richardson

SHOULD THE UNION ALLOW MANAGERS TO EXAMINE MEMBERS?

RECENTLY in the "Bluebook School" in the HERALD I asked this question: "Do you believe membership in a union should stop employers from examining members sent to them for employment?" Out of all the mass of answers only one man replied in the negative. Now this man is a valued member of the "School," and I most certainly would deeply regret offending him. However, I am sure he is fair-minded and will not object to my answering him here. This good brother replies to the question thus:

"On the whole I feel that the business agent of most unions is fair to the employers and will not put an incompetent man in a projection room. A union has nothing to sell but the services of its members, hence in its own best interests it should be conscientious in the matter of placing men in charge of such delicate apparatus as projectionists of today must use.

"It is degrading for a projectionist to have a lot of questions thrown at him concerning his profession by a manager who too often knows nothing about projection except that there should be a picture and some sort of sound to go with it.

"I believe the employer is entitled to be satisfied that his employes are competent and that in the case of non-union men an examination is proper, since there is no responsible organization back of such men. But in the case of union men the union itself should be held responsible.

"If an employer finds a union employe incompetent, complaint to the proper union officers will effect a remedy. To all of which I might add that I am a union man and a member of the executive board of my local. To my knowledge there have been no differences between employer and employe that have not been settled with satisfaction to both parties."

First of all, this argument defeats itself when the good brother says managers are unable to examine projectionists, and then says he sees no objection to their examination of non-union men. Surely, if they cannot examine, the objection exists just as much for non-union as for union men. Doubtless many managers could not conduct a very precise and comprehensive examination, but nevertheless I do say that any manager may take the new Bluebook of Projection, select questions and even though he knows nothing about projection, tell by its indicated answers whether the man answers correctly or not, and by the general manner of answering, get a pretty good idea as to how well the applicant "knows his stuff."

And if all union men are truly competent, just what is the objection to the asking of certain questions? Wherein is it degrading? The employer is going to place the handling and care of many thousands of dollars worth of equipment under the charge of the man, if employed. Not only that but the box office is going to reflect his competence or lack of it in its cash drawer.

Now there are very many business representatives who are well able to judge a projectionist's fitness and who are conscientious; also there are some who are not. Yet it is proposed that the employer place his dependence wholly on them without qualification. When a man can only hope to gain admittance into a union only after an apprenticeship of a few years, coupled with study, then we may say to the employer: "Our members are all well trained, thoroughly competent men, but you may, in the presence of our business representative, examine any applicant for a position as much as you care to." *But that time is not yet here.* Therefore I hold the employer to have the inherent right to examine any man, union or non-union, who comes or is sent to his theatre for employment.

●

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

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Travelling Show Successful Page 33
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SOME SUGGESTIONS FROM BILL CANAVAN

A HIGHLY welcome epistle has come from my old friend William Cannavan, former president of the IATSE & MPMO, in which he comments upon various projection matters of timely interest. He writes:

"With your host of friends and well wishers, I extend felicitations upon the occasion of your one hundredth birthday—or is it a paltry seventy? [Must have got me mixed with Jawn D. It's a mere 70, I assure you!]

"In your last letter to me you say there still is need for your service and advice. You're telling me! About time there should be a bigger and better assault launched against 'sour' projection. True there has been a vast improvement, but there still is plenty of room for more. Those chaps out in the studios might pause for, anyhow, one-tenth of one second (there time is 'waluable,' y'know) in their strenuous endeavors, and consider the big idea that their brain child must be presented to the public via the theatre projection room. I fully realize that this would be asking a lot of them [Read that, you studio guys; I think it's a nawsty crack!—F. H. R.] but who can tell?

"Then too, the sound equipment people might lend consideration to practical projection room practices in both design and development of new equipments, and all manufacturers might give thought to the fact that when some new fangled doodads are being planned, they should be so designed that they will be more practical and accessible to projectionists, rather than the reverse.

"Another angle is neglect of the *visual* angle. Strange as it may seem, it is really necessary, or at least desirable, that audiences be able to see as well as hear. And see *better.* To me, the two should go hand in hand. It is not so much an overemphasis of sound as a neglect of visual functions. But with it all, the movies continue to maintain a more or less deserved popularity, and there surely can't be any harm in your efforts for improvement."

It sounds like "Bill," pointing out weak spots in humorous vein. Incidentally, he has been working in a St. Louis suburban theatre, but now is back in the Shubert, where I am told the former deluxe policy must in future give way to a "grind."

EFFECT OF VIOLET LIGHT ON EYES

J. L. MADISON of Boston, asks, "Do violet rays affect eyesight in any manner? Also, what is meant by the term 'relative aperture' as applied to lenses?"

Relative aperture is equal to the effective aperture divided by the focal length of the lens. It means that if a lens is, for example, f8, then its relative aperture is eight times its effective aperture. Its use is in the measurement of lens speed.

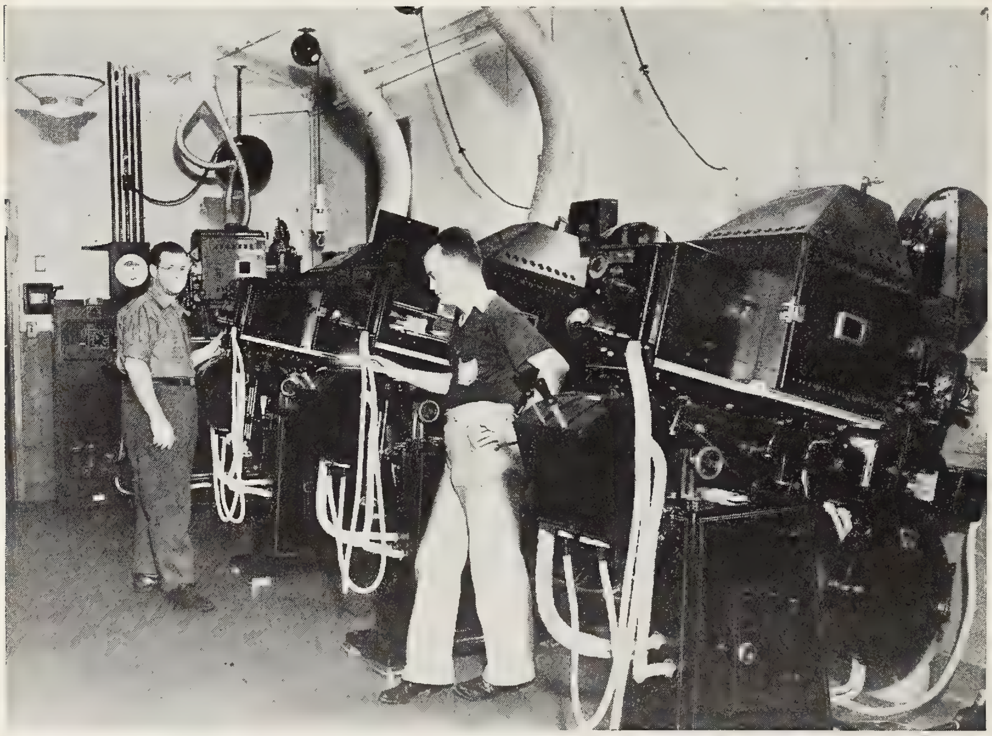
As to your violet ray question, I have it on the authority of an eminent optician that violet and ultra-violet rays present in the spectrum under normal conditions are not harmful to the human eye. He adds:

"In excess amounts, however, they definitely cause eye strain and even cataracts. Our ancestors who used soft light of yellow tone were not bothered much with eye strain, though it also is, of course, a fact that they did not use their eyes for reading, etc., nearly as much as moderns do. As you doubtless know, an ultra-violet ray lamp will cause serious injury to unprotected eyes. Dressmakers sewing on blue find that their eyes tire very easily. An ultra-violet ray lamp playing in a fish bowl will in a short time cause cataracts to form on the eyes of the fishes therein contained.

"I presume, however, you are interested in this subject only in so far as it has relation to motion picture theatre screens. Some while since I was invited to contribute to a survey titled 'The Visual Effect of Motion Pictures.' In my contribution I in part said, 'The movies would attract more business were pictures projected by means of a slightly amber-tinted light, thus removing much of the harsh glare and reducing the strain upon eyes of spectators.' "

MAGNIFICATION OF MOVEMENT AND DEFECTS

JOHN L. JACOBS of Sedalia, Missouri, writes: "Had an argument recently as to what magnification the movement of the film over the projector aperture is subject to at the screen. By this it is meant that if wear, lack of proper adjustment or defect in the intermittent movement, or any other thing, causes successive film photographs to fail of exact registration over the aperture, how many times will that misplacement be magnified at the screen?"



Here is the newest of Broadway's projection rooms. It is that of the Criterion theatre in Times Square. (It replaced the old Criterion of many fond memories. At one time it was leased by "Pop" Rock, and I can see him now as on that day of our big argument, he waving his arms—or was it his fists?—and telling where I disembarked, then asking my advice about something!) For this picture I am indebted to Manager Milton Marien and to Charles Rosney of the new Criterion projection staff, which also includes D. Senzer, J. Margolis, H. Rosenthall, B. Silver, M. Springer, M. Horowitz, M. Schwartz and A. Engler. The major items of equipment are three Super-Simplex projector mechanisms mounted on Motiograph bases and equipped with Hall & Connolly high-intensity lamps. Current conversion is by Hertner motor-generators. The sound systems is RCA Photophone. Other equipments are a Brenkert effect machine, a Hall & Connolly spot and Hoffmann & Sons rheostats. The motor-generator room, measuring 13x11 feet, adjoins the projection room, which is 30 feet wide, 12 feet deep and 10 feet high.—F. H. R.

For the sake of simplicity, let us assume the projector aperture to be one-inch square. Under that condition, if the screen image be undistorted by projection angle and have a width of 18 feet, it will have an area of (18x18) 324 square feet, or 46,565 square inches. It then follows that all things, including displacement of successive photographs over the aperture, photographic and other defects, will be magnified in the screen image in exactly that proportion. Put in perhaps somewhat different form, since the screen image would be (18x12) 216 inches wide, and of equal height, the linear magnification at the screen would be 216 times.

In other words, a displacement equal to 1/100-inch would be 216 hundredths of an inch, or approximately 2 1/16 inches at the screen, whereas if the displacement be 1/1000-inch at the aperture, it would show up on the screen as about ¼-inch.

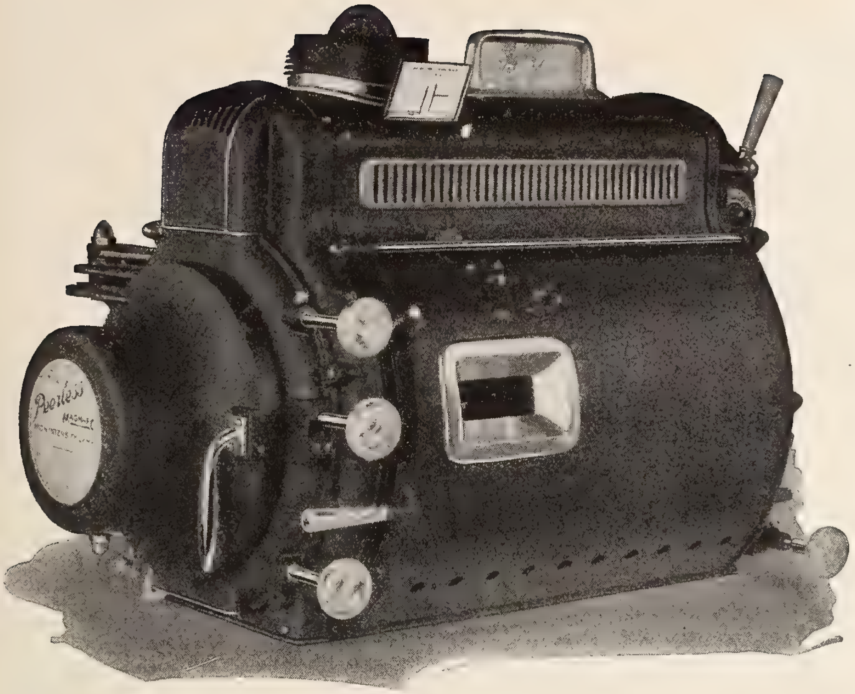
However, in actual practice the magnification would be considerably in excess of that, since the projector aperture is not one-inch square. Any up-and-down movement will be magnified as many times as 0.600 is contained in the height of the screen image measured in inches. Any lateral movement will be magnified as many times as 0.825 is contained in the width of the screen image measured in inches.

Now that we have answered Mr. Jacob's question, let us consider this matter of magnification a bit more. We must all admit that visibility of movement caused by misplacement of successive photographs, defects, photographic and otherwise, detracts from, rather than adds to, the values of the picture. The screen image must be "rock steady," and that can only be accomplished when all parts of the projector mechanism that have to do with movement and registration of film photographs be kept in practically perfect condition.

Now many a manager has gone to the projection room upon receiving a request for intermittent replacement parts or for general overhauling of intermittent movements, looked at the parts and denied the request on the ground that they "looked all right." However, *intermittent sprockets, shafts and intermittent movement parts mus be accurate within at least one ten-thousandth of an inch!* To judge their condition takes more than good eyesight.

But this matter has another and equally grave aspect. As dimensions of screen image are increased, the magnification of all defects in the film photograph, including "rain" marks, are increased, and being larger, are the more plainly visible. If, for example, a defect be one-inch wide in a 14-foot screen image, that would be 1/14-inch to the foot, hence if the picture be increased to 22 feet wide, the magnification of the defect would automatically be increased to 1.6 inches, which, of course, increases its visibility almost in that proportion. I say "almost" for the reason that it is improbable that illumination values could, or at least *would,* be maintained, and lowered illumination of course decreases visibility.

Projector mechanisms must be kept in a



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perfect state of repair if maximum entertainment is to be provided. The picture size, moreover, should be no greater than necessary for good visibility from a great majority of the seats.

THE ACTION OF AMPLIFIER TUBES

G. L. MCGEE of New Orleans, writes, "I am trying hard to perfect myself in projection as I intend upon reaching proper age (only 17 now) to adopt projection as my profession. Have made good progress, I believe, and intend to continue, as I regard the projection of motion pictures and accompanying sound as offering a field for reasonable advancement in future. That is to say, advancement to those who equip themselves with sufficient experience and knowledge to adequately cope with its problems.

"For some reason I cannot quite seem to obtain a right understanding of amplifier tube action. There seems to be something I cannot connect. Will you therefore set the subject forth in the simplest possible manner?"

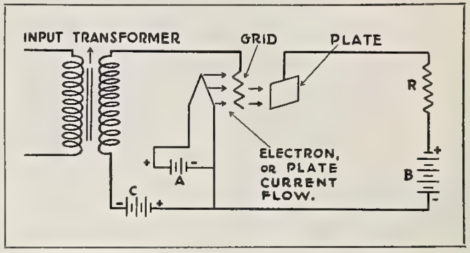
The action of amplifying tubes is not so hard to understand, once certain fundamental actions are well understood. First, as has many times been told, current is not really "amplified." Instead, in a manner I shall try to have described as simply as may be, the constantly fluctuating power impulses of an extremely weak photocell voltage are *impressed,* in precise duplicate, upon the very much stronger current employed to operate the loudspeakers. That is what happens when we "amplify" current.

The simplest type of vacuum tube has two elements, a filament (cathode) and a plate. When heated, the filament frees a cloud of negative electrons which are accelerated to the plate, *provided the plate is positive in potential* (voltage) *with respect to the filament.* This flow of electrons from filament to plate is the *plate current,* and the tube is a conductor of electricity, but only when the plate is positive with respect to the filament.

When the *grid,* an element usually in the form of an open spiral, is inserted between filament and plate, the tube becomes a triode. Suppose a triode is connected as in the accompanying diagram. When the grid is negative with respect to filament (as in the diagram), this negative potential *repels* the electron flow, because the electrons themselves are negative charges and negative charges repel each other. This permits comparatively few electrons to flow to the plate through the grid element, thus limiting the amount of plate current.

When an alternating signal voltage is applied to the grid through the input transformer, the grid potential becomes alternately more and less negative, depending upon the alternations of the signal. This variation in grid potential varies the flow of electrons from the filament to the plate exactly as the incoming signal alternates. When the grid becomes more negative, the electrons are *more* strongly repelled and less plate current flows. When the grid becomes *less* negative the electrons flow more freely and more plate current flows.

The plate current passes (*see diagram*) from the plate through resistor *R* and returns to the filament through the B-battery. The current variations through the plate resistor *R* build up a pulsating voltage across this resistor. These pulsations will be in exact accordance with the incoming signal, and by selecting a sufficiently high value of resistance for *R,* the pulsating voltages across *R* will be considerably higher than the original signal voltage. The tube has acted as a control valve, duplicating the signal characteristics in its plate circuit. *The tube does not amplify the signal,* but the amount of B-battery voltage and the amount of resistance at *R,* when properly selected, will determine the magnitude of the "duplicate signal," which is usually considerably amplified.



BRITISH PROJECTION GUILD PROSPERING

I HAVE RECEIVED a statement covering operations of the Guild of British Projectionists and Technicians since its first meeting in 1929. The statement shows a steady, healthy growth, also that quite recently the growth has been largely accelerated by those who "sit on the fence," ones who had waited for years to make sure whether success would crown the efforts put forth or disaster would finally overthrow the work of years.

Mr. Stanley Perry, its President, is a gentlemen of attainment in the profession. He is both respected and liked by Guildsmen and I feel honored to be able to call him my friend. Qualifications for membership in the Guild are four years or over of service as chief, and only chiefs and "seconds" are eligible. Technicians serving in the industry may be admitted as such.

The Guild is a most excellent organization, though I personally hold that raising wages tends to attract men of higher ambition and ability to the profession, and by reason of that fact, in the end more than repays its cost. Men of low or mediocre ability not only tend to produce mediocre results, but also waste electric power and increase rapidity of equipment deterioration.

ANCHORING PROJECTORS —AND A WARNING

FROM PHILADELPHIA comes this letter: "Am projectionist in a small theatre located about 20 miles from here. Have secured permission to move the projectors farther apart, but don't know how to anchor the anchor bolts in the concrete floor, so like those many others, when I get stuck I come to Dad for help. How can I do it? Please don't publish my name if you print this as they probably would laugh at me."

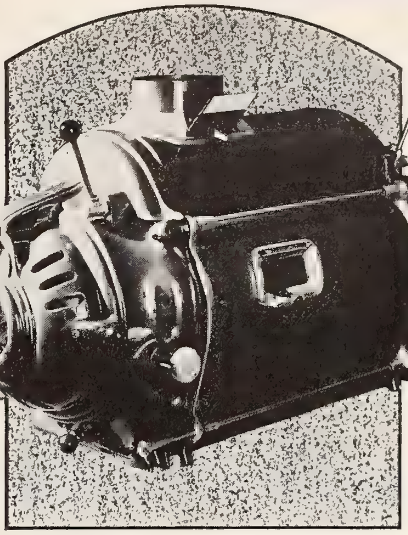
No reason why they should. There are none of us so terribly wise that we know all about everything, and that is not really a part of projection. To anchor bolts in a cement floor it is only necessary to drill a hole 4 or 5 inches deep and somewhat larger than the anchor bolts. A rock drill must be obtained and a "spoon" made for pulling out the pulverized rock formed by drilling. To make such a spoon, just flatten half an inch or so of a round rod and bend it at right angles. After the hole is done, insert the anchor bolt, head down, preferably with a thick washer next to the bolt head, and then fill the hole with thin cement mixed half and half with sharp sand—or better still, with moulten lead or babbit well tamped down after it is cold. But be sure and have the metal good and hot so it will not cool before reaching the bottom.

Before you start the job be very certain you will not run into trouble by spacing the projectors farther apart. This is especially important if the projection distance be short and the picture of good width. As you increase spacing of projectors you increase the difference in projection distance from one side of the screen to the other and, as you doubtless know, *a lens gives critically sharp focus at only one distance.* True a good, well corrected lens will provide acceptable focus over some relatively short distance, but nevertheless, *critical* sharpness will only occur at one distance from the lens. Be careful about that or you may have reason to be sorry.

HIS TRAVELLING SHOW SUCCESSFUL

IN THE AUGUST 22d issue of BETTER THEATRES I answered L. Warner of Detroit rather discouragingly when he asked concerning the practicability of serving several small towns having no shows, with a traveling outfit. That answer was based upon my knowledge of the almost universal failure of such ventures in past years. However, such outfits almost invariably consisted of a motor truck in which was mounted a generator arranged to be operated by the truck engine. Usually a tent was carried, with seats, in a second truck. In fact the idea was to carry everything necessary to the show. Most of these outfits, of which many existed 25 years or more ago, failed. Now comes J. N. Wells of Kingsland, Ga., who puts me to shame by saying:

"Was much interested in your reply to Mr. L. Warner, titled, 'Traveling Show Usually Impractical.' I am doing exactly what Mr. Warner asked you about and am getting quite a kick out of it. Every one is pleased with my shows, which, if I



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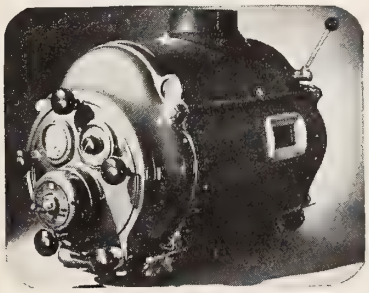

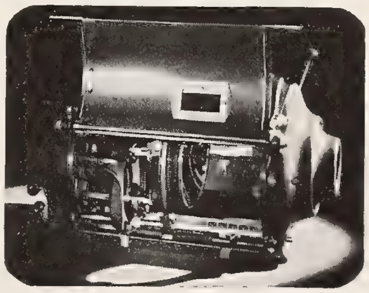

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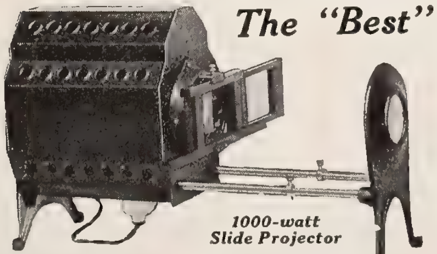

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do say it myself, are practically as good as those put on by Mr. Anybody's theatre.

"Last fall I purchased two RCA portable projectors and am covering three small towns in South Eastern Georgia, namely, Kingsland, St. Marys and Woodbine. My home is in Kingsland, which is equidistant (less than 15 miles from each) between Woodbine and St. Marys. I give one show a night in St. Marys on Mondays and Tuesdays. Thursdays are reserved for Woodbine, and Fridays and Saturdays for Kingsland. I use the high school auditorium in each place, giving the school board 10% of the proceeds. Light and power costs me 25 cents per night. The same pictures the Jacksonville theatres use are shown, though of course from a few days to six months later. Upon several occasions I have even got them ahead of the city theatres, and at a rental that would surprise you.

"The nearest motion picture theatre is 19 miles away and Jacksonville, with its ten theatres, is distant only 32 miles. Of course some of the people here attend the Jacksonville shows, but many of them also come to mine, and a large percentage are not blessed (?) with means for transportation.

"The operating expense of my outfit is very low. Gasoline is the largest item, except the $5 a week paid a boy to help me. And only about five gallons of gas are required per week."

Shades of the prophets! Twenty-five cents a night for light and power! Some of you might read that and shed real salty tears. With such a set-up as friend Wells has it is very possible the venture might succeed, but I've my respectful doubts if *many* such favorable lay-outs could be found.

FUZZINESS ON ONE SIDE OF SCREEN IMAGE

FROM TEXAS comes this inquiry: "I want to know why picture is clear-cut on one side and fuzzy on the other."

There are several possible causes. First, if your projector is not central with the center of the screen, exactly that effect will result, and the shorter the projection distance, or the larger the screen image, the greater will be the effect.

If you have a large picture and a short projection distance, the effect may to some extent be set up by rather wide spacing of the projectors. You may test this by seeing if the picture can be made sharp on either side—if the fuzzy effect moves to the opposite side of the screen as the lens is moved in or out.

If this cannot be done, then remove the aperture plate and make certain something—dirt or possibly a bit of metal—is not under one side of it so that the plate is not resting square with the projector optical system. If this is not so, examine the lenses (I assume the effect is the same with both projectors), making certain there is no thin film of oil or faint, invisible finger marks on one of the projection lens square with the axis of projection. It is of course possible some element of the lens itself is loose, but not in the least probable, since such fault would have to be very bad indeed to produce such a result, and it is hardly conceivable that the same thing would happen to both lenses.

DETERMINING BEST SCREEN DIMENSIONS

FROM THE New Park theatre in Stapleton, N. Y., comes this inquiry:

"We intend installing a new screen and would appreciate your advice as to proper dimensions and best type of surface to use. The first and rear rows of seats are respectively 35 and 52 feet wide, the theatre itself being 62 feet wide. Front row 15 and rear row 68 feet from screen."

Gentlemen, may I voice appreciation. Yours is the first letter of its kind within memory that provides information from which a competent opinion can be formed concerning screen dimensions. And now to work:

At 68 feet maximum viewing distance, all details of a well illuminated screen image will be perfectly visible in a picture even so small as 12 feet wide. From the front seats common sense tells us that the smaller the screen image (within reasonable limits, of course) the better. From *them* a picture 8 feet wide would be sufficient. It then follows that, so far as has to do with visibility, a picture 12 feet wide would serve quite well at both extremes of your seating space.

With that width the picture would appear at least reasonably sharp from the front center seats, and from the front side seats there would be but little objectionable distortion due to side angle (see page 155 of your Bluebook of Projection for extended discussion of this, as well as a discussion of the whole matter of screens), though a somewhat larger picture might be a bit more pleasing from the rear seats.

However, this fact must not be overlooked. As screen image dimensions are increased, light demand increases, if equal screen brightness is to be maintained, very rapidly. Remember, a certain given amount of light must be spread over the surface, and a screen 12x12 has 144 square feet of surface, whereas one 16x16 totals 256 square feet, or almost twice as much. Therefore, it will require almost twice as much electric current, more carbons and greater production of heat in the lamphouse and at the aperture to give a 16x16-foot screen a certain level of brightness as would be required were it only 12x12. And that is something exhibitors should, but apparently do not pay much attention to, though in the course of a year the oversight costs a lot in electric power bills and damage to equipment and films.

However, we are considering only extremes, and that is bad practice. It will represent good practice to move down midway of the auditorium and consider that from this point a screen image, say, 16 feet wide, will serve very well indeed, and the rear seats at 68 feet, and not highly objectionable from the center front ones at 15 feet, though if there be a stage and it is possible to place the screen further back on it, the front seaters will be better served. We will therefore select a picture 16 feet wide as best for your theatre.

And now as to the surface: Laying your seating space out on paper, I find that a 16-foot screen image will place your farthest front seat at a 50° angle to the center of the screen (all figures approximate only), and your rear row end seats at a 23° angle. The former is a very heavy angle, the latter is favorable. I also find that your front row end seats will be at a 60° angle from the opposite side of the screen; your last row end seats at a 28° angle. These data disclose two conditions. If a 16-foot screen image be 15 feet from the 38-foot front row, there will be a percentage of seats from which the view of the side of the screen next to them will not be bad, but the center thereof will not be good, and the opposite side severely distorted. Many theatres operate under worse conditions, however.

The second fact is that a widely diffusive screen surface is demanded and must be installed unless a heavy fade-away is desired, which means the picture will be not nearly so bright from the side seats as from those located nearer the center.

Everything considered, I advise a screen image not to exceed 16 feet wide (would personally regard 14 feet as better), and a screen surface of maximum diffusive character.

REPLACEMENT OF OLD SOUND EQUIPMENT

FROM AN exhibitor in St. Louis comes this letter:

"Dear Mr. Richardson: It may appear strange that I ask what I shall. My reasons are as follows: I am able to get advice in quantities elsewhere, but always it is from those whose knowledge is little, if any greater than my own, or from men who have things to sell and whose opinions, however honest, are, consciously or otherwise, influenced by the company they serve or the amount of profit they can make on various things. . . .

"My theatre seats in excess of 1,000 and does a good business. I can afford to install new sound equipment if it seems advisable to do so. My sound equipment was the best of its kind when it was put in about three years ago. It has been kept in excellent condition and still, I believe, gives as good results as some equipments of equal grade that were installed much later.

"But I have been pestered by salesmen and others who insist that I should put in new, later apparatus, and that is why I come to you. Remembering that I am getting really good results, should or should I not accede to that demand? If so why and what kind is best?

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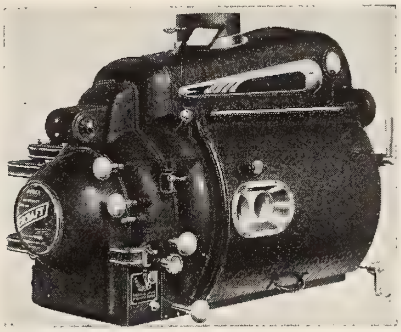

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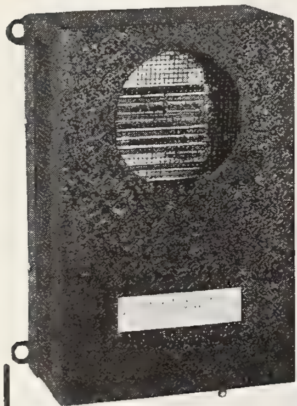
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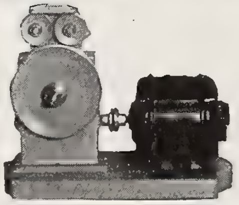
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matter, I ask that my name and the name of the theatre be not disclosed, since were that done I doubtless would be swamped with salesmen offering yards or even miles of reasons why their own apparatus is best, and something tells me they cannot all be right."

Fully realizing the responsibility attached to offering advice in such a matter as this, I shall certainly be very careful. For any one or all of several reasons I cannot advise as to which make of equipment is best. As to the matter of replacing your equipments, surely you must realize that very, very many genuine improvements have been made in all classes of sound apparatus during the past three years, and that equipments of today can, and if properly handled and cared for, *do* provide very much better, more natural sound than the older ones.

You say you have a large theatre doing a good business; that you can afford to install new equipment, provided the expenditure is justified. Well, I think the expenditure justified. Both recording technique and reproduction apparatus have improved so much during the last couple of years—and particularly during the past twelve months—to advise new equipment. You should select, after careful personal investigation, what you think is best, and install it. That is what I would do were I financially able to and situated as you are.

ENDING TRAVEL GHOST REGARDLESS OF WEAR

IN A RECENT letter, Chester Gleim, chief projectionist of the Seville theatre in Owensboro, Ky., says, "I have been a reader of your writings ever since I became active in projection work in 1929. May I congratulate you upon your seventieth natal day and upon the excellence of your work, which it is my hope you may continue for many years.

"And now may I ask: (a) The new Bluebook mentions a tool for aligning the projector optical train. Where may this be obtained and what is its cost? (b) Where may I obtain a suitable voltmeter for testing? (c) Where may sound test reels be obtained? (d) Can travel ghost be eliminated if there is excessive wear in the gear train?"

First, Brother Gleim, I thank you for your kind expressions.

Hall & Connolly, 24 Van Dam Street, New York, make the optical train "aligner" you mention. If you address the National Theatre Supply Company, 92 Gold Street, New York, I am sure you will be given the right steer on voltmeters; the Weston Electrical Instrument Corporation, Newark, N. J., can also help you. As to test reels, they may be obtained from the Society of Motion Picture Engineers, Hotel Pennsylvania, New York City.

Yes, travel ghost may be eliminated regardless of wear, by increasing width of shutter master blade; *but* take my advice and have new gears installed. True you can cut out the ghost by widening the blade, but only at the expense of light loss and increased flicker tendency. Here is the test (see page 236 of the Bluebook of Projection):

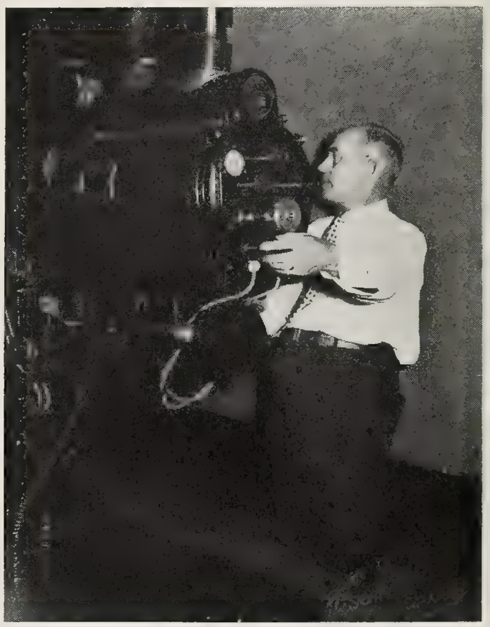
If when holding the rotating shutter stationary, you are able to rotate the rim of the flywheel more than 5/16ths of an inch, *the mechanism stands in need of a thorough overhauling.* Why a general overhauling? For this reason. There is excessive lost motion in the mechanism, part of which may be and probably is in the gear train, part in the bearings, and part in the intermittent movement itself. True, it may all be in the gears, or all in the bearings, but that is extremely unlikely.

That lost motion means one of two things; namely, travel ghost or a two-wide shutter master blade, neither of which should be tolerated.

SHORT ON LEGS, LONG ON ABILITY

WHILE IN TORONTO last summer I met William H. Taylor, who is a full-fledged, very capable projectionist in a Famous Players-Canadian theatre located in Cobourg, Ontario, despite that fact that, as the result of a railway accident when he was fifteen years of age, both his legs were amputated. Charles A. Dentlebeck is projection supervisor for Famous Players-Canadian and I know Taylor must have made good or he would not be employed. Concerning Taylor, Dentlebeck says:

"He was one of seven sons, and at the age of thirteen obtained a position with Canadian General Electric to assist in supporting the family when his father became ill. At the age of fifteen he lost both legs in a railway accident, after which he attended school until he was 21.


William H. Taylor at his projector.

"He spent a lot of his spare time around theatres, and gradually picked up some projection knowledge during the days of hand cranking. Finally he became apprenticed in projection at Cobourg, later taking a position in a Toronto theatre. Still later he went to Peterboro, finally returning to

Cobourg, entering the employ of the Allen's when they built a new Cobourg theatre. And there he is to this day, though the theatre was taken over by Famous Players-Canadian fifteen years ago.

"Taylor is a very efficient projectionist. As you may see by the photo, I have installed the equipment in a manner to suit his requirements, or handicaps, if you will. We obtained the shortest pedestals available to assist him in handling the projector efficiently, which he certainly does. He has seen all the changes in equipments, from the hand-driven types to the up-to-date models. He recalls the days when two to three reels and a set of song slides was a complete program, with three to four showings per night, at which time films were shipped in for a complete week's run.

"Taylor is married and has three children. He is very energetic, has a fishing scow and is a terror to the various tribes of fish inhabiting waters within reaching distance of Cobourg."

My compliments to Brother Taylor. Some men who wail and sob about their "hard luck" might well read the foregoing several times and take a slant at the picture, in which we see a man who does not sit down and bemoan his *very genuine* hard luck, but stands upright upon what little underpinning is left to him, takes pride in his work—and does *work* too. I met Coburg when he came to Toronto to listen to an address of mine on projection.

THE EFFECT OF INCREASED AMPERAGE

FROM AN Illinois exhibitor who asks that his name be withheld, comes this inquiry:

"Dear Mr. Richardson: May I offer sincere congratulations upon the recognition accorded you by 'Richardson Week.' I have followed your writings for years and feel that my three theatres owe very much to you, and to the MOTION PICTURE HERALD and BETTER THEATRES that has made your work possible. I inclose a small check with which I ask that you purchase a bit of your favorite joy water for your private birthday dinner. This is for yourself and friend daughter, so don't be piggish!

"And now here is another reason for this letter. I have arguments with my projectionists, with whom I am on friendly terms, however. Just now I want to know exactly what effect increase in amperage has on increase in light at the screen. I shall hope for an enlightening answer."

I thank the good friend for his complimentary words and will agree to *share* the "joy water." As to the inquiry:

The carbon crater gives off light at the rate of (low intensity arc) 165 foot-candles per square millimeter; reflector type high-intensity, 400 to 650 foot-candles per square millimeter; straight high-intensity, 750 to 800 foot-candles per square millimeter. These values are not exact, but are closely approximate. They are values at the source. What the light values at the screen may be depends upon many things, including the projector optical system and its adjustment, size of spot, width of rotating shutter blades and the type, size and condition of screen.

Increase in amperage operates to increase the millimeter area of carbon crater and thus to increase light production in the proportions above indicated.

A NEW THEORY FROM MR. GRIFFITH!

MOST READERS at least know *of* John Griffith, for many years a projectionist in Ansonia, Conn. Many know of his pioneer work on projection optics, which compelled optical experts at one time to admit that their treatment of the projector optical train stood in need of revision. Now John has a new theory concerning light energy and has written me a little something about it. Of course, this isn't the first time he has submitted his ideas on the subject, but heretofore I have protested that the matter is one which does not belong among discussions of practical projection affairs. John Griffith, projectionist, of Ansonia, Conn., is not so easily put off, however, so I am going to let him have his say. He writes:

"Dear Frank: When I first started discussing optics in your department many years ago, few if any of your readers had anything more than a most nebulous idea of the theories I advanced. When first I began the study of modern physics I was in exactly the same predicament. It is only by extended study that meanings in such matters become clear. Failure of understanding is not always due to lack of competent description, but lack of interpretation of the description."

Friend Griffith presents his theory under the title, "What is the Real Mass of the Electron?"

"The mass of the electron," he states, "was determined by the application of the laws of uniformly accelerated motion to cathode rays, which were *assumed* to be streams of negatively charged particles. These laws contain the factor e/m, in which *e* is assumed to represent the charge of the electron and *m* the mass of the electron. This assumption is correct if cathode rays are really streams of separate particles, but is not true if cathode rays are lines of polarized nuclei.

"If cathode rays are lines of polarized nuclei through which the electrons are propelled by the energy of the protons of the nuclei, *e* represents the charge of the protons, and *m* the charge of the electrons. That value which has been accepted as the mass of the electron is really the value of the charge of the electron. The charge represents the kinetic energy of the particle, while mass represents the neutralized or latent energy of the particle; *e* plus *m* represents the total energy of the system, so that when a single particle is being considered, *e* plus *m* equals unity; even though when *e* equals zero and *m* equals infinity, the total value is still unity.

"If, then, *m* represents the charge and not the mass of the electron, the mass of the electron will equal unity minus *m*, or nearly unity.

"Now the question is, which of the two theories is right? Are cathode rays streams of negatively charged particles, or are they lines of polarized nuclei? Or is the mass of the electron equal to *m*, or unity minus *m*. The Bragg test seems to indicate that cathode rays are lines of polarized nuclei along which a wave crest forms at the same velocity as the

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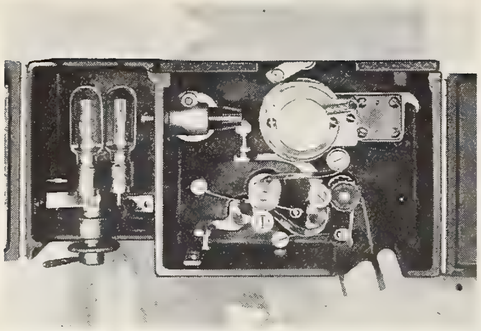

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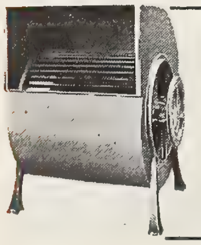

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speed of the electron. Einstein's electron mass formula assigns unity-mass to the electron at *c* velocity, with a lower mass value at lower velocities. Einstein's formula is given in pure mathematics. It merely states at what velocity all the energy of the electron is converted into mass, or a theoretical condition in which *e* equals zero. Reduced to practical mathematics, it could read when the velocity of the electron equals *c* or the speed of light, the mass of the electron would equal unity.

"Einstein's theory yields the mass of the electron in its extreme negative state and predicts a lower mass value at lower velocities. The new theory yields the mass of the electron throughout its entire range. In its normal state the particle has unity charge, zero mass and a surface velocity of *c*. In its extreme negative state it has zero charge and unity mass, and a backward or minus velocity equal to *c*. Halfway between these two extremes it becomes an electron at the point where its mass exceeds its charge. The electron therefore has a variable mass from .5 in the lower, or *K* layer, to nearly unity in the outer layer. This particle of unity charge and zero mass can have no other form than that of a balanced centripetal system—a bipolar vortex of layer construction in which the inner layers receive a positive acceleration from the outer layers in which the outer shell is maintained at unity energy by frictional contact with single free units which have a normal surface velocity equal to *c*.

"These single free units form a magnetic field in the form of a disk around the equator of the nuclei whenever the outer shell drops below unity energy and functions as extra layers to the nucleus. The above is a perfect mechanical expression of the Bohr Postulates. With this new value of mass we can assign two protons to the atom of hydrogen and thus reveal a gap at the head of the series of elements which would naturally be filled by a single proton minus electrons, the single particle that can be either a proton or an electron.

"Assuming the mass of the single electron in hydrogen to be .5, and further assuming mass to be neutralized or latent energy, we would have an equal amount of mass in the protons of the nucleus, making a total of unity. The extra proton acts as the outer shell of the nucleus; it is at once apparent that this system is nearly balanced without any magnetic field.

"Without the outer shell the system would run down and disintegrate, but as soon as the outer shell radiates energy to the inner layers, its own energy drops below unity and it polarizes a magnetic whirl or wave. This speeds the nucleus up to a high energy level, making the magnetic whirl unnecessary, whereupon it dissolves, leaving the system to run down from the high level created by the magnetic whirl. Therefore this system only has a magnetic whirl for a period during each cycle. While it has a magnetic whirl its mass is two; without it the mass is unity, and its observed average mass is 1.0078.

"We can use the same method to check the observed mass of uranium, which is 238. Not counting the outer shell, the nucleus of element contains 92 protons and 92 electrons, or 184 in all. The mass of the electrons vary from .5 to nearly unity, because there is a full quota in this element. The average mass of the electrons will be nearly .75, hence the total nuclear mass will be 184x.75, equals 138. However the e/m state is .25:.75; mass being .75, the charge must be .25. The magnetic field must raise the charge to unity, which increases the total by 75%, or 138x1.75 equals 241.5. If we assume the average mass of the electrons to be .74, the total would be 236.9, indicating that the average mass of electrons in this element is between .75 and .74, in full agreement with the theory that the *m* value in the original formula represented the *charge* of the electron, and *not the mass,* as was assumed; and that cathode rays and all other rays are lines of polarized nuclei."

And there you are, gentlemen! But leave me out of all arguments!

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Acoustical Values In Use of Fabrics in Decoration

(*Continued from page* 13)

moisture if there is dampness in the walls. Therefore, all damp places should be effectively water-proofed and the walls allowed to dry out before the fabric is applied, otherwise spots or blotches are likely to develop upon the fabrics, due to the effects of moisture upon the flame-proofing. For the same reason the plaster in a new or modernized theatre should be allowed to become thoroughly dry before a fabric is applied.

In cleaning fabric walls, simple brushing of the surface is all that is required, for dust cannot readily penetrate the fabric and its flannel backing. The lower parts can be kept thoroughly free from dust by means of a vacuum cleaner with suitable attachments.

Interior decorating establishments are of course in a position to supply samples of fabrics and to advise in their selection, and local department stores are ordinarily familiar with the fabric market. However, some theatre supply dealers have become interested in fabrics following increase in their use during the past year, and because of their greater familiarity with factors peculiar to theatre decoration and acoustical treatment, it is advisable to apply to them for such service.

Law Affecting Right to Remove Your Equipment

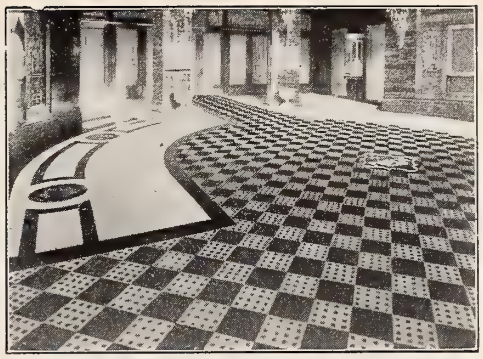
(*Continued from page* 7)

though a wall need be torn down, *providing the wall can be and is replaced by the owner of the organ exactly as it was before the organ was installed and removed.*

REMOVAL IN FORFEIT

Moreover, this same rule of the law is applicable to a seller of a pipe organ who sells it to a theatre operator with the understanding that he may remove it from the building if the purchaser fails to make the agreed payments. However, a mere description in a bill of sale, chattel, mortgage or the like cannot be relied upon to define whether a pipe organ is personal or real property.

For illustration, in the leading case of Kimball vs. Polakow (268 Illinois 344) the records disclose that the owner of a theatre building entered into a written contract with an organ manufacturer for the installation of a pipe organ, together with bellows and electric motor. The contract provided that the organ should remain the property of the seller until fully paid for by the purchaser. Also, the contract specified that the organ was "portable,"



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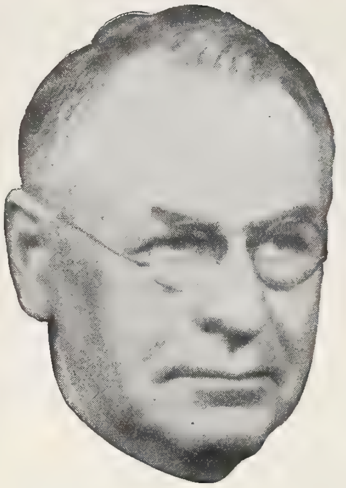

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which provision was intended to indicate that the organ was not constructed especially for the theatre building in which it was installed, and that the organ was removable from one theatre building to another.

After the seller had installed the organ and received several payments, and before the purchaser had fully paid for the organ, he sold the building. The legal question arose whether the new owner of the theatre building could legally prevent removal of the organ by the seller.

It was contended that the words "portable organ" in the bill of sale indicated that the organ was intended to remain personal property. However, the court held that a mere description in a contract sale, or mortgage, cannot be relied upon to determine positively whether the organ is personal property. This court said:

"The use of the word 'portable' would not, of itself, establish the fact that it remained personal property after its installation in the building."

Therefore, under all circumstances when determining whether a pipe organ is a trade fixture, and therefore a permanent portion of the building, the important consideration is: Was it intended to be a permanent fixture, and is it attached to the building in such a manner that it cannot be removed without permanent damage to the building? If so, it is a trade fixture and cannot be removed by either the firm which sold it, the operator, the mortgagor of the building, or the seller of the building.

SEATING, FANS, ETC.

While the same rule of the law, above explained, is applicable to all personal property, we shall review several interesting higher court cases involving variations of the law.

In Alwes vs. Richheimer (47 S. W. [2d] 1084) an owner attached to his theatre building certain articles such as seats, electric fans and the like. A person who held a mortgage on the building foreclosed the same and litigation arose over the question whether the owner could legally remove these articles before the foreclosure proceedings. In holding the owner *not* entitled to remove the articles, the court said:

"We think the articles enumerated above are fixtures because, not only are they attached to the building, but are used and are useful in connection with the building."

In this case, obviously, when the owner of the building attached the articles he *intended* that they should remain permanently. Therefore, the court did not give great consideration as to whether the articles may have been removed without permanently damaging the building, although, of course, the articles were attached in such a manner that their removal would have resulted in some damage to the premises.

On the other hand, compare the above decision with the opinion of the higher court in the late case of National Theatre Supply Company vs. Mishler Theatre Company (167 Atl. 324, Pennsylvania), in which it was shown that a theatre operator entered into a conditional sales contract with the National Theatre Supply Company for the installation of 668 opera chairs in the theatre building to replace approximately 700 old chairs then in use. The contract was properly recorded in accordance with the law, and provided that the theatre operator should pay a specified amount at the time the chairs were delivered and installed in the theatre, and afterwards the balance was to be paid in equal installments.

Several months after the opera chairs were installed in the theatre, the building was purchased by a man who believed that when purchasing the theatre building he also was receiving clear title to the chairs.

The purchaser or theatre operator failed to pay the installments due on the chairs, in accordance with the recorded sales contract, and the seller of the chairs began legal proceedings to remove them from the theatre building. The new purchaser of the theatre building contended that the seller of the chairs should not be permitted to remove them from the building on the grounds that opera chairs are legal "fixtures," and their removal would permanently damage the building.

In this case the theatre operator did not originally intend to permanently attach the chairs to the leased building. Also, he was not the owner of the chairs until he had fully paid for them. Moreover, the recorded conditional sale contract was valid and effective with respect to any subsequent purchaser of the building. Therefore, since the chairs were attached by screws readily removable, the higher court held the seller of the chairs entitled to remove them, saying:

"The question raised is whether the rights of a conditional vendor (seller) of chattels attached to the realty are superior to those of a purchaser of the premises by deed. The lower court answered the question in the affirmative, and we see no reason to disturb this conclusion."

ENCUMBRANCES

It is well settled, in view of the above cited higher court cases, that any person who purchases a theatre building, or any person who takes a mortgage on a theatre building, is bound to search the county records to determine whether the building and its equipment is clear and unencumbered. If a prior mortgage, conditional sale contract or option is properly recorded, it is a legal lien on the building.

Of course, a seller of theatre equipment may not record a *conditional* contract of sale, or a *chattel mortgage,* and use it under all circumstances to retain title thereto. In other words, *if the equipment is attached in such a manner that it cannot be removed without effecting permanent damage to the building, such equipment becomes a permanent part of the building irrespective of recorded contracts or instruments to the contrary.*

Moreover, it is a familiar rule of the law that if one stands by and allows his property to be sold to an innocent purchaser without disclosing his ownership, he is stopped from claiming it afterwards.

METHODS OF INCREASING CAPACITY

INCREASING THE seating capacity of a motion picture theatre presents two major problems: one, that of keeping down the cost of the new construction; and two, retaining a proper relationship of the width, height and length of the structure and screen size.

The scheme of adding additional seats, which appears to be most economical at first, may or may not create desirable seating locations in the new portion; it may even improve or it may destroy the quality of seating locations in existing seating portions. Therefore, it is highly important to think not only in terms of dollars spent, but also to think of the relative gain in good seating locations *to the amount of dollars spent.*

For example, in a theatre approximately 35 feet wide, it may prove inexpensive to lengthen the depth of the theatre for additional seats, causing the existing seats farthest away from the new screen position to be too far distant from the screen, the size of which would be limited in a theatre of such width. On the other hand, it usually proves entirely too costly to increase the width of a theatre for the purpose of increasing capacity (a scheme which is usually more successful) because it involves revamping of the existing roof construction.

It is entirely possible, of course, for the average theatre to be increased somewhat in depth to gain seats, without destroying the proper proportion desirable for seating area to any disturbing degree. One of the best ways of increasing capacity in theatres of widths of approximately 60 feet and less, is to add a small upper tier of seating. For this scheme it is essential to have at least 22 feet in height of structure at the projection room end, and a greater height in proportion to the number of rows of seats desired in the upper tier. The chief obstacle in the upper tier scheme may prove to be an existing projection room at too low a level. This, of course, involves not only the construction of a new projection room, but also the electrical work necessary thereto. It might also involve the necessity of raising a small portion of roof structure adjacent to the projection room to permit passage of the projection ray of light. In many cases, however, the reconstruction of the projection room may prove necessary regardless of the need for new seats.

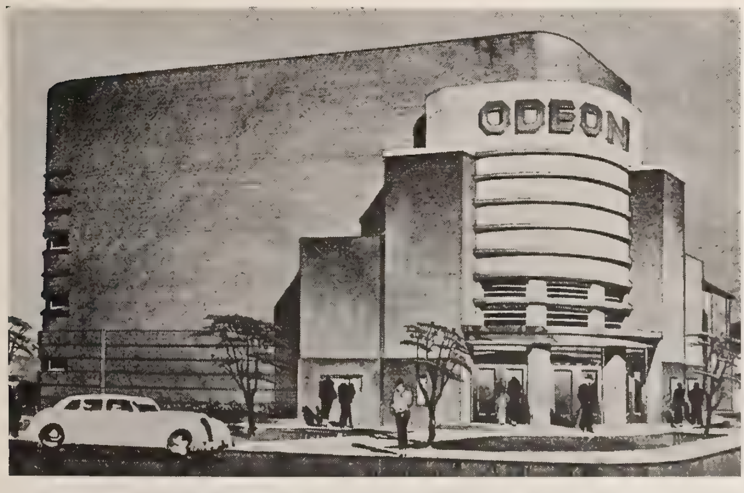
If at all possible, adding an extra tier of seats is the most desirable method for increasing capacity. If the extra tier of seats is decided upon, it is advisable to arrange emergency and regular circulation to these upper seats by means of stairways starting at the lowest level of the tier emptying directly onto the orchestra floor. This is advisable in upper levels of seating up to approximately 200 seats in capacity, because it is much more difficult in planning and much more space-wasting to develop stairways starting from the highest level of the upper tier.

The front stair approach at the low end of the tier is also more desirable because it makes the upper seats more easily accessible and much easier to sell, although these upper seats are quite desirable to begin with, when they are at the proper distance from the screen. The most successful type of upper level of seating would be one that covers the orchestra promenade and a few rows of the orchestra seats, and if necessary, a few rows in the other direction beyond the orchestra promenade. It is not as desirable to start an upper level of seating beyond the orchestra promenade.

If the existing proportions of a theatre permits additional depth of structure on the orchestra floor, a fundamental problem exists in the sloping of the existing portion of the orchestra floor. The existing pitch will prove to be insufficient for the new viewing distances from the screen. Too much of the view of the screen will be obstructed by preceding spectators' heads.

Before starting construction work the theatre owner should make sure that these three points are satisfactorily provided for in the new arrangement:

1. That the last row of seats not be any farther away from the screen than five and a half times the width of the screen (four times the width of the screen being nearer to the ideal proportion).
2. That no seats be located too far to one side in the area nearest to the screen. The area nearest to the screen that should not be used for seats can be determined by forming a triangle with the face of the screen, of approximately 40° from either end of the screen. The areas on the screen side of the 40° angle are most undesirable for seat locations.
3. A competent engineer or architect should carefully check the measurements of the upper tier of steppings and the mathematical curve of the orchestra floor slope for clear sight lines and projection beam lines.—BEN SCHLANGER.



Architect's renderings of designs for two additions to Oscar Deutsch's circuit of Odeon theatres in England. The house shown at left will be built at Spalding. The other will be erected at Swiss Cottage. Both were designed by Harry W. Weedon of Birmingham.

BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

A

Acoustic materials
Air filters
Air conditioning, complete
Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B

Batteries, storage

C

Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Color hoods
Cutout machines

D

Dimmers
Disinfectants

E

Effect machines
Electric signal and control devices
Emergency lighting plants
Exciter lamps

F

Fans, ventilating
Film rewinders
Film splicing devices
Fire Prevention Devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor surfacing material
Fountains
Frames, lobby display

G

Grilles, ventilating

H

Hearing Aids
Heating systems
Horns

L

Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M

Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O

Organs

P

Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture (specify kind)
Public address systems

R

Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S

Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T

Tickets
Ticket booths
Ticket issuing machines
Transformers

U

Uniforms

V

Vacuum cleaners
Vending machines
Ventilating systems
Ventilation control instruments

[9-19-36]

"BETTER THEATRES" DIVISION, Motion Picture Herald,
Rockefeller Center, New York
Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1. ....
2. ....
3. ....
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5. ....
6. ....
7. ....
8. ....
9. ....
10. ....
11. ....
12. ....

Remarks (or any items not listed above): ....

Name.................... Theatre.................... City....................

State.................... Seating Capacity....................

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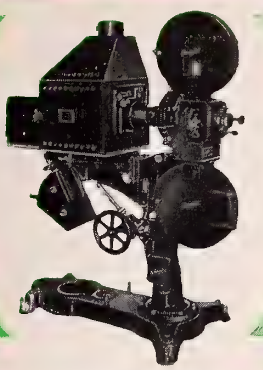
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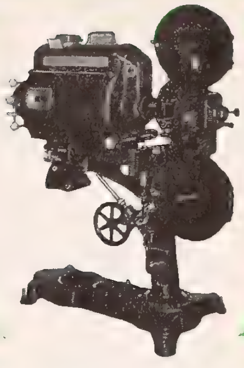
GOOD PROJECTION REVENUE BUILDER

... Richardson ...


SIMPLEX SUPER MAGNARC

Millions in additional revenue would accrue to the industry by nation-wide improvement in the standards of projection.

There can be no reasonable doubt that—taking motion picture theatres as a whole—an additional sum of one hundred dollars per year per theatre as a minimum might be profitably expended for the improvement of projection equipment. In my opinion this represents the least that might be well spent for this purpose and many theatres could spend much more. This would bring about an appreciable improvement in both visual and sound projection and it is my view that the improvement would add literally millions of dollars to the box office income.

Screen presentation is the delivery of all the work of the industry to the public, and poor projection is really just the same as delivering inferior quality merchandise to customers. Many theatres are doing an injustice to their patrons by giving poor projection, and would find that all reasonable expenditures for improvements in projection would pay for themselves several times during the course of a year.

Every live wire, progressive exhibitor and theatre manager should realize that maintaining projection equipment in the best possible condition at all times greatly reduces damage to film—is an additional safety precaution, adds to the comfort and enjoyment of patrons and is a wise investment which will result in greatly increased box office receipts.

SIMPLEX ACME DE LUXE

SIMPLEX SEMI-PROFESSIONAL

Simplex

TRADE MARK REG'D

THE INTERNATIONAL PROJECTOR

Better Projection Pays

INTERNATIONAL PROJECTOR CORPORATION

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Leo Roars Welcome

TO RCA PHOTOPHONE

64 great Loew theatres install this superb equipment, affording their patrons the finest in sound reproduction!

HERE'S further proof that RCA Photophone is the finest sound motion picture equipment made! 64 theatres in the Loew circuit are installing it!

These brand-new Photophone installations mean the finest in sound for the MGM pictures shown in the theatres. They mean new listening pleasure for patrons. For RCA Photophone equipment—the only sound reproduction apparatus with the famous Rotary Stabilizer—offers true high fidelity sound, for it's designed by the same engineers who perfected ultra-violet recording. In addition, it's *modern,* equipped to reproduce the new push-pull method of recording.

We congratulate Loew's! RCA Photophone equipment with the Rotary Stabilizer is available to all progressive theatres—large and small—at surprisingly low cost.

Listen to "The Magic Key" every Sunday, 2 to 3 P. M., E. S. T., on NBC Blue Network

5 PROOFS OF SUPERIORITY

1. *Every* RCA Photophone installation has a de luxe Rotary Stabilizer Soundhead!
2. *Only* the Rotary Stabilizer gives constant speed—steady film movement—and extremely quiet operation.
3. *Cushioned* motor and sound parts eliminate distortion produced by vibration!
4. *Long Life* due to high quality of material and workmanship.
5. *Proved* by 4 years of use in thousands of theatres!

RCA

Photophone

RCA TRANS-LUX RCA SONOTONE

RCA MANUFACTURING CO., INC., CAMDEN, N. J. • A Service of the Radio Corporation of America

MOTION PICTURE HERALD

Exhibitors and Exchanges Get Security Tax Forms

Pacifists Turn to Screen To Spread Their Propaganda

Films Prepare for Sessions Of 44 State Legislatures

168 Features Are Proposed For Tieups in Book Week

Realigned French Industry Averts Government Control

Socalled Fan Clubs Cost Public $1,000,000 a Year

Radio "Kills" Small Town, Veteran Exhibitor Charges

Self-Regulation Program Makes Further Advances

VOL. 125, NO. 8

NOVEMBER 21, 19[illegible]

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YOU WON'T BELIEVE YOUR EYES!

It's so AMAZING!
But it's all TRUE!
HIT after HIT after HIT!
GIANT M-G-M productions coming!
Completed! Previewed! (*In this magazine*)
And READY for HOLIDAY CROWDS!
Your 1936-37 M-G-M contract is the
SMARTEST BUY of YOUR LIFETIME!
(Don't be convinced just by "Great Ziegfeld", "Gorgeous Hussy", "Libeled Lady" and other early M-G-M Fall Season hits!)

YOU AIN'T SEEN *NOTHIN'* YET!
TURN THOSE EYES, PLEASE, TO PAGE 59

'Anthony'
DIDN'T DO
A THING

THAT *He*
CAN'T DO
BETTER!

SCENE *for* SCENE

and

ENGAGEMENT *for* ENGAGEMENT

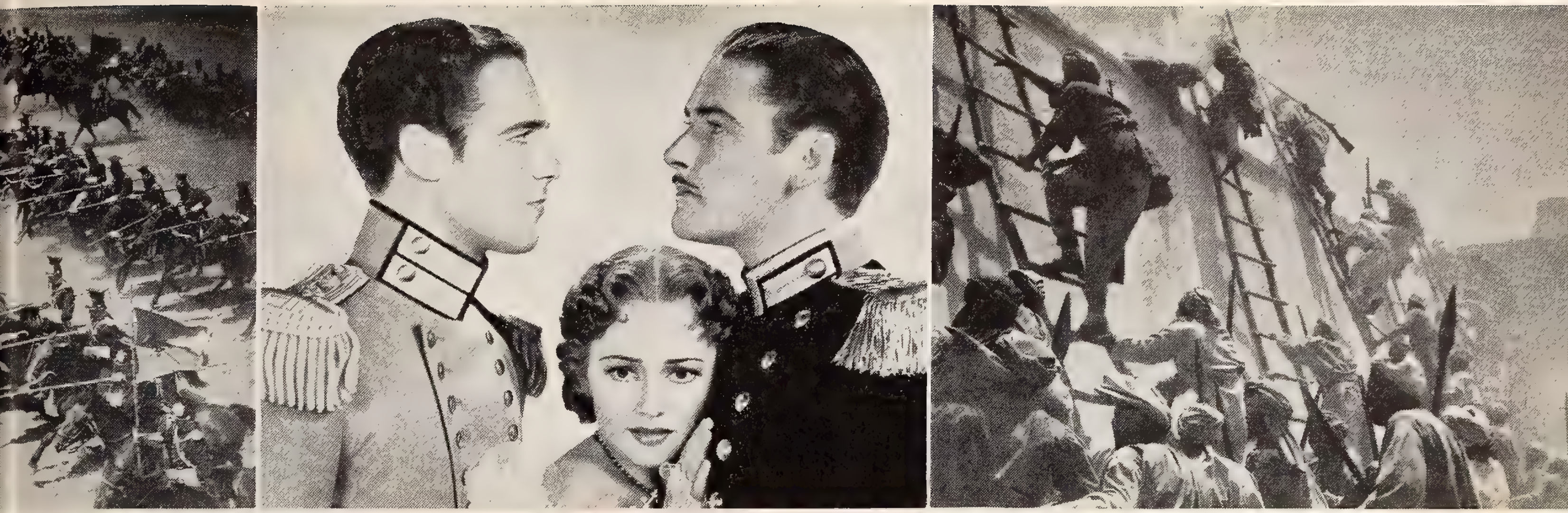
THE EVIDENCE IS IN— IN BLACK- AND-WHITE!

First Release Week's Grosses Offer Screaming Proof That

IT'S A *BIGGER* SHOW THAN 'ANTHONY ADVERSE'!

ERROL F
'CHARGE

PATRIC KNOWLES • HENRY ST
DONALD CRISP • DAVID NI
DIRECTED BY MIC



'Anthony's' Records Shattered in All These Initial Dates

NEW HAVEN • HARTFORD • WORCESTER • BRIDGEPORT • SPRINGFIELD

As Holdover Weeks Run Miles Ahead of Year's Top Figures!

NEW YORK • PHILADELPHIA • LOUISVILLE • NEWARK • FRISCO • INDIANAPOLIS

LYNN • OLIVIA DE HAVILLAND

OF THE LIGHT BRIGADE'

ENSON • NIGEL BRUCE
N • ROBERT BARRAT
EL CURTIZ

Thank the great stars—thank the tremendous cast—thank the sweeping production scope—thank the mighty magazine campaign—and thank **WARNER BROS.** for packing these sensational values into one gigantic hit!

INSURE YOUR HOLIDAY HAPPINESS
now

Set in these great Christmas and New Year's attractions — and have something to celebrate!

Released
DEC. 25

SHIRLEY TEMPLE
in
STOWAWAY
with

ROBERT YOUNG • ALICE FAYE
EUGENE PALLETTE, HELEN WESTLEY, ARTHUR TREACHER, J. Edward Bromberg, Astrid Allwyn

Directed by William A. Seiter. Associate Producers B. G. De Sylva, Earl Carroll and Harold Wilson. Screen play by William Conselman, Arthur Sheekman and Nat Perrin. Story by Sam Engel. Music and lyrics by Mack Gordon and Harry Revel. Darryl F. Zanuck in Charge of Production.

Released
JAN. 1

ONE IN A MILLION
spectacular musical smash with

SONJA HENIE • ADOLPHE MENJOU
JEAN HERSHOLT • NED SPARKS
DON AMECHE • RITZ BROS.
ARLINE JUDGE, BORRAH MINEVITCH AND HIS GANG, DIXIE DUNBAR, LEAH RAY, SHIRLEY DEANE

Directed by Sidney Lanfield. Associate Producer Raymond Griffith. Story and screen play by Leonard Praskins and Mark Kelly. Music and lyrics by Lew Pollack and Sidney D. Mitchell. Skating Ensembles staged by Jack Haskell. Darryl F. Zanuck in Charge of Production.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 125, No. 7 November 21, 1936

RADIO FEVER

THE current excitements and agitations over the radio invasion, with microphones set up around Hollywood as thick as oil derricks to pump entertainment out of that big talent pool, seem to take in little consideration of the basic facts—and the inevitabilities. No matter who wants to do what, nature will take its course, in this instance expressed in terms of the reaction of the talent to demand.

The talent is made up considerably more of fame than skill, more of personality than performance. It is for sale and the highest bidder gets it. The human reaction, and the trade reaction in a large way in all industries, is of the immediate Now. The hot heads, not the long heads, run the world.

The merchandise of Fame, the box office stuff, the attention value, stardom, is best when it burns brightest and fastest. And the brighter the shorter. With modern media what they are we are unlikely ever to see again such manifestations as the multiple farewell tours of Adelina Patti and Sarah Bernhardt. They do not last that long now.

But experience will have to make the decisions. Fame always percolates. Magnates become pontificating philosophers. Sports stars become authors. Society queens become endorsers, testimonial writers.

Many a year ago Miss Mary Pickford blossomed in the Pompeian Cream advertisements and Mr. Charles Chaplin was everything from a candy box label to a radiator cap.

Meanwhile the exhibition branch of the industry went in considerably for giving away merchandise to sell entertainment, using everything from Vanitabs to dishes. Now it seems that, as always, it works both ways and we have entertainment given away to move merchandise. It is not really a new notion. It was demonstrated for many and many a year with, for example, the medicine show, and perhaps some readers can remember when chromos of Lillian Russell and Anna Held and many other lovely ladies came along with Sweet Caporal cigarettes.

Currently the radio-screen relation has the fervour of young love. That will not last, at its high fever, but it is inescapable that fame that can be bought and exhibited will be used by every interest which can make it serve. Early in the evolution of broadcasting the screen sought to capitalize radio personalities—and found little nourishment in the notion. Many were called and few were chosen, at the box office.

The screen will survive and flourish. If star careers and lives are shortened there will be more of them.

KANSAS REDEEMED

AFTER all, there is really nothing the matter with Kansas. This week while the frostbitten sunflowers stood rustling in the winds of the bitter November of the Landon debacle, the august Associated Press brought tidings to the world from Hollywood announcing that a boy from Kansas, Mr. Charles Buddy Rogers, formerly of Olathe, had wooed and won America's sweetheart, Mistress Mary Pickford. It is, it seems, a sequel to being her leading man in "My Best Girl," produced in 1927. Kansas tradition began with Quantrell-the-raider, and is beaded with the names of John Brown, Sockless Jerry Simpson, Two-Gun Tom Allen, Bat Masterson and Carrie Nation. Now comes a softer, happier era. Art flowers and romance pervades. History is made in the trans-Missouri. The great seal of Kansas is inscribed Ad Astra per Aspera—which means: "To the stars through difficulties."

△ △ △

- - OR ELSE

IT seems that the radio, due to arrangements between the National Broadcasting Corporation and the Federal Theatre project, is to get, have, and present, a WPA program, regularly on the air—and like it. That may point for the motion picture industry the special advantages of an art and industry operating under government control, such control for instance as the Federal Ex-communications Commission.

△ △ △

FROM THE DUMBELFRIES

CERTAINLY the worst curse of the double billing policy is the flow of marquee jokes in linked titles, the contemporary successor to that infantile silliness of "stories" made of patchwork assembly of production titles, a lowbrow mania appearing with the first annual product announcements many a year ago.

△ △ △

THE movie column boys seem to be prattling about star-versus-story again. They might meditate on the subject of Shirley Temple, while debating the destiny of this art and industry. There is no substitute for Fame, not even Art. People, that is to say customers, are interested in people. The merchandise is personality and there's nothing to be done about it. Current developments make it clear enough that Radio knows the stuff of which attention is made.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

Security Tax Procedure

Theatre owners and exchanges, producers, distributors and other employers in the motion picture business are now receiving the forms which must be filled out, immediately, in compliance with the Social Security Act for old age pensions, to which both employers and employees in this and other industries must contribute a payroll tax beginning at one per cent, starting January 1st.

The procedure for complying is explained on page 13.

Writers Disagree

The Western Writers Congress held a three-day conference of Pacific Coast authors in San Francisco this week to consider the subject of "the writer in relation to contemporary social problems." The motion picture industry in general and "liberal" Hollywood screen writers in particular came in for vigorous attack at the motion picture session.

See page 31.

Higher Admission Prices

Increases in admission prices are expected to become general throughout the entire area of Greater New York as soon as the court of appeals in Albany decides the issue of the two per cent municipal sales tax that New York has attempted to levy on the rental of motion picture film. Numerous exhibitors are now prepared to make the increases in price scales, but feel that if they raise them now and the sales tax is declared legal, they may have to make another increase. It is also felt that if prices are made higher and the sales tax is declared invalid, a decrease may be necessitated.

The story is on page 58.

Increment

Financial news cheering to the motion picture business reached a new high note this week with the report of an $82,000,000 appreciation in values of film stocks. Dividends are being poured out as the large companies' earnings continue to mount.

The motion picture's new and strengthened financial position is analyzed on page 69.

B & K's Loop Control

If the Balaban and Katz bid for the McVickers theatre in Chicago is expected by the Chicago school board, which controls the leasing of the theatre, the RKO Palace will be the only first-run house in the Loop not under B & K.

Details of the week's developments in Chicago and environs appear on page 84.

Trade Practices

Indication by Twentieth Century-Fox of its acceptance of industry self-regulation, and clarification of the announcement of Universal's acceptance of the ten-point trade practice program with a further statement that the privileges will be retroactive, led developments in that field this week. The Allied States Association of Motion Picture Exhibitors attacked the program and Universal's acceptance of it in part, as a "maneuver" to block passage of the Neely-Pettingill bill by the new Congress.

The developments are told on page 29.

* *

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Legislative Shadows

Legislatures in 44 states are scheduled to convene during 1937 and it is expected that besides the usual amount of anti-motion picture legislation the industry will be asked to bear the additional burden of a share of the taxes necessitated by the unemployment and social security measures of the national government.

In Washington, also, there are reports that the NRA, in a revised form to meet the objections expressed by the supreme court, will make an appearance through the medium of a bill by Congressman William R. Sirovich of New York. Congress also is expected to take up again the questions of block booking and blind selling.

A list of the state legislatures scheduled to convene and a general discussion of the legislation problem is found on page 33.

Sales Meetings

To assure continuance of the upward swing which has raised sales and box office records to new high marks this year, several companies held mid-season sales meetings this week. Columbia held the first of a series of district meetings in San Francisco, Metro-Goldwyn-Mayer executives met in Chicago and Warner Brothers sales managers and executives gathered, also in Chicago.

The meetings are reported on page 94.

Projectionists' Peace

A survey board appointed by Mayor Fiorello LaGuardia of New York met on Monday in the office of Howard S. Cullman at the Roxy theatre and discussed progress made thus far toward carrying out the mayorial mandate calling for peace among the projectionists' unions.

The story is on page 58.

Mexican Quota Delayed

A committee of six appointed by the Mexican government to consider a proposed exhibition quota is delaying decision pending study of conflicting opinions received from industry advisors canvassed.

The proposed quota is described on page 68.

Saint John Exchange

A new and specially constructed building is being erected in Saint John, New Brunswick, to accommodate four of the city's ten film exchanges. The structure will be completed on April 1st and will accommodate the 20th Century-Fox, Warner Brothers, Empire and Universal exchanges.

See page 43.

NBC Expanding Field

The National Broadcasting Company announced Tuesday that it was expanding its operations in the South and Central American field to compete with its dominant European programs.

As the first step in the new policy, John F. Royal, vice-president, announced the company is arranging for an extensive series of broadcasts from the Pan-American Peace Conference at Buenos Aires, which President Roosevelt is expected to attend. Later the company plans short-wave broacasts of special material from New York and exchanges of typical programs.

Zukor Jubilee Plans

Plans for the celebration by Paramount of Adolf Zukor's silver jubilee begin with a dinner to be given on January 7th, the producer's birthday, by the Paramount Studio Club. According to another announcement all exhibitors in the country who played "Queen Elizabeth," Mr. Zukor's initial feature production, when it first was released in 1912, will be presented with silver medallions as part of the celebration.

Jubilee news is on page 58.

Early and Paramount

The New York *Times* on Wednesday reported in a "special" dispatch from Washington that "rumors of the impending resignation of Stephen Early, assistant secretary to President Roosevelt, gained impetus today."

"It has been understood," continued the *Times,* "that Mr. Early had received several offers of positions outside the government service and it was reported today that he was seriously considering an offer from Paramount Pictures, effective after January 1."

Mr. Early, now 47, was associated with Paramount Pictures before joining Mr. Roosevelt's official family, serving as Washington representative both of Paramount-Publix Corporation and Paramount Newsreel from 1927 to 1933.

The Paramount home office denied, however, that any offer had been made to Mr. Early. Nor did an independent investigation in Washington bring any confirmation. There have been, however, at the capital, recurrent rumors of Mr. Early's intention to resign for a more remunerative business association.

It is expected in Washington that there will be a number of changes in the President's immediate staff, now that the election is over. The first was the resignation on Tuesday of Rexford Tugwell, the "brain truster."

The President's second secretary, Marvin McIntyre, also a former newsreel contact in Washington, for Pathe, has also been the subject of recurrent newspaper reports that he, too, was resigning.

Paramount once before took a Presidential secretary for a job at the home office, in the person of George Akerson, secretary to President Hoover. Mr. Akerson was introduced by Paramount to the film business at an impressive social function, but little or nothing was heard of him after that in the line of duty until Sidney Kent, leaving Paramount, took the ex-Hooverite with him when he became president of Fox in January, 1932. Mr. Akerson eventually resigned from Fox and has been out of the news filmwise, since.

WPA in Film Theatres

The new Federal Theatre of the Air, sponsored by the Works Progress Administration and the National Broadcasting Company, was to make its debut over the Blue Network of the NBC system Wednesday night and at the same time it was made known that traveling stage units composed of the radio performers would use motion picture theatres on their tours. The program has no sponsor, as yet, and the tours will be handled by the NBC Artists' Bureau since the WPA is merely interested in finding employment for idle actors and actresses, and not in monetary gains that might accrue.

G-B Financial Details

The trade in Great Britain is awaiting with interest the consolidated statement of assets and liabilities of Gaumont-British Corporation following the annual meeting which was adjourned by a vote hostile to the directors. The next session is not expected before next month. The shareholders required that the figures be produced on or before the adjourned meeting.

Further details in this and other matters before the British cinema industry are recorded on page 92.

Goldsmith on Television

Public attention has been focussed on television by recent public tests and demonstrations in this country and in England. Predictions, statements, and announcements of what is wrong and what is right with television at the present moment have been numerous. Dr. Alfred N. Goldsmith, consulting industrial engineer, in an address before the Radio Manufacturers Association in Rochester, pointed out the present and future needs of commercial television.

Dr. Goldsmith's ideas and a summary of other news about television are given on page 67.

More Action, Less Talk

More action and less talk is what pictures need, in the opinion of Leo J. McCarthy, Republic production assistant, who cites exhibitor experience as authority.

Mr. McCarthy is quoted on page 45.

Boycott

All pictures distributed by Tobis-America, subsidiary of Tobis International, Dutch producing and distributing company, will be boycotted by members of and sympathizers with the Non-Sectarian Anti-Nazi League to Champion Human Rights unless the company agrees to "cooperate" with it and stops importing pictures made by the Tobis German subsidiary. Withdrawal of two Metro-Goldwyn-Mayer short subjects on the Winter Olympic Games, sold to MGM by Tobis, after a protest made by the League, was followed this week by announcement of a campaign of protest by the American League against War and Fascism on the proposed production of "The Siege of Alcazar" by Twentieth Century-Fox.

The story is on page 43.

Book Week Films

Theatre owners have at their disposal a selection of some 168 feature motion pictures which directly lend themselves to exploitation tieups with schools, libraries and publishers during "National Book Week," now under way.

The list appears on page 77.

RKO Plan Near

A plan of reorganization for RKO may be completed in time to be filed with the United States district court in New York on Friday, it was said on good authority Tuesday.

"While we cannot be certain that the plan will be completed within the time set," the spokesman for the reorganizing factors said, "our aim today is to file a plan with the court on Friday."

Leo Spitz, president of RKO, who returned from Hollywood Monday, is understood to have spent considerable time at conferences with reorganization factors in Wall Street to expedite completion of the plan. The Atlas Corporation and Lehman Brothers interests are the proponents of the plan, with the law firm of Simpson, Thacher and Bartlett acting as counsel.

Peace Pictures

The peace propagandists comprise the latest group to engage in a wholesale use of the motion picture to spread its doctrine, sending traveling projection units throughout the country in this behalf.

The movement is described on page 56.

This Week in Pictures

SCHOOL DAYS AGAIN. For young talent at the Republic studio. Miss Lillian Burns, dramatic coach, is shown with a class of nine students studying screen acting. They are Richard Beach, June Johnson, Edgar Allan, Mary Bovard, Carleton Young, Grace Durkin, DeWolf Hopper, Mary Russell, Marc Kramer.

HOWDYING N'YAWK. After a lengthy stay in England. Grace Bradley, is she, whose sojourning included a featured role in GB's new Raoul Walsh production, as yet untitled.

BACK TO WORK. Lew Ayres, Paramount player and director, arriving on the Normandie from a vacation in Europe. He left immediately for the Paramount studio, where he is scheduled to begin a new picture soon.

PREVIEWING PRODUCT. Barney Balaban, president of Paramount, greeted by Adolph Zukor, production chief, on his arrival in Los Angeles, having come, with Stanton Griffis, executive board chairman, to study product.

NEW HAT FOR PAT. That is to say, for Patricia Ellis, Warner star. It's a felt turban with dashing grosgrain ribbon bow. Cute, eh? She certainly is.

TO ADVISE. Joseph Ermolieff, European director, arriving on the Normandie en route to the RKO Radio studio, where he will assist in the production of "Michael Strogoff."

AND MORE HAT! Something nifty, here, for a one-eyed gal. And yet, look who's under it! Warners' very sightly Jean Muir! Must be an optical exclusion.

ANNOUNCE DISTRIBUTION. Representatives of foreign press at luncheon given by Jack Barnstyn, foreign department head of Grand National, at which he announced arrangements for Japanese distribution of 34 films, with Ed Finney, Grand National advertising director (third from left, rear row).

EARS — AND HOW! Betty Jane Rhodes, youthful Universal featured player, now in "Jungle Jim," helps Dutchess, Springer spaniel, show off her prodigious ears. Twelve and a half inches from tip to tip, insists Betty.

HOME AGAIN. Richard Dix pictured with a coupla pals in his own back yard neighboring Hollywood, returned from the vacation in the East which followed completion of his Columbia picture, "The Depths Below."

ALUMNAE OF MUSICAL SERIES. Three classes of "Gold Diggers," which in this case means girls who have been in several issues of Warners' "Gold Digger" musicals and are together in the 1937 edition. Front row is 1933: Mildred Dixon, Dorothy O'Connell, Bee Stephens and Gloria Fayth. Second row, 1935: Lorraine Grey, Helen Seamen, Eleanor Bayley and Lois Lindsay. In the back row are the "Gold Diggers" added to the roster with the 1937 edition: Beth Renner, Ruth Eddings, Loretta Andrews and Jean Golo.

NORTH WOODS KITTEN. George Brent and Beverly Roberts very palsy-walsy with a curious striped animal native to the region where they have been on location for Warner's "God's Country and the Woman." They found out first that it was too young to have any sense.

BROOKLYN BRIDGE. A notable scene in RKO Radio's production of "Winterset," adapted from Maxwell Anderson's stage play. The players shown are Burgess Meredith and Margo, who as Mio and Miriamne, have the leads. Here they trudge across Brooklyn Bridge, as dawn breaks over the great city that has engulfed them.

SCREEN INTERVIEW. In production as Eddie Cantor arrives in New York from the West Coast. The comedian, now making "Saratoga Chips" for 20th Century-Fox, is being questioned by Ed Sullivan, Movietone editor, while A. A. Brown of Fox Movietone, looks on.

THEATRE AND EXCHANGE GET SECURITY TAX BLANKS

Methods of Procedure under Federal Tax Are Outlined for Employer and Employee in Motion Picture Business

Each Branch Office, Individual Theatre of a Circuit and Exchange Must Fill Out Forms, and Return Them by Saturday

Employers and employees in motion picture production, distribution and exhibition, as in most other American businesses, this week are receiving from the United States Government the forms and instructions under which they will be compelled, starting January 1st, to contribute under the new Social Security Act. Hundreds of thousands of workers in thousands of motion picture theatres, studios, exchanges and other film places are affected.

With the aid of 45,000 post offices, the Social Security Board at Washington on Monday put into action the plan that will set up for 26,000,000 working men and women Social Security accounts—compulsory "annuity insurance," which provides for retirement at age 65 with a monthly income, the amount of the income being based on the employe's previous wage records.

The only workers not affected are those engaged in agriculture, domestic service in private homes, government service, and in a few other excluded occupations.

Plans have been laid for delivery of the necessary forms and instructions to all employers and employees affected within the next few days. The Board is urging both employers and employees to refrain from making inquiries either of the Board or at their local post offices, concerning their respective parts in the plan, until after receipt of the official forms and instructions.

After that, the Board said, postal authorities and Social Security Board representatives will be available to answer all questions.

Beginning Monday, the post offices are distributing to employers a form known as "Employer's Application for Identification Number." This form will ask of the employer seven questions, answers to which will enable the Post Office Department to determine how many employes' application forms to deliver to each employer.

Forms for Employees

Then, beginning on November 24th, post offices will distribute to employees, through their employers, forms known as "Application for Social Security Account Number." These employees' application forms will be distributed to all work places and will also be available, after such distribution, at all post offices. Local postmasters will announce when these forms are available in the post offices. The employees' application asks such questions as name and address of the worker, name and address of his employer, the date and place of birth, and father's and mother's name. When the worker has provided this information on the application he may return it, without paying any postage, in any of five ways: (1) By handing it back to the employer; (2) By handing it to any labor organization of which the worker is a member; (3) By handing it to a letter-carrier; (4) By delivering it personally to any local post office, or (5) By mailing it—without postage—in a sealed envelope addressed simply: "Postmaster, Local."

REQUEST SHOWING OF SECURITY PICTURES

The Bureau of Informational Service of the Social Security Board in Washington is preparing and distributing throughout the United States for screening in theatres a short "newsreel" or "trailer" explaining in a graphic manner the purposes and provisions of the Social Security Act. The pictures also attempt to advise the 26,000,000 citizens affected by the act how to secure the benefits which it provides.

Theatre owners throughout the country have been advised by mail by the bureau of the availability of the shorts and urge them to put them on their screens as a real service to their respective communities and a patriotic service to the government.

Two new pictures, "Youthful Old Age" and "Applications for Happiness," are now ready for distribution. These and subsequent films will deal with specific parts of the act. Already released, the first picture, "We the People, and Social Security," has played some 2,000 theatres.

New York headquarters of the Social Security Board are piqued, however, over inability to obtain time on the screens of three national circuits for their pictures. Spokesmen for the circuits, on the other hand, said they had rejected the pictures solely because, in their opinion, they lacked sufficient entertainment merit to remove them from the advertising or propaganda class.

On the return of this information to the post office a Social Security account will be set up for each person eligible and he or she will be given a card, comparable to an insurance identification card, certifying that an account has been set up and bearing the number of the employees' Social Security account.

Regardless of the announcement by the Board that forms are being sent to employers, under a decision of the Treasury Department it is the responsibility of the employer to secure, fill out and return the appropriate employer's form, not later than November 21, and it is the responsibility of the employee to obtain, fill out and return the employee's application form not later than December 5th. It is necessary that each space on the blanks be filled out.

Each separate business establishment, branch office, individual theatre of a circuit or individual exchange of a national motion picture distributor must fill out individual forms and return them, likewise not later than November 21st, in the case of the employers' forms.

Employers with more than one business establishment are specifically required to authorize their representatives at each branch or each individual theatre, plant or other subsidiary establishment to furnish the information called for on "Form SS4" (the employers' application for identification number), and to return this promptly to the local postmaster in the community in which the branch is located.

"This does not necessarily mean multiple identification numbers," the Board said. "On the other hand, the return of Form SS4 by each business establishment will be for the mutual convenience of employers and employees."

The Board quoted Treasury Decision 4704, which defines "employer" as follows:

"Every person who is an employer on November 16, 1936, shall file an employer's application for identification number on Form SS4. The application shall be filed, in accordance with instructions on the form, with the postmaster from whose post office the business mail of the employer's establishment is delivered. If the employer has more than one establishment on November 16, 1936, the employer shall file a separate application for each establishment. The employer shall file each application under this paragraph on or before November 21, 1936. The term 'establishment' as used in this article means each separate place of employment. For example: If X Company has two retail stores and a manufacturing plant in New York, and a general office in Chicago, then it has four establishments. That is, each of the two retail stores, the manufacturing plant, and the general office is a separate establishment."

In the employers' forms, each business establishment is called upon to give its business name, a description of the nature of the business, the address, and the approximate number of persons now employed. Manufacturing concerns are asked to state the principal products, and other concerns are asked what the principal goods or services are that are sold or furnished. Each is also asked to state if the establishment is a branch or a subsidiary.

1,072 Typing Centers

When the application forms are received at the local post office they will be sent to the "typing center" serving the particular area. There will be 1,072 such typing centers in the country. At these centers, the permanent office record card and the card which certifies to the employee that a Social Security account number has been assigned to him will be prepared. The employee's account number card will be returned to him through the same channel by which his application reached the post office—that is, either through his employer, local union or otherwise. The employee's office record card will then be forwarded to the Records Division of the Social Security Board at Baltimore,

(*Continued on following page*)

PROCEDURE IN SOCIAL SECURITY LAW

(Continued from preceding page)

where his ledger record card will be set up in his name.

Compared to Insurance

The Board explained that the federal old-age benefits are best understood when they are compared to insurance. They apply to wage and salary earners. Under the act, old age benefits are assured these men and women for life after 65. This income will be paid to them by the United States Government in monthly checks—like the installments on annuities from an insurance company. Or the cash value will be paid to the worker's family if he dies. "Whatever happens, the worker or his family gets back more money than he pays in," added the Board.

Like an insurance company, the worker's old age benefit from the Government must be paid for in advance. However, instead of weekly, monthly, quarterly, or yearly premiums the Government will collect through the employer weekly or monthly payments which are called taxes. These payments are to be shared equally by the employers and the workers and will be used by the government "only to pay cash benefits to the workers."

The size of the benefits will depend entirely upon how much the worker earns between January 1, 1937, and his 65th birthday. The maximum benefit is $85 a month for life after age 65. The smallest monthly benefit any worker can get who comes under these provisions is $10.

Rate of Payment Into Fund

During the next three years the employer and the employee will each pay at the rate of one cent on each dollar of the worker's earnings up to earnings of $3,000 a year. After the first three years the worker and the employer will each pay 1½ cents on each dollar of the worker's earnings up to earnings of $3,000 a year. The full scale of taxation to be paid each by the employer and the employee runs as follows:

Years	Per Cent of Worker's Earnings Up to Earnings of $3,000
1937, 1938, 1939....	1
1940, 1941, 1942....	1½
1943, 1944, 1945....	2
1946, 1947, 1948....	2½
1949 and subsequent years	3

The Government, under the compulsory aspects of the tax, will collect both the employer's and the employee's contributions to the tax directly from the employer, who will make deductions from his employees' salary checks.

Workers will receive the protection of the plan regardless of whether they change employers, so long as their position remains in the lines of business whose workers are eligible under the plan.

If an employer already has in operation an old age retirement plan for his employees the Government old age benefit program need not interfere with that. The employer can fit his plan into the Government program, the Government program, however, being compulsory under the law.

By November 24th, it is expected, the post office department will have delivered to each employer the proper quantity of blank applications for employee's account numbers. One copy of the application blank is to be distributed by the employer to each of his employes. If the quantity supplied by the post office is not sufficient, the employer is to notify his local postmaster for an additional supply.

The Social Security Act and its effect on theatres and other employers in motion pictures was explained in full in MOTION PICTURE HERALD *last January 18th, pages 65 and 66.*

It is anticipated that the extent to which the employer cooperates beyond the distribution of applications and instructions to his employees will vary, depending upon the facilities at his disposal and the character of his organization.

Many employers will desire to provide the local postmaster with facilities on their premises for completion of their employees' applications for account numbers. Such an arrangement may be made with the local postmaster.

Many employers who do not have the space or facilities necessary to provide for this work on the premises will want to collect the completed applications from their employees and transmit them to the postmaster. Such an arrangement may be made with the postmaster.

Certain employers will prefer merely to distribute the applications and allow the employees to deliver them to the postmaster, either personally, through the letter carrier, or by mail. Arrangements have been made by the postmaster to handle cases of that character.

Filing Through Other Channels

Some employees may prefer to file their applications through some other channel than their employer. In all such cases they should be permitted to do so, even though the employer is offering to perform this service for them. In no case may employees be refused permission to deliver or forward their own completed applications to the postmaster.

If the post office is cooperating to the extent of providing facilities for completion of employees' applications or is collecting the applications for transmission, the card certifying that an account has been set up in his name will be turned over to the post office for distribution to each employee whose application was transmitted through such post office.

If the employee elects to return his own application to the postmaster through some other channel, his account number card will be sent to him through the same channel.

The account number appearing on the employee account number card must in any case be entered in the post office records.

Responsibilities of Agencies

The Social Security Board has the responsibility of maintaining the wage records under the law, and the Treasury Department has the responsibility of collecting the taxes from employers and employees.

Fifty-six field offices of the Social Security Board will be established immediately to cooperate with the post office department in assignment of Social Security accounts. These offices will be under the direct supervision of the board, and will cooperate closely with the central accounting post offices in the districts where they will be located. The actual work of obtaining from employers and employees the information required to assign the Social Security accounts will be done by the post office department. The Board's new offices will work with postmasters, employers and employees in the assembling of this information and the setting up of the workers' employment records. The field office personnel will be drawn from civil-service lists.

The new field offices will be located as follows:

REGION I—Portland, Me.; Concord, N. H.; Burlington, Vt.; Boston, Mass.; Providence, R. I.; New Haven, Conn.

REGION II—New York, N. Y.

REGION III—Newark, N. J.; Philadelphia, Pa.; Pittsburgh, Pa.; Wilmington, Del.

REGION IV—Baltimore, Md.; Richmond, Va.; Charlotte, N. C.; Charleston, W. Va.; Wheeling, W. Va.

REGION V—Louisville, Ky.; Cleveland, Ohio; Cincinnati, Ohio; Detroit, Mich.; Marquette, Mich.

REGION VI—Chicago, Ill.; Indianapolis, Ind.; Milwaukee, Wis.

REGION VII—Birmingham, Ala.; Jacksonville, Fla.; Atlanta, Ga.; Vicksburg, Miss.; Nashville, Tenn.

REGION VIII—Minneapolis, Minn.; Des Moines, Iowa; Omaha, Neb.; Fargo, N. D.; Sioux Falls, S. D.

REGION IX—Kansas City, Mo.; St. Louis, Mo.; Topeka, Kan.; Little Rock, Ark.; Oklahoma City, Okla.

REGION X—New Orleans, La.; Dallas, Tex.; Austin, Tex.; Albuquerque, N. Mex.

REGION XI—Denver, Colo.; Phoenix, Ariz.; Boise, Idaho; Helena, Mont.; Salt Lake City, Utah; Cheyenne, Wyo.

REGION XII—San Francisco, Cal.; Reno, Nev.; Portland, Ore.; Seattle, Wash.; Spokane, Wash.

Honolulu, Hawaii.

Juneau, Alaska.

National Decency Legion Reviews 22 New Pictures

Of 22 new pictures reviewed and classified by the National Legion of Decency in its listing for the past two weeks, 13 were approved for general patronage, six were classed as unobjectionable for adults and three were cited as objectionable in part. The new pictures and their classification follow.

Class A-1, "Unobjectionable for General Patronage": "As You Like It," "The Big Show," "Cavalry," "Country Gentlemen," "Der Mude Theodor," "Flying Hostess," "Here Comes Carter," "King of Hockey," "The King of Kings," "Mad Holiday," "Make Way for a Lady," "Riding Avenger," "Under Your Spell." Class A-2, "Unobjectionable for Adults": "Come and Get It," "Garden of Allah," "Glueckspilze," "Les Miserables," "The Smartest Girl in Town," "We Who Are About To Die." Class B, "Objectionable in Part": "Hideaway Girl," "Theodora Goes Wild," "Three Men on a Horse."

Empire Laboratories to Be Sold at Auction

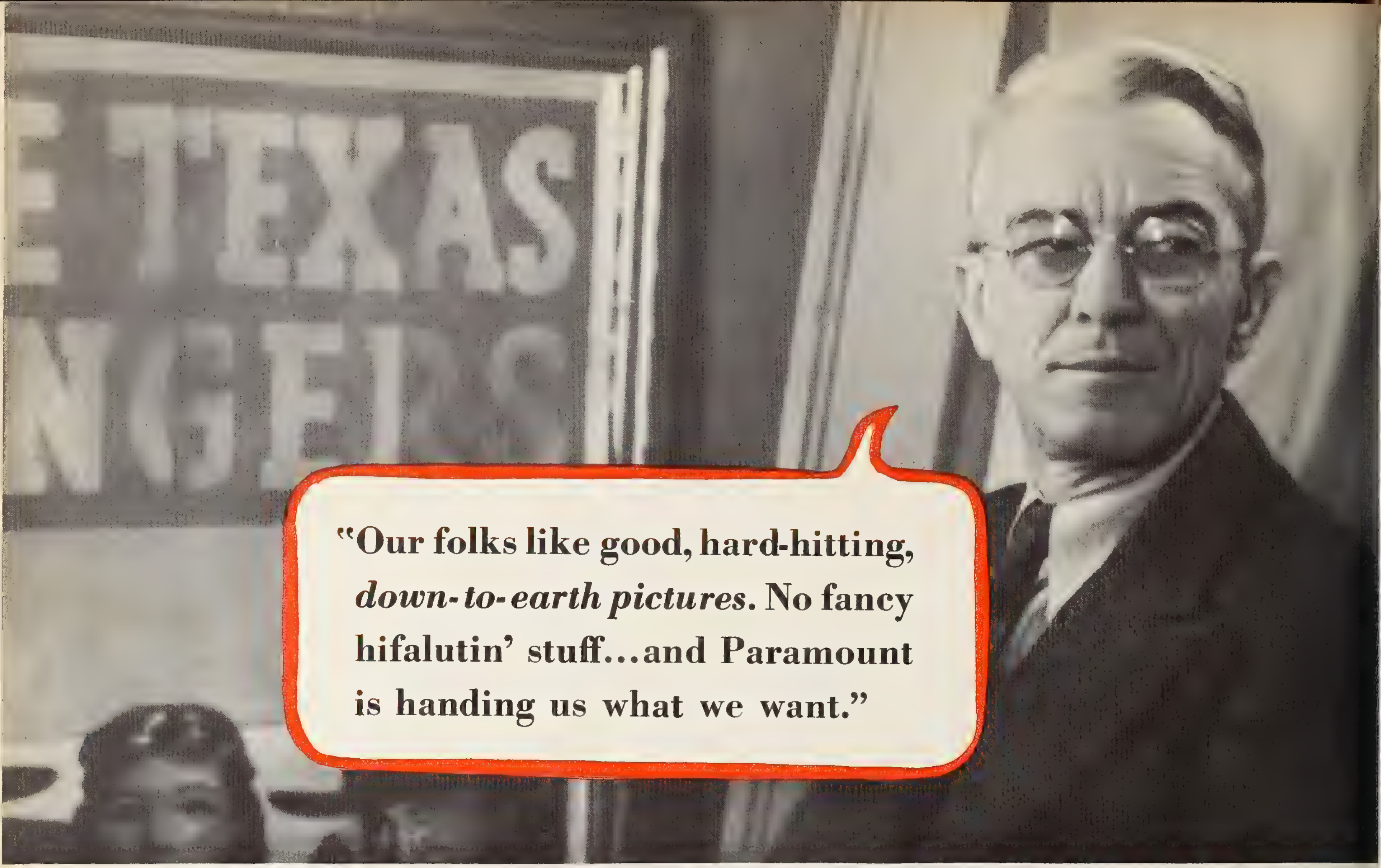
The accounts, contracts, laboratory machinery and equipment and all other assets of Empire Laboratories, Inc., and affiliated companies, were to be sold Thursday at West New York, N. J., by order of the United States district court of New Jersey.

Marvin Gosch, who formerly handled radio publicity at the Warner Brothers home office in New York, has arrived in Hollywood to take up his new position as a member of the studio publicity staff.

It Pays to *Play a Paramount Picture* in Rushville, Ind.

Main Street, Rushville, Ind., county seat of Rush County, population 5,800.

...but let **ROY HARROLD,** owner of Rushville's 667 seat Princess Theatre, tell you why . . . *(over)*


E TEXAS
NGERS
"Our folks like good, hard-hitting, *down-to-earth pictures.* No fancy hifalutin' stuff...and Paramount is handing us what we want."

Exhibitor Roy Harrold, owner of the Princess Theatre, Rushville, Indiana.

"THE only way to make money in my kind of house," says the boss of the Princess Theatre, "is to keep your prices down and give 'em the kind of pictures they want. Most of my trade are farmers. There's not much manufacturing here. They're just simple folks and they want pictures they can understand. And, boy, they can understand 'Rhythm on the Range', 'The Texas Rangers', and 'The Big Broadcast of 1937'. Every one of them packed the house for me. Why, 'The Big Broadcast' could have run a week. *Yes, sir, Paramount sure knows how to hand us small town exhibitors the kind of grossers we want.*"

Irene Hileman, Rushville's ace waitress says give her Gary Cooper in "The Plainsman".

Johnny Graves, one of Rushville's leading "Hopalong Cassidy" fans.

Grocer Irv Miller, only Martha Raye can make him smile.

Money on the line from the townfolk, marching in to see Fred MacMurray in "The Texas Rangers".

Figures prove Roy Harrold's experience typical:

Here is the actual box-office record of recent Paramount releases in towns of under ten thousand population as estimated by a Nationwide check of exhibitors' grosses:

(***Normal business is 100% in the tabulation below***)

RHYTHM ON THE RANGE	(*Released July 31*)	**165%**
MY AMERICAN WIFE	(*Released August 7*)	**120%**
THE TEXAS RANGERS	(*Released August 28*)	**160%**
THE GENERAL DIED AT DAWN	(*Released Sept. 4*)	**140%**
THE BIG BROADCAST OF 1937	(*Released October 9*)	**180%**
WEDDING PRESENT	(*Released October 16*)	**115%**

(***These figures show that Paramount has released Six top money makers in a period of under Ninety days, a record that speaks for itself.***)

No wonder these pictures have been sell outs.

Look at 'em!

Francis Lederer and Ann Sothern *in*

"MY AMERICAN WIFE"

with Fred Stone, Billie Burke, Ernest Cossart, Grant Mitchell. Directed by Harold Young

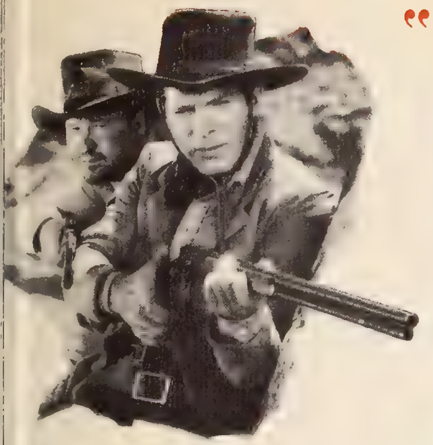
One of the best light comedies of the year . . . Francis Lederer in his swellest role . . . a new and even more exciting Ann Sothern, plus the grandest bunch of laugh-getters in the business . . . Fred Stone, Billie Burke, Ernest Cossart, and Grant Mitchell. That's what every exhibitor who's played "My American Wife" has told us. It has the good salty flavor of true American humor. *It's another "Ruggles of Red Gap." No smart exhibitor can afford to miss it.*

Gary Cooper and Madeleine Carroll *in*

"THE GENERAL DIED AT DAWN"

with William Frawley, Dudley Digges, Akim Tamiroff, Porter Hall, J. M. Kerrigan. Screen play by Clifford Odets. Based on a story by Charles G. Booth. Directed by Lewis Milestone

A real big-time thriller . . . with a cast that lifts it into the top brackets, as the returns from theatres all over the country prove . . . Gary Cooper and beautiful Madeleine Carroll head a cast which includes such box-office names as William Frawley, Dudley Digges, Akim Tamiroff, Porter Hall and J. M. Kerrigan. Lewis Milestone, one of the top directors of A-1 adventure pictures directed this story of love and war. *It started breaking records in New York and has been breaking them all over the country.*



"THE TEXAS RANGERS"

with **Fred MacMurray, Jack Oakie, Jean Parker,** Lloyd Nolan, Edward Ellis, Bennie Bartlett. Produced and Directed by King Vidor

The biggest exploitation picture of the fall . . . the picture everyone's talking about, for the simple reason it's the official Texas Centennial picture. A big, smashing, heroic adventure picture, with terrific battle scenes, played to the hilt by a cast of thousands led by Fred MacMurray, Jack Oakie, Jean Parker and Lloyd Nolan. *The figures tell their own story: it's a smash in every town.*

"THE BIG BROADCAST OF 1937"

with **Jack Benny, George Burns** and **Gracie Allen, Bob Burns, Martha Raye, Benny Goodman** and his Orchestra, Shirley Ross, Ray Milland, Frank Forest, Benny Fields, Leopold Stokowski and his Symphony Orchestra, Eleanore Whitney. Directed by Mitchell Leisen

As Variety says, "'THE BIG BROADCAST OF 1937' is one of the big pictures of 1936". . . And all we can say is look at the cast list and you'll see why. Here it is: Jack Benny, George Burns and Gracie Allen, Bob Burns, Martha Raye, Benny Goodman and his Orchestra, Leopold Stokowski and his Symphony Orchestra, Shirley Ross, Ray Milland, Frank Forest, Benny Fields, Louis DaPron, Eleanore Whitney, Larry Adler, Virginia Weidler, David Holt and Billy Lee. *You double your average gross with this picture, and want extra playing time.*

Joan Bennett *and* Cary Grant *in*

"WEDDING PRESENT"

with **George Bancroft,** Conrad Nagel, Gene Lockhart. A B. P. Schulberg Production. Based on the Story by Paul Gallico. Directed by Richard Wallace

This is the Saturday Evening Post yarn with Joan Bennett and Cary Grant, in the lead roles, which has been clicking everywhere it's played. When that combination did so well in "Big Brown Eyes", it was naturally expected an even better story would set them on top of the world. By the looks of the returns coming in, they've sure lived up to expectations. *This is another "must" picture for your theatre.* It's a light comedy-romance special, you can't afford to pass up.

. . . and here's what the small town exhibitors of America can look forward to from **PARAMOUNT** in the next few months . . . *A Series of Down to Earth Pictures* which will continue to prove that *it pays to play a Paramount Picture in your town!*

Paramount Pictures

I can't wait to see Gladys George in "Valiant". I saw it advertised in all the women's magazines.

"VALIANT is the WORD for CARRIE"

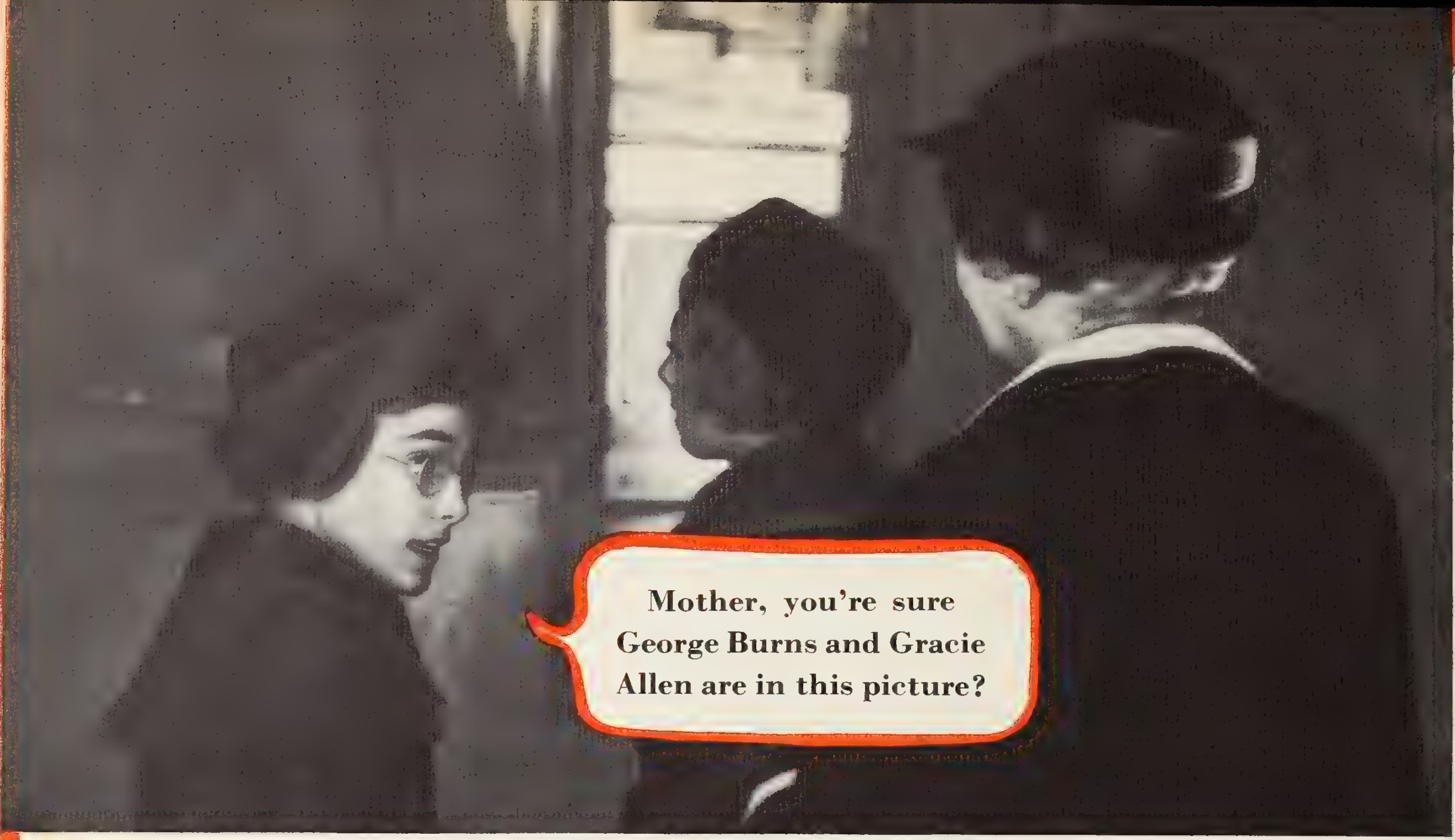
with Gladys George, Arline Judge, John Howard, Dudley Digges, Harry Carey, Isabel Jewell. Directed by Wesley Ruggles

"Valiant" has already proved itself a major box-office picture. At the Four Star Theatre in Los Angeles it broke all records. And similar reports are coming in from cities from coast to coast. Gladys George, a newcomer to the screen, but one of the most famous actresses on Broadway, has received rave notices everywhere the picture has played. This picture has tremendous woman appeal. Your fans have read the ads in The Ladies Home Journal, The Woman's Home Companion, and McCall's. They're waiting to see the Barry Bennefield best seller on your screen. *So go to it!*

"HIDEAWAY GIRL"

with Martha Raye, Shirley Ross, Robert Cummings. Directed by George Archainbaud

Here's what the fans want . . . Martha Raye again, singing, dancing, clowning through a fast-paced comedy-romance with music. Beautiful Shirley Ross, fresh from her smash debut in "The Big Broadcast of 1937", sings a bunch of new songs that are radio hit tunes. The story is a swell yarn taken from one of the popular magazines. This is one of those light, laughing, musical pictures which *you are always begging the exchange for.*


Mother, you're sure George Burns and Gracie Allen are in this picture?

"COLLEGE HOLIDAY"

with Jack Benny, George Burns and Gracie Allen, Mary Boland, Martha Raye, Marsha Hunt, Eleanore Whitney, Johnny Downs. Directed by Frank Tuttle

This is the Paramount Christmas Holiday Special . . . and what a special . . . It's another "Big Broadcast of 1937". Jack Benny leads a cast including George Burns and Gracie Allen, Martha Raye and Bob Burns, Mary Boland and a bunch more of top name draws. Remember what "Collegiate" did last year? Well, watch this beat those figures. We suggest you take a tip from the women folk and do your Christmas shopping early. With "College Holiday" on your list, *you can be sure of a holiday business that'll break all records.*

Dorothy Lamour *in*
"THE JUNGLE PRINCESS"

with Ray Milland, Akim Tamiroff, Lynne Overman
Directed by William Thiele

For years you've been asking us for another good hard-hitting jungle-adventure picture like "King of the Jungle". Well, we've had a swell jungle yarn in our possession for months and months, waiting to find the right kind of a girl to play the lead. And, boys, we've found her. Dorothy Lamour, beautiful radio singer, has a screen personality that's something to write home about. She has allure, looks, and she fits the role of "The Jungle Princess" to perfection. E. Lloyd Sheldon, who produced "King of the Jungle", has surrounded her with a swell cast and there's enough excitement for a couple of jungle thrillers.

MAE WEST *in* "Go West Young Man"

with Warren William, Randolph Scott
Alice Brady, Elizabeth Patterson, Lyle Talbot, Isabel
Jewell, Margaret Perry. An Emanuel Cohen Production.
Dialogue by Mae West. Directed by Henry Hathaway

Here's the picture you're going to label "The Best of the Wests". We went out and bought "Personal Appearance" which ran for a year and a half on the Main Stem, because every single movie-minded person who saw the show called it a natural for Mae. In addition we have given Miss West the strongest supporting cast she has ever had, including such marquee names as Warren William, Randolph Scott, and Alice Brady. And to top it all, no less a director than Henry Hathaway, who gave you "The Trail of the Lonesome Pine", is at the reins. When we tell you this is Mae West *Down on the Farm* . . . well, write your own ticket.

Gary Cooper and Jean Arthur *in*
CECIL B. DEMILLE'S "THE PLAINSMAN"

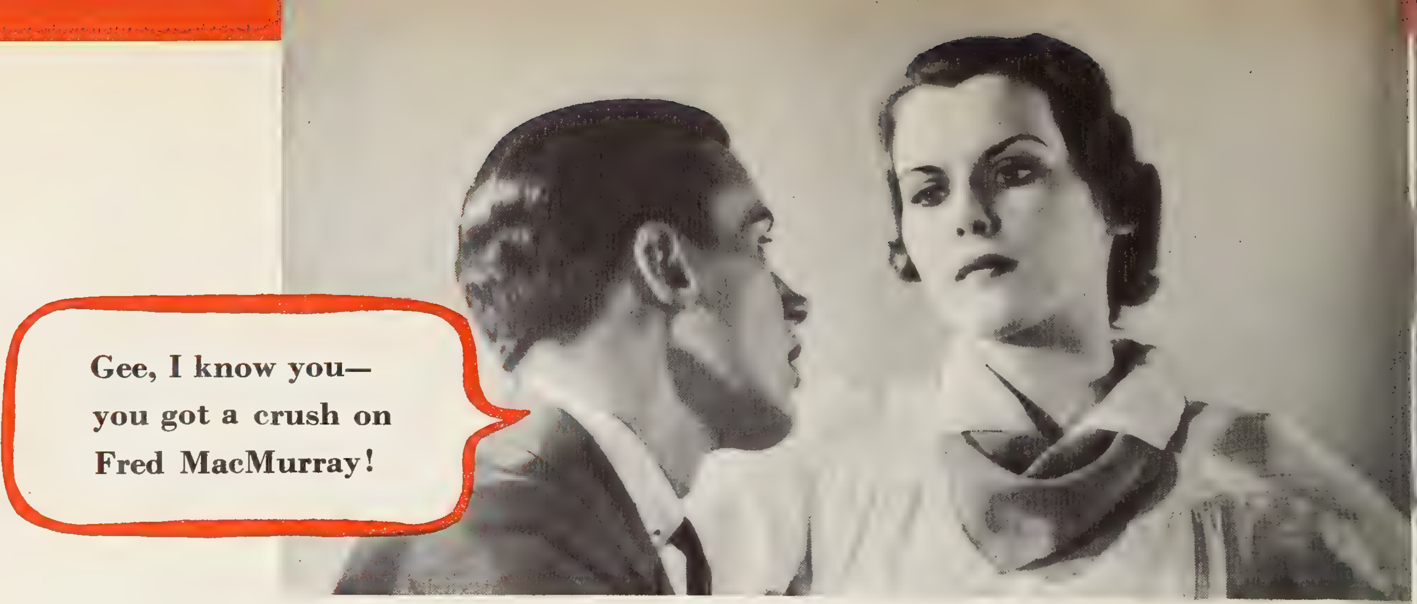
with James Ellison, Charles Bickford, Helen Burgess,
Porter Hall. Produced and Directed by Cecil B. De Mille

Remember Gary Cooper in "The Virginian". Remember "The Covered Wagon". . . We don't have to ask you about "The Texas Rangers". . . the figures are right in front of you. Well, add those three and you'll get some idea of what to expect in "The Plainsman". For we've teamed Gary Cooper with Jean Arthur, the girl who helped him break records with "Mr. Deeds". We've taken one of the swellest stories in the history of the Old West . . . the fighting romance between Wild Bill Hickok and Calamity Jane . . . and we've given the whole thing one of those super-productions which only Cecil B. DeMille can turn out. The battle scenes alone would put this in the big money class. *Get an early booking. It'll be out in January.*

Edward Arnold and Francine Larrimore *in*
"JOHN MEADE'S WOMAN"

with Gail Patrick, George Bancroft. a B. P. Schulberg Production.
Directed by Richard Wallace

Here is a picture every small town in America is going to go for. We've taken the biggest news story in years—the great drought—and turned it into one of the most dynamic dramas of this or any other year. Edward Arnold plays the lead; Francine Larrimore, a grand actress, and Gail Patrick, a big draw after "My Man Godfrey", share the feminine honors. We sincerely believe this will be a major picture on your schedule . . . *and we don't mean artistically . . . . we mean box-office.*


Gee, I know you—
you got a crush on
Fred MacMurray!

Gladys Swarthout and Fred MacMurray *in*

"CHAMPAGNE WALTZ"

with Jack Oakie, Veloz and Yolanda, Herman Bing, Vivienne Osborne, Frank Forest, Benny Baker, Ernest Cossart. Directed by A. Edward Sutherland

This is the Adolph Zukor Silver Jubilee picture. Mr. Zukor chose it himself. And when you see it screened, you're going to take your hat off to the Dean of Motion Picture showmen. For "The Champagne Waltz" is one of those pictures that just has everything. Gladys Swarthout has a part that is going to make her one of the truly great stars. Fred MacMurray hits a new high in smart, smooth romantic comedy. And the supporting cast headed by Jack Oakie and including Benny Baker, Herman Bing, and Vivienne Osborne hit a new high for comedy . . . and don't forget the biggest drawing dance team in America, Veloz and Yolanda.

Claudette Colbert and Fred MacMurray *in*

FRANK LLOYD'S PRODUCTION

"MAID OF SALEM" *with*

Harvey Stephens, Gale Sondergaard, Louise Dresser, Edward Ellis, Virginia Weidler, Bonita Granville. Directed by Frank Lloyd. Produced by Howard Estabrook

You've all been asking what Frank Lloyd, director of "Mutiny on the Bounty", "Under Two Flags" and "Cavalcade" was going to turn out for Paramount. Here it is . . . Claudette Colbert and Fred MacMurray in "Maid of Salem". The story has all the drive, the mob effects, the big time punch for which Lloyd is famous. And above all . . . it has heart interest . . . Lloyd chose it himself from a couple of hundred scripts. *And we've spared no expense to help him put this in the top rank of box-office pictures.*

Carole Lombard and Fred MacMurray *in*

"SWING HIGH, SWING LOW"

with Charles Butterworth, Dorothy Lamour,
Harvey Stephens. Directed by Mitchell Leisen

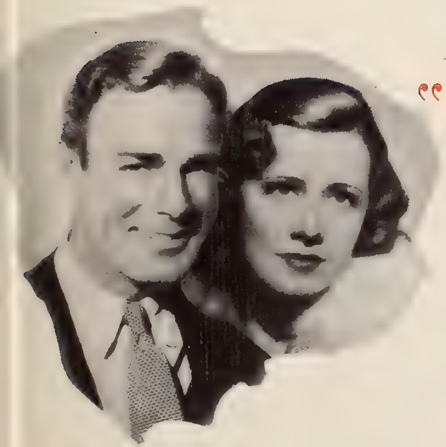
This picture gives you Carole Lombard and Fred MacMurray, the team who put over "Hands Across the Table", at the very peak of their popularity. The story? It's one of those fast-stepping, wise-cracking, light comedies you are always asking for . . . plus. The story is laid in the Panama Canal Zone with Carole and Fred getting into more jams a minute than a cockeyed marine in a Cristobal night club. Fred, who's been holding out on us ever since he left the band circuits, trots out his old sax and goes to town . . . *Need we suggest you keep an eye out for the release date?*

Gary Cooper *in*

"SOULS AT SEA"

with Frances Dee, Helen Burgess, Robert Cummings, Porter Hall, Fay Holden, Anthony Nace, Sir Guy Standing, Colin Tapley, Virginia Weidler, Harvey Stephens. Produced by Grover Jones and Henry Hathaway. Directed by Henry Hathaway

Whenever a picture company gets a big time sea story . . . that's news! In "Souls at Sea" we honestly believe we've got the best sea picture in a whale's age. And here's why: the story has power, drive, emotional appeal, all the elements of "Mutiny on the Bounty". The cast is tops . . . Gary Cooper heads the list. And those two lads who built "The Trail of the Lonesome Pine" for you are co-producers . . . Henry Hathaway, ace action director, and Grover Jones, the top script writer in Hollywood.



Irene Dunne and Randolph Scott *in*

"HIGH, WIDE AND HANDSOME"

with Dorothy Lamour, William Frawley, Elizabeth Patterson, Akim Tamiroff. Directed by Rouben Mamoulian

Memorize these facts! A story with the sweep, the power of "Cimarron". . . the thrilling discovery of oil in the Pennsylvania hills . . . America's Black Gold Rush. A cast which would put over any picture: Irene Dunne, glorious singing star of "Show Boat", Randolph Scott, Dorothy Lamour, Paramount's proudest find in months . . . and a list of box-office favorites. Music: the one and only Jerome Kern, composer of "Show Boat" and a hundred hit scores, collaborating with Oscar Hammerstein II. Direction: Rouben Mamoulian. *We'll say Paramount went "High, Wide and Handsome" on this one.*

Well, sister, guess we'll have to get down to the pictures tonight. I kinda like this Bing Crosby fella.

"WAIKIKI WEDDING"

with Bing Crosby, Bob Burns, Martha Raye, Shirley Ross, George Barbier. Directed by A. Edward Sutherland

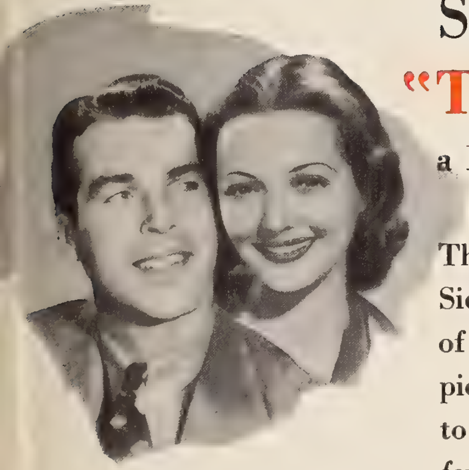
Imagine Bing Crosby and Shirley Ross singing an Hawaiian love song! Imagine Martha Raye doing a swing-hula. Imagine Bob Burns among the pineapple orchards of the old Pacific! No, don't bother to imagine them. Just plan to show 'em all to your fans when Paramount releases the "Rhythm on the Range" of the South Seas . . . Bing Crosby's next big-time musical comedy box-office winner. Edward Sutherland, who's turned out plenty of ace musical pictures, will direct "Waikiki Wedding". *And we don't need to tell you there'll be another bunch of typical Paramount hit tunes.*

Claudette Colbert *in*

"SHE MET HIM IN PARIS"

Produced and Directed by Wesley Ruggles

"The Gilded Lily". . ."The Bride Comes Home". . . red letter days in your calendar . . . all right, here's another one coming up . . . The same director-star combine that made those smart, light comedies goes to town for you again . . . Wesley Ruggles directs Claudette Colbert in a swift moving, laugh-a-minute romance of the kind they know how to turn out to perfection. *Don't miss up on it.*



Sylvia Sidney and Fred MacMurray *in*

"THAT'S WHAT GIRLS ARE MADE OF"

a B. P. Schulberg Production

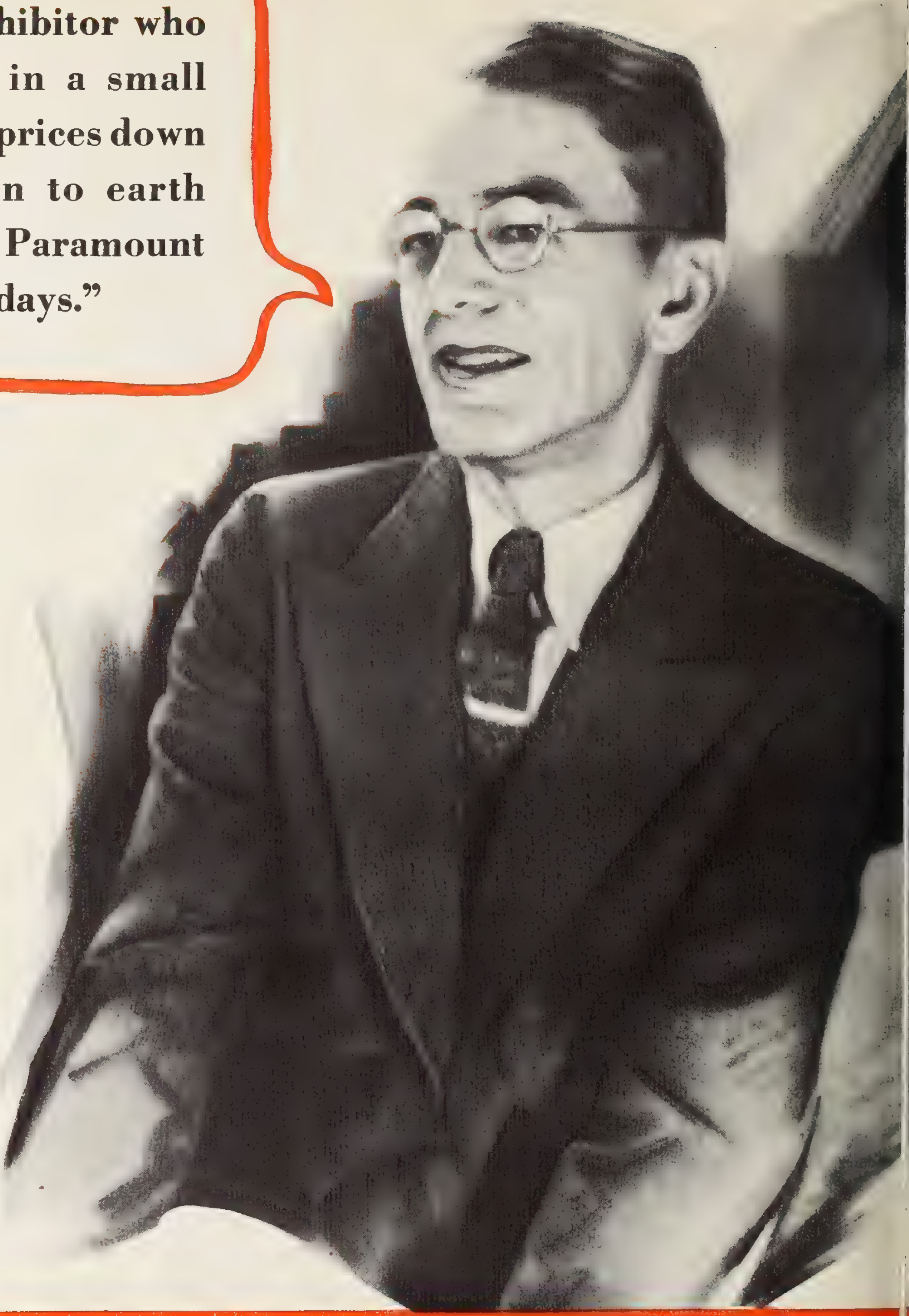
The successful combination of "The Trail of the Lonesome Pine". . . Sylvia Sidney and Fred MacMurray together again in another hard-boiled romance of a couple of youngsters who prefer to fight their way to the altar. The picture is still in the scripting stage. But we can promise you it's being built to the Sidney-MacMurray specifications . . . *and that means money in the till for you.*

SIX "HOP-A-LONG CASSIDYS"

Produced by Harry Sherman

For a year now "Hop-A-Long Cassidy" has meant box-office wherever Westerns are popular. (You tell us where they aren't?) Here is Harry Sherman with six more of them, even smoother, bigger productions than the first successful series. William Boyd, of course, continues in the name role. That bright new star Jimmy Ellison is teamed with him. And there's plenty of zip-bang, knock 'em down action . . . plus the thing which takes these pictures out of the ordinary Western bracket . . . production! *Better get in and rope 'em all.*

"My advice to any exhibitor who wants to enjoy life in a small town is to keep your prices down and play good down to earth pictures . . . the kind Paramount is turning out these days."



Roy Harrold **is from Indiana. Maybe you're from Missouri. All right. Come into the Paramount exchange and see for yourself some of this new Paramount product. Ask to see the figures. They'll prove to you that what we've said in these pages is as right as rain . . . that no small town exhibitor can go wrong if he joins the thousands of successful moving picture theatre owners who insist**

It Pays to Play a Paramount Picture!

Paramount Pictures

20TH-FOX WILL FOLLOW UNIVERSAL IN ACCEPTING SELF-REGULATION

Universal Makes Its Concessions Under MPTOA's 10-Point Program Retroactive to Beginning of 1936-37 Season

Allied Attacks MPTOA Program as "Maneuver" to Circumvent Neely-Pettengill Bill to Bar Block Booking

The motion picture industry this week witnessed several significant developments involving trade practices, virtually all pointing to eventual trade practice regulation, voluntary or otherwise. Highlights of the marked activity follow:

Twentieth Century-Fox will be the second large distributor to adopt the MPTOA's trade practice program.

Universal's acceptance, last week, which began the voluntary adoption by distributors of industry self-regulation, was made retroactive to the beginning of the 1936-37 season.

Announcements of acceptance by other companies, while still awaited, were expected to embody industry-wide approval of local conciliation boards for adjusting distributor-exhibitor differences.

The national Allied States Association of Motion Picture Exhibitors branded the MPTOA program a "maneuver" to circumvent an anti-block booking bill in Congress, and promised it would continue "with the utmost vigor" its campaign to force fair trade practices through legislation.

The National Council for Industrial Progress formally invited the motion picture industry to Washington on December 10th and 11th to consider reports on industrial policy, hours, wages and trade practices.

The MPTO of Maryland, the United Motion Picture Theatre Owners of Eastern Pennsylvania, and the MPTO of Nebraska and Iowa asked relief from certain trade practices.

RKO's test action on the constitutionality of Ohio's anti-playdate law will be tried Friday.

A final draft of Twentieth Century-Fox's response to the 10-point trade practice program was completed Tuesday and forwarded for approval to Sidney R. Kent, president, now in Hollywood. Indications are that the statement will not be returned to New York to be made public before the first of next week.

The company's statement of policy on the exhibitor proposals has been delayed due to the absence from the city of various officials who had to be consulted both on the decisions involved and the drafting of the statement. These included Sidney R. Kent, John D. Clark, W. C. Michel and Felix Jenkins. Mr. Jenkins returned from the coast Tuesday and is understood to have given the statement a final inspection from the distributor's legal viewpoint.

Policy statements from RKO, MGM and Paramount are expected in the near future.

ALLIED CITES VOTES OF BLOCK SALES FOES

Allied States Association of Motion Picture Exhibitors, from its national headquarters in Washington, this week, warned its membership, in a bulletin, that:

"Both Senator Neely and Congressman Pettengill came through the election with flying colors, as did all of the other avowed supporters of the bill to prohibit compulsory block booking and blind selling. In addition, the Motion Picture Research Council, the National Congress of Parents and Teachers and other national and regional organizations favoring this legislation are preparing to fight for it again this year.

"Not only are these efforts being made in behalf of the legislation, but legislators and members of the public are being apprised of the methods employed by certain spokesmen for the producer-distributors last winter so that those spokesmen may be properly dealt with if they attempt to repeat their tactics at the forthcoming session of Congress."

The Columbia statement will be delayed until the return of company officials from the coast. United Artists is reported not to have made its final decision as yet.

The concessions announced last week by Universal under the MPTOA 10-point program are effective immediately and apply to contracts already closed for the current season, irrespective of the provisions of those contracts, as well as to all deals to be made in the future, R. H. Cochrane, president of the company, said.

The announcement referred specifically to the 10 per cent elimination privilege about which a question had been raised. While the company cannot reprint its contracts for the current season, measures will be taken to make the new cancellation provisions effective at once, the statement said.

"Any exhibitor who has contracted for 100 per cent of Universal's 1936-37 feature product," the announcement read, "and whose contract is in good standing on the date of his application for elimination, will be entitled to exercise his elimination privilege irrespective of whether the average rental was more or less than $250. We will also accept notice of elimination of any picture within 10 days after notice of its availability to the particular exhibitor instead of within 14 days after the release date as formerly provided. We have not as yet had an opportunity to confer with exhibitors as to a provision which will insure against too many pictures being eliminated during the early part of the contract, but for the present we will permit two cancellations out of the first 20 pictures in any case where the exhibitor is otherwise entitled to elimination."

Ed Kuykendall, president of the M. P. T. O. A., in a letter to Mr. Cochrane, Tuesday, asked Universal to reconsider its stipulation that a 10 per cent cancellation will apply only to exhibitors contracting for the company's entire lineup, and to ask further consideration for the proposal that distributors make available an optional short form of contract.

Universal rejected this proposal, citing legal objections and the company's experience with former unsuccessful attempts within the industry to draft such a contract.

Mr. Kuykendall's letter suggesed that such a contract as that proposed may have been misunderstood by the distributor. He said that while the contract form suggested by the exhibitors "does not simplify the terms and conditions of the contract itself," it would have the effect of facilitating the "physical and mechanical handling of the contract."

The points on which Universal and the MPTOA are in agreement as to the need for corrective action, but which the exhibitor organization hopes to regulate by means of the local conciliation boards, are: unreasonable clearance, overbuying to deprive a competitor of product; cut-rate competition between theatres and designated playdates. Non-theatrical competition also is suggested as a problem for the boards.

Universal was the first company to state publicly its policy in relation to the trade practice reforms sought by the MPTOA. In addition to the liberalized 10 per cent cancellation referred to in Mr. Cochrane's statement, the company also pledged itself to refrain from attempts to collect the score charge and offered its cooperation in establishment of local conciliation boards through which the exhibitor sponsors hope to achieve solutions for the remaining problems covered in the program.

Formation of these boards, it was indicated, will be approved by virtually all large distributors. The cooperation of only four companies would be sufficient to assure their establishment, exhibitor spokesmen said.

Would Be Organized Locally

The organization of the boards would be undertaken locally with nominated exhibitor and branch manager representation, according to present plans. The number of members, their selection and the type of complaint which would fall under their jurisdiction, would be determined in individual cases. Their functions, findings and effectiveness would be completely dependent on voluntary action.

The MPTOA expects that complaints of overbuying or inability to obtain sufficient

(Continued on following page)

THREE EXHIBITOR UNITS ASK HELP

Secretary Roper Believes NRA Objectives Inevitable

The Federal Government and Congress will be required to take steps to attain the objectives of the National Recovery Act, unless business, industry, labor and the consumer cooperate in achieving these ends, Secretary of Commerce Daniel C. Roper said in an address prepared for delivery over a national radio network Monday night.

Mr. Roper, looking into the future and especially at President Franklin D. Roosevelt's program for the next four years, listed other needs as follows:

A Federal unemployment census; resumption by state and local governmental agencies of their normal obligations, taken over during the years of the depression by the national government; a taxation study covering local, state and national fields looking to the proper distribution of tax revenues among all political units; sufficient government regulation of business to prevent competition from destroying itself without impeding fair and legitimate competition.

"This," Secretary Roper said, "is my interpretation of the goals and objectives of the Roosevelt Administration."

(*Continued from preceding page*)

product will be the most numerous to be presented to the boards for action. Unreasonable clearance, unfair competitive tactics and non-theatrical competition also are expected to be brought before the arbiters for consideration. Many such complaints will involve grievances between exhibitors only, and, having no bearing on contractual terms, solutions could be attempted immediately, it is said.

The board's findings will not be enforceable and their utility and effectiveness will depend largely upon the ability of the members to bring together the principals involved in a dispute and assist in the adjustment of their differences. The extent to which branch and home office cooperation is forthcoming, once solutions have been agreed upon between the parties to a complaint, particularly in the case of overbuying adjustments, also will go far toward spelling the success or failure of the boards.

Allied States Association, national independent exhibitor organization, in a bulletin to its members asserts that "the obvious purpose" of the MPTOA program is an attempt to "sidetrack the Neely-Pettengill anti-block booking bill," which Allied again will try to have passed at the coming session of Congress.

The bulletin reviews the progress of the MPTOA program and charges that it was first proposed by C. C. Pettijohn of the Motion Picture Producers and Distributors of America, and Edward Kuykendall, president of the MPTOA, after the hearings on the Neely-Pettengill bill before the House and Senate committees last winter.

Says "Log Jam" Has Broken

"Now on the eve of a new Congress and the imminent resumption of efforts to pass the Neely-Pettengill bill," the account continues, "the log jam has broken and Universal has revealed its response to the MPTOA 'demands.' Paramount, Columbia, RKO, Twentieth Century-Fox, MGM and United Artists are expected to make separate responses to Kuykendall to be released at strategic intervals."

Allied has been skeptical of the negotiations, the bulletin declares, "because of the circumstances which gave birth to the idea. It seemed to us that the obvious purpose was merely to sidetrack the anti-block booking bill and that, in any case, the spectacle of Haysite exhibitors negotiating with Haysite distributors concerning the rights and interests of independent exhibitors did not inspire confidence."

The organization's campaign of legislation and litigation has been approved and "is in full swing" in New Jersey, Wisconsin, Pennsylvania, Michigan and Indiana, the bulletin reports. The program now includes a bill to divorce production and distribution from exhibition and a proposed suit on behalf of an unnamed exhibitor "whose town has been invaded by an affiliated chain and whose product has been cut off as a result thereof."

A blanket invitation to attend the next meeting of the National Council for Industrial Progress has been extended to the motion picture industry by Major George L. Berry, President Roosevelt's coordinator for industrial cooperation. The meeting, to be held in Washington December 10th and 11th, will pass upon reports of committees set up last year to study industrial policies such as hours and wages, fair trade practices, anti-trust laws. It appears that the film industry will send representatives.

The council was created by Major Berry last year following a turbulent general session at which practically all the representatives of the important industries withdrew from further participation in protest against what were characterized as steam-roller methods. With only representatives of labor and a small group of independents from a few minor industries remaining, Major Berry set up the organization which was intended originally as a successor to the NRA. During the campaign the organization was dormant, but the reelection of President Rosevelt was taken as a basis for a new NRA drive.

Organized labor, which threw its support to the President during the campaign and is now a powerful influence with the Administration, is preparing to ask Congress to enact legislation reviving the principles of the NRA. This drive will be undertaken in the face of opposition in Administration ranks, where it is believed the country first should adopt a constitutional amendment redefining interstate commerce so as to give the Government control of hours and wages and other labor problems.

President Roosevelt is believed to be considering the proposal of a constitutional amendment, but he is represented as being opposed to any precipitate legislation reviving industrial control which might again run afoul of the courts.

Resolutions calling for 25 per cent cancellation privileges in the Maryland territory, "to prevent the unwholesome and uneconomic practice of double billing from gaining a foothold in this community," were passed at the last meeting of the MPTO of Maryland in Baltimore. The resolutions point out that many inexpensive films have been made for inclusion in duals and that the MPTO unit members feel they should have the privilege of refusing these in return for maintaining single features in Baltimore.

An attack on distributors who encourage opening of closed or new theatres as a means of getting higher film rentals from exhibitors already operating in a territory, was the chief feature of a meeting of the UMPTO in Philadelphia this week. The unit moved to ascertain whether national support could be obtained for the proposed 30-day "playdate strike." Selling policies were discussed and cooperation with Michael O'Toole of the Comerford circuit on a legislative program was taken up. Forty theatre men attended the session.

Asserting that their efforts to obtain justice from distributors have been futile, members of the MPTO of Nebraska and Iowa concluded their meeting at Omaha with resolutions stating in part:

"We will help to enact the Pettengill bill or any other national legislation which will assure us the operation of our theatres at a reasonable profit and make it possible to show desirable pictures.

"We hold that broadcasting by film stars is detrimental to theatre owners and ask that the practice be discontinued between the hours of 7 and 10 in the evening."

Playdate Law Fight Begun

Testimony before trial in the case to determine the constitutionality of the Ohio law barring preferred playing time sales agreements was heard this week in the office of Schwartz & Rocker, Cleveland, designated by Attorney General John Bricker to represent the state. Abram F. Myers, chairman of the board of Allied States, assisted Ben Schwartz in the taking of testimony.

Lester A. Jaffe of Paxton & Seasongood, Cincinnati, represented RKO, which is attacking the constitutionality of the law.

A hearing in circuit court, Columbus, was set for Friday.

INDUSTRY "FASCISTIC AND INFANTILE," WESTERN WRITERS' LEFT WING SAYS

Viola Brothers Shore Attacks Industry's Own Censorship; Coast Writers Say Film Standards Rise with Public Demand

by WALTER BARUSCH

in San Francisco

The motion picture industry in general, and "liberal" Hollywood scenarists in particular, came in for a sharp attack at the motion picture session of the Western Writers Congress in San Francisco Sunday.

Speaking from the floor, a few excited "left wing intellectuals" told Chairman Donald Ogden Stewart, Hollywood screen writer and humorist, that the industry was "Fascistic, infantile and anti-social," and that the scenarists of Hollywood themselves were "literary prostitutes engaged in passing the buck."

"Passing what buck and to whom?" was Mr. Stewart's prompt query. Mr. Stewart reiterated the general theme of papers read by the Hollywood folk, which was that the industry would provide films with higher artistic and more honest social standards whenever they were demanded by the public. Pictures glorifying fascism, sex pictures and every other type of picture were ultimately a question of consumer demand, he said.

Dorothy Parker and Alan Campbell, Paramount dialogue writers, were on the platform, but did not speak. Miss Parker, however, rose to support Mr. Stewart with the single statement that "whether or not the public got more honest pictures, there was no question of the Hollywood writers ever quitting fighting for them."

Motley Views Represented

The Western Writers Congress, a three-day conference of Pacific Coast authors to consider the subject of "the writer in relation to contemporary social problems," drew some 50 nationally known figures of the novel, non-fiction, screen, play and radio fields. Others of the 400 in attendance were "leftwing intellectuals," "would-be" or "amateur writers," "liberal political journalists" and PWA Project writers. The prevailing political tone was pink rather than red.

Papers by John Bright, Paramount adoptor, and Viola Brothers Shore, free-lance scenarist, were read.

Mr. Bright's topic was "Fascism," Miss Shore's "Censorship." Mr. Bright was not present.

"Hollywood will give the public what it wants; Hollywood is not a factory for Fascism," said Mr. Bright's paper, which was read to the group by one of the individuals who later attacked it most strongly.

Mr. Bright pointed out that the reading public and the movie-going public were by no means the same.

"Of 3,000 individuals who attended one performance of the screen's 'Anthony Adverse,' a survey showed that only 160 had ever started to read the book, and only 14 had finished it," his paper said.

"Motion pictures are the richest medium ever known for the transmission of thought and emotion," the paper concluded. "While the public demands films which dilute and distort life, Hollywood will continue to do just that; but when the public demands mature pictures, Hollywood will give such pictures to the public."

Starting with a few ironic comments directed at censorship in general, the industry's self-imposed censorship, and a studio "Don't" list for writers from which she read excerpts, Viola Brothers Shore had the audience chuckling contentedly for some minutes before she grew serious.

"These elements are amusing," she said, "but it is only a short step from 'don't do this' to 'do this.' We must not forget that the history of American life is the history of the struggle against censorship. Today the fight against censorship is the fight against world fascism."

Contradiction Charged

An unidentified speaker from the floor called out for attention to the "illogic" of the Motion Picture Producers and Distributors of America in banning Sinclair Lewis' "It Can't Happen Here" from film production while the same organization approved the recent decision of Twentieth Century-Fox to make "Siege of the Alcazar," which, it was declared, will "glorify the revolt of an insurgent minority against the legally constituted government of Spain."

Such a contradiction, it was declared, was an example of the fascism against which the Hollywood screen writers should fight.

A number of papers by screen writers, previously announced to be read at the meeting, were not given, nor did their authors attend. Among these were "Hollywood and Fascism," by Guy Endore; "Makers of Mass Neuroses," by Nathaniel West, and "Motion Pictures and the Left Critics," by Budd Shulberg, editor of the Dartmouth College paper and son of B. P. Shulberg, producer in whose studio scenario department he worked during the summer.

"Boycott" Alliance Announced

Inauguration in New York of the Motion Picture Patrons Alliance was announced from the floor of the Congress by Michael Gold, radical writer and editor, and author of "The Battle Hymn of the Republic," scheduled for forthcoming production by the WPA Theatre Project in several cities.

Five million members would be sought, Mr. Gold said, with the object of boycotting "socially undesirable" films throughout the country. "We will fight fascism in the motion pictures," he declared, "where the producers will feel it most—at the boxoffice."

Schlank Succeeds Lotz

Irving Schlank, United Artists manager at Salt Lake City, has been transferred to Chicago to take the managerial post of Harry Lotz, who died last week.

Hays Discusses Films with Pope

Pope Pius XI on Tuesday received Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., at Vatican City and granted him a half-hour audience during which motion pictures were discussed, according to the Associated Press. Mr. Hays was said to have described the interview as the "apex" of his 15 years as motion picture "supervisor," and that he found himself in accord with the Pontiff's views on the morals of modern motion pictures, adding that he was "greatly impressed with the energy and freshness" displayed by the Pope, said the dispatch. Mr. Hays also asserted he admired the support the Pope has given to every step in human progress.

Mr. Hays reached Italy this week on the first leg of his vacation tour of Europe, which will take him up through France and to London, where he will be honored on December 1 by a luncheon or dinner by the Federation of British Industries Film Group. Mrs. Hays is accompanying him.

The Holy Father expressed to Mr. Hays his approval and appreciation of the progress of American motion pictures and the hope that this would continue. Mr. Hays said he was happy to assure him of the American producers' purpose to that end.

As for the complaints that American distributors proffer against the Italian government over the inability to take out of Italy more than 13,000,000 lire of their annual turnover of between 40,000,000 and 50,000,000 lire, the New York *Times* reports that Mr. Hays is not dealing with them directly. The newspaper reports that the matter is now in the hands of William Phillips, the United States Ambassador, who will take it up within the next few days with Count Galeazzo Ciano, the Italian Foreign Minister.

Officers of Selznick Board Are Reelected

All officers of Selznick International were reelected at the meeting of the board of directors in Hollywood Monday night.

Following the meeting, David O. Selznick refused to affirm or deny reports that the company will increase its production to 12 or 15 pictures annually, but he said that considerably more money has been placed at the company's disposal for production purposes.

Musicians' Union Will Parade

The New York Musicians' Union, Local 802, is planning a parade of members and sympathizers Saturday to further its campaign to bring back actors and actresses as well as musicians to motion picture theatres in Manhattan. The parade will start at union headquarters in Times Square and move down Broadway to the City Hall.

Pioneer Claims Radio Kills Small Towns

J. J. Newcomb at Hutchinson, Kan., Protests Use of Stars

by KENNETH FORCE
in Kansas City

Radio is preventing the small town motion picture theatre owner from making a living out of exhibition, in the opinion of J. J. Newcomb, a pioneer exhibitor for 30 years. "There are too many picture stars appearing on radio," he declares. "They ought to take the picture stars off the radio and keep them there—and vice versa with radio stars."

Mr. "Newk" Newcomb was on Kansas City's Film Row the other day, on one of his very few film buying expeditions, greeting friends. He doesn't get in very often from Burlington, Kan. In that town of 2,500 for more than 30 years he has operated Newk's, the only motion picture theatre.

Mr. Newcomb also operates Newk's hotel, Newk's bill poster plant, and used to operate Newk's cigar factory, "but cigarets put us out of that business."

Ever since the theatre opened it has been housed in the same building, which Mr. Newcomb owns.

Newk recalls that when he started they were putting out film from Artcraft in half-reel lengths. There got to be 15 or 20 companies and the film increased to the prodigious length of two reels. All the companies quit, and exhibitors came to town, laid down their money on General Film's counter, and that was all there was to it.

"That put the traveling man out of business."

"In the little town no picture ought to be sold on percentage," he believes. "Our people save up to see the big pictures, so we lose on the small ones. We've got to make it up on the big ones.

"But I'm glad they send out checkers, even so. These film companies wouldn't believe how little business we do unless they saw it for themselves.

"All the cheap places they open up, they hurt the show business. They cut prices, and then give away a lot of merchandise. No bank night for me." Newk has reseated the theatre in the past year and has remodeled and redecorated frequently in the three decades he has been an exhibitor.

Newk has used two operators in his booth since he started in business, and he's still using them. He wouldn't let one man operate his equipment—"It isn't safe." He hasn't had a fire since he started. His two operators have been with him 26 years.

With 350 seats, Newk charges 10 and 25 cents, every night in the week, every week in the year. The price always has been that, and will never be less, so long as he's running the house. "No family nights, none of those things."

They say Newk has been operating a theatre continuously longer than any other exhibitor in Kansas.

J. J. "NEWK" NEWCOMB, 30 years an exhibitor in the same building. (Photo from Don Davis, sales manager of RCA Photophone at Kansas City.)

Complaint Against Erpi And A.T.&T. Upheld

Federal Judge John C. Knox in New York last Saturday refused to dismiss a bill of complaint filed by Stanley K. Oldder, as assignee for creditors of Pacent Electric Company, Inc., against American Telephone & Telegraph and Electrical Research Products, Inc., for $6,000,000, charging violation of the anti-trust law.

Judge Knox, in an opinion, said: "The complaint, which must be taken as true, discloses a vast scheme to prevent or diminish competition in a field of sound recording and sound reproducing."

As a result, the case must go to trial. The plaintiff was organized in 1928 and manufactured, distributed and sold sound equipment. The defendants had asked a dismissal on the grounds the complaint failed to show a cause of action.

Ukranian Films Planned

Wasile Avramenko has formed Avramenko Film Products, Inc., for production of six musical features in the Ukranian langauge, to be distributed by Roman Rembush of Kinotrade.

Schumann-Heink Dies on Coast

Ernestine Schumann-Heink, opera star and concert singer and more recently a featured motion picture player, died at her home in Hollywood Tuesday night. She was 75 years old. The singer lapsed into a coma three hours before she died following a renewed attack of an ailment which caused hemorrhages of the throat and lungs and which necessitated several blood transfusions.

At the bedside when the end came were Mr. and Mrs. Henry Schumann-Heink and their two daughters, Barbara and Kathryn; Mr. and Mrs. Ferdinand Schumann-Heink, Mrs. Charles Fox of San Diego, a daughter, and two of the diva's other grandchildren.

Born in Prague, Czechoslovakia, she first began singing in an Ursuline Convent and made her operatic debut as Azucena in "Il Trovatore" on October 13, 1878, at Dresden. Later she received an engagement in Hamburg and in 1887 she sang her first role in Berlin. Her first American appearance was on November 7, 1898, singing Ortrud in a "Lohengrin" at the Auditorium theatre in Chicago and from that point she gained additional fame until she was termed by critics to be the greatest Wagnerian contralto. She later won an immense following after engagements in vaudeville, radio and motion pictures. One of her last New York appearances was as one of the guest stars at the opening of the Radio City Music Hall.

Last year, Madame Schumann-Heink signed a three-year contract with Metro-Goldwyn-Mayer and before that she appeared in "Here's to Romance," produced by Jesse Lasky and starring Nino Martini.

UA Takes Foreign Films

United Artists has signed contracts in Mexico and Argentina for distribution of Spanish-language pictures produced in those countries. The Mexican company is Exito, U.C.P.R.S., which will deliver six in 18 months, starting last month. The Argentina company is Fortena Films, headed by Adolfo Z. Wilson, which make six in 12 months. The distribution will be made in all Spanish-speaking countries as well as to Spanish theatres in various sections of this country.

RCA Moves St. Louis Office

The RCA Manufacturing Company has moved its district offices from St. Louis to Kansas City and Kansas City offices will be combined with them in large quarters. H. T. Stockholm, district manager, will have his headquarters in the new offices after November 15th. Harry A. Sommerville is district service manager for the Kansas City area and Don Davis is district sales manager.

Distribution Deal Signed

Wholesome Films in Boston has taken over the New England distribution of Century Pictures, formerly handled by Cameo, which is leaving its Melrose Street offices for a building on Piedmont Street.

Shea Heads Dallas Office

J. Frank Shea this week was appointed branch manager of the United Artists office in Dallas to succeed Doak Roberts, resigned.

INDUSTRY AWAITS MEETING OF 44 STATE LEGISLATURES THIS WINTER

Usual Number of "Nuisance" Bills Expected, Plus Proposals of New Taxes for Unemployment in States

When Lawmakers of the States Launch Their Next Session

STATE	LEGISLATURE BEGINS	LIMIT OF SESSION (Days)
Alabama	January 8	50
Arizona	January 14	60
Arkansas	January 14	60
California	January 7	None
Colorado	January 6	None
Connecticut	January 9	143
Delaware	January 1	60
Florida	April 2	60
Georgia	July 15	60
Idaho	January 7	60
Illinois	January 9	None
Indiana	January 10	61
Iowa	January 14	None
Kansas	January 8	None
Maine	January 2	None
Maryland	January 2	90
Massachusetts	January 2	None
Michigan	January 2	None
Minnesota	January 8	90
Missouri	January 2	70
Montana	January 7	60
Nebraska	January 1	60
Nevada	January 21	60
New Hampshire	January 2	None
New Jersey	January 8	None
New Mexico	January 8	60
New York	January 2	None
North Carolina	January 9	60
North Dakota	January 8	60
Ohio	January 7	None
Oklahoma	January 8	None
Oregon	January 14	40
Pennsylvania	January 1	None
Rhode Island	January 1	60
South Carolina	January 8	40
South Dakota	January 8	60
Tennessee	January 7	75
Texas	January 8	None
Utah	January 14	60
Vermont	January 9	None
Washington	January 14	60
West Virginia	January 9	60
Wisconsin	January 9	None
Wyoming	January 8	40

Forty-four state legislatures are to be the scenes of potential motion picture legislative battles starting in January. The usual amount of "spite legislation," "trick legislation" and "nuisance legislation" is expected. In addition, the motion picture industry undoubtedly will be called upon to bear a share of new taxes proposed for unemployment and social security which practically every state now shows indications of levying.

Censorship measures, however, for a long time thorns in the side of the industry, are absent from the new calendars. This is attributed to the higher standards of production under the industry's voluntary regulation through the Production Code Administration.

The trend of film legislation in the coming Congress and the program of President Franklin D. Roosevelt are expected to be influenced markedly by the tremendous vote given him in the recent election.

Almost without exception, the members of Congress most prominent in pushing motion picture legislation were returned to office. Thus, it may be expected that block booking and copyright legislation again will be a feature of the session. At the same time, political writers for the most part predict at least a lessening of "must" legislation next session, with more opportunity for discussion of motion picture legislation on the floor of the Senate and the House.

Evaluation of the results of the election upon legislation has led political observers in Washington to the following conclusions:

The President may seek a constitutional amendment redefining interstate and intrastate commerce so as to give the Government a measure of the control over hours and wages of labor, child labor and other labor questions that was sought under the National Recovery Act. This would be in return for the support given his re-election by organized labor.

He is not expected, however, in view of the supreme court's decision on the NRA last year, to seek direct legislation reviving the NRA, although Representative William R. Sirovich of New York, who also is leader of the fight for copyright legislation, has announced he will introduce an NRA bill which will meet the court's objections to the original measure.

30-Hour Week Bill Seen

Legislation will be introduced providing for general adoption of the 30-hour working week, backed by organized labor, now a more powerful influence in the Administration than ever before.

Continuance of the Social Security Act is assured, and if the present law is declared invalid by the courts new legislation will be sought continuing its major purposes of providing unemployment insurance and old-age pensions.

The Wagner labor relations act will be given the full support of the Administration, and if not declared unconstitutional is expected to lead to a material increase in union organizing activities in all trades and industries.

The tariff act, under which reciprocal trade agreements have been made with a number of countries, expires next year. Rumor had said that it might be abandoned in view of widespread opposition, but word now is that it may be continued.

Legislation continuing the Presidential authority to deal with the gold content of the dollar also is expected.

Tax on Undistributed Incomes Stays

The revenue act of 1936, imposing a tax on the undistributed income of corporations, may be amended to take care of technical problems which have arisen, but the underlying principle will not be altered.

The Robinson-Patman anti-price discrimination act and the Walsh-Healey Government-contracts act may also be amended, but only to make them more effective, and they will not be abandoned. On the contrary, the anti-price discrimination law may be further strengthened by the enactment of new legislation divorcing production from retail distribution in all commodities, including motion pictures, and the Walsh-Healey act may be used as the basis for general NRA legislation if the proposed constitutional amendment on interstate commerce is adopted.

The consensus is that much emphasis will be laid upon legislation to improve the condition of labor, the small merchant and the little manufacturer. The relief program of the Administration will be continued, but with the possibility that "security" wages now paid on work projects may be increased. There will be no reduction in the rate of tax on admissions to theatres, although it is not expected there will be any advance. Lower income taxes will not be asked; on the contrary, it is possible that higher rates may be sought if Congress undertakes any general consideration of the tax question.

In the States

Exhibitor organizations, meanwhile, fully cognizant of the legislative problems that shortly will confront them, both nationally and in their respective state jurisdictions, are planning meetings for appointment of active legislative committees and discussions of problems. Allied Theatres of Connecticut, in line with this, already has announced a meeting of its membership at headquarters in the Kilfeather Building in New Haven on November 24th.

While there have been rumors in Richmond of a proposed special session of the

(Continued on following page)

SCREEN AND STATE LEGISLATURES

(Continued from preceding page)

Virginia legislature, there is no suggestion of a possible tax on theatre admissions, in the light of the several fights for a 10 per cent levy that have been lost to theatre operators in recent years. The principal reason for the special session, which, it is felt, will be called within the first two months of the new year, will be an attempt to have adopted an unemployment insurance bill to conform to provisions of the social security act of the national Congress. Governor George C. Peery thus far has not yielded to appeals to convene the houses, but has asked whence the money for this measure will be forthcoming.

Colorado Tax-Bound

In Colorado, however, the state legislature is expected to go wild on the subject of taxation, at the regular session which starts January 6th.

The voters at the recent election approved what is estimated to be a $10,000,000 burden in the form of a $45 per month pension for persons over 60. A constitutional amendment also was passed authorizing the legislature to levy a state tax. The income from the tax is expected to take care of half of the old age pension demands.

Experienced politicians in Virginia expect bills to tax everything the legislators can possibly think of, and especially admissions to motion picture theatres. Proposals for amusement taxes have been presented to most of the legislatures in recent years, but theatre men have convinced legislators the business was standing all the taxes it possibly could.

New York Sales Tax Appeal

In New York, the court of appeals at Albany has set December 3d for a hearing of the industry's arguments against application of the New York City two per cent sales tax on film rentals. The case has been hanging fire for almost two years and the accumulated liability of the industry in that city up to the present is estimated to be in excess of $3,500,000.

The city initiated the current action to test the application of the tax to film rentals by assessing the revenues of the United Artists New York exchange in 1935. The assessment was challenged by the distributor at hearings before the city comptroller, who ruled that the levy against film rentals was proper. The case went to the appellate division of the New York supreme court on appeal and resulted in a decision upholding the taxability of film rentals derived from theatres within the city limits, but exempting rentals originating in theatres located outside that area even though they obtain their service from the New York exchanges.

The distributors immediately moved to appeal from the first part of the decision and the city corporation counsel followed with notice of appeal from the second part. The arguments of both will be heard by the state's highest tribunal on December 3d. Frederick H. Wood of Cravath, de Gersdorff, Swaine and Wood, who successfully argued the unconstitutionality of the NRA before the United States supreme court, has been retained by distributors jointly to present the industry's case before the court at Albany.

SEATTLE CENSOR BOARD FINDS ITSELF CENSURED

Seattle's board of theatre censors was itself roundly censured this week by the City Council, the rebuke coming in connection with the recent showing of "Ecstasy" at John Danz's Winter Garden theatre.

A council investigation disclosed that the film was booked into the Winter Garden only after it had been approved by the censors. After a three-day run the council requested that it be discontinued because of the many protests received. At its regular session this week, the council went on record publicly censuring the board for passing the picture and advised them to be more discriminating.

U. S. Statutory Court judges in New York on Tuesday reserved decision on an application of Eureka Productions for an injunction against New York State, which, Eureka claims, has no censorship power over "Ecstasy" since it was admitted to the country by the federal government.

The industry's arguments against subjecting film rentals to a local sales tax embrace the federal copyright laws, federal laws governing interstate commerce and the contention that films, being leased rather than sold, exempts them from a sales tax.

Distributors, meanwhile, have been collecting the tax from all theatres served by the New York exchanges and segregating it to return to the exhibitors in the event the industry's appeal is successful.

Sunday Shows Indorsed

Sunday motion pictures at Lynchburg, Va., were given the indorsement of a jury in the corporation court this week when Willis Grist, Jr., manager of the Paramount theatre there, was found not guilty of violating the state's blue laws. The jury spent less than 15 minutes in coming to its decision. The matter went into the court on an appeal from the municipal court where Mr. Grist was fined for operating his theatre on Sunday. After the trial, Mr. Grist said that the Paramount would continue to be opened on Sundays, but he was undecided as to the Isis and Trenton, theatres also under his management.

The city council of Annapolis, Md., voted unanimously last week to ask the next session of the Maryland legislature to pass a law by which the citizens of that city will be allowed to vote in a referendum on Sunday shows.

Sutersville Borough, near Greensburg, Pa., rejected Sunday motion pictures in the vote held there in conjunction with the national election last week.

Pathe May Reenter Production Field

Pathe Exchange, Inc., may reenter the production field next year when a special one-year agreement with Grand National expires in June, it is said. For the present, the company is not interested in financing production, but indications are that a step in this direction may be taken in the next eight months.

Pathe received 400,000 shares of the stock from Grand National, in addition to a substantial interest held in the First Division pictures being liquidated by Grand National. It was estimated that the stock and film interest figured at around $1,000,000. Pathe distributed to its stockholders as dividends most of the 400,000 shares, and Grand National has completed liquidating the outstanding First Division contracts.

Frank F. Kolbe, a director and former president of Pathe, recently resigned as a director of Grand National.

Pathe last week issued a financial report for the 39 weeks ended September 26, which showed a net profit of $24,687, after taxes and other items. Net profit from its laboratory operations aggregated $92,950.81, while an additional revenue of $46,898.69 was returned from films rentals.

"Pirating" of News to U. S. Supreme Court

Alleged "pirating" of news dispatches was before the United States supreme court in Washington late last week when the court was asked to decide whether the Associated Press has an 18-hour protection on its dispatches.

The suit was pressed by the news service to restrain radio station, KVOS, Bellington, Wash., from broadcasting its news until 18 hours after publication. The injunction was granted, and upheld by the ninth circuit court of appeals, and the broadcaster brought the case to Washington.

Hirliman and Van Beuren Combine in Continental

Amedee H. Van Beuren and George Hirliman are bringing to a close negotiations for a combination of their interests in a new production company to be known as Continental Pictures. There will be a public sale of stock.

The present Hirliman activities, which include distribution contracts for a George O'Brien series through RKO and a second group Grand National, will be in no wise affected. Van Beuren will produce short subjects under the new company's banner, probably continuing to release through RKO. Mr. Hirliman arrived in New York from Hollywood but said that his trip was not connected with the Van Beuren deal.

Consolidated Adds Theatres

Consolidated Amusements has taken over the buying, booking and operation of the Village, Morningside and Chelsea theatres in New York from Abel Fanchi of the Elite Circuit.

"FAN CLUBS" COSTING AMERICAN PUBLIC OVER $1,000,000 A YEAR

Players Innocent Sponsors of Groups Formed by Promoters Who Pocket Dues and Fees for Portraits of Stars

Legitimate Clubs Cooperate with Producers; Studios Order Fan Mail Departments to Protect Stars and Public

Distributors in New York claim that the American public is being mulcted of $1,000,000 a year by "racketeering" fan clubs which, recognizing the success of the legitimate fan club, are cashing in on the public's gullibility.

With the launching of the new season's production schedule in Hollywood there also has arisen among studio executives an active antipathy toward the so-called "Fan Clubs," mushrooming the country which, ostensibly the work of conscientious groups of individuals interested primarily in furthering the cinematic career of their particular screen favorites, are in reality the schemes of petty racketeers and dishonest promoters.

Hollywood, this year, is finding itself the object of such a concentrated campaign of racketeering fan clubs that executives of all the large studios have ordered a strict "tightening down" in their fan mail departments in an effort to protect the names of stars and also to spare the unsuspecting public's pocketbook.

It is estimated by probably the best informed organization on the activities of the motion picture industry that more than $1,000,000 yearly finds its way into the pockets of individuals operating bogus fan club organizations which are functioning solely to bring a stream of quarters and fifty cent pieces into the pockets of unscrupulous operating officers charging these sums for monthly dues and for pictures of the club members' favorite players. All this is unknown to the screen figure whose name is adopted by the club.

Peyton Watkins, head of the Twentieth Century-Fox fan mail department in Hollywood, observed that Chicago appeared to be the headquarters for a great many of the racketeering clubs.

"I once discovered that a Chicago man simultaneously had written three different players on the lot asking approval for formation of a fan club in the name of each," Mr. Watkins said. "I investigated and found the man already had four other fan clubs flourishing, with the players of another lot being used as 'bait.' These cheap racketeers work on a wholesale basis, planning first to get around 10 cents from club members. It is extremely profitable for them, as an average club has at least 1,000 members.

Sells "Official" Photos

"The organizer sells his 'official' photographs to members about every three months, gets the members to subscribe to the fan club 'magazine' and then mulcts them out of small amounts in numerous other ways. When he has milked them dry he always can sell the membership list to cheap manufacturers and salesmen."

DANCING 'WORSE RIVAL' OF STAGE THAN FILMS

"I have no sympathy with the common tendency to blame pictures for all the misfortunes which have befallen the legitimate theatre," said Taylor Holmes, appearing in "Tobacco Road" at the Cox theatre in Cincinnati this week.

"Long before we had pictures, the drama suffered serious declines through all similar depressions. Whatever is wrong with our theatre today is not so much the fault of the theatre itself or the competition of pictures as the social habits of the times. The dance craze among our young people is a far more serious rival of the theatre than are the movies."

Mr. Watkins explained that the player permitting the use of his name does not know what is in store for the public.

"The player, of course, is unaware the public is being bilked," he said. "He is not asked to contribute anything but an occasional letter addressed to the club as a whole. Hence it is up to the studios to see that their players' names are used only in connection with legitimate clubs."

The legitimate clubs, Mr. Watkins declared, are just as numerous, but operate in an entirely different manner and on a non-profit basis. Members of such groups hold frequent meetings, exchange photographs, discuss their favorites and write numerous letters, both to each other and to the sponsoring player.

Exhibitors Aid Legitimate Clubs

Exhibitors, in some instances, have been responsible for the formation and sponsorship of fan clubs for stars popular in their communities, and have exerted considerable pressure on studio publicity and fan mail department heads to cooperate with the fans. Cartoon characters, however, have been the greatest medium of exhibitor activity in this field, their patrons chiefly children and the objective solely to attract them to the box office.

During the past eleven years, literally hundreds of fan clubs have come into existence with the rise of stars, disbanding when the players' place in the sun has dimmed. It is estimated that these memberships have totaled three-quarters of the population. Cowboy stars have enlisted memberships equal to almost all boys between 10 and 20 years of age.

Somewhat fewer in proportion, but still high in the thousands, are clubs made up of fans from 16 to 45, most of them women.

Fan club members resent any suggestion that they are hero worshipers, and protest that their outpoured enthusiasm is not "gush" but sincere expression of feeling. They have banded to further their particular star's career and they pursue their prescribed course until their star either fades or their interests find another outlet. Sometimes their fervor leads them along strange paths, as witness the members of a Missouri Jean Harlow club who had all "gone platinum" and now are changing their hair as rapidly as possible to "brownette," her new mode.

And When They Protest—

But the worship of the fan club members is nothing compared with their energy once their ire is aroused. They have been known to protest by letter, thousands strong, when a producing company has not renewed a contract. And should an "honorary" star (one to whom a club is dedicated and who pays the dues of an ordinary member is an "honorary") make known that a certain role in a coming film would be welcome, the fans write to the studio, demanding that part for their shining light. Studios also have found that organizations similar to these, but entirely commercial, have, for a certain sum, flooded their Hollywood offices with mail demanding a renewed contract and higher salary for a player. Closer investigation has proved that the player paid for every letter mailed. His contract has not been renewed.

There are 384 Shirley Temple clubs in as many American cities, with 3,800,000 members, Mr. Watkins said. During production of her latest, a Chicago newspaper organized a club with a membership of 50,000. In addition to these in the United States she has 489 organizations in 43 foreign countries with 5,000,000 members, he said.

Federation Aids Studios

The Fan Club Federation, under the direction of President Irene Brettman, of New York, has been more than helpful to the studios in weeding out racketeering and undesirable fan clubs. Her organization publishes a mimeographed magazine, with articles on sponsored Hollywood personalities, and many of these have been exposes of spurious organizations. Miss Brettman has now shifted her activities from New York to Hollywood.

Another nationally known and legitimate publication is "The Movie Fan," headed by E. M. Orowitz, New York, who announced the first issue of his magazine with the following letter:

" 'The Movie Fan' is not for sale anywhere. It is prepared solely for its 40,000 movie fan members who pay dues monthly and have since July 1, 1935. In 81 cities in the United States and in Canada, millions of movie fans listen to the club broadcasts, presented regularly at specific dates and times. The club's information answers, conservatively figuring, ten thousand movie queries each week, through the various radio stations."

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

San Quentin

(Warner)

Drama

A prison picture, this follows the dramatic theme of such films as "The Big House" and "Twenty Thousand Years in Sing Sing." It is a story of desperate men condemned to an existence behind the gray stone walls and steel bars of California's widely known penitentiary. In that phase it tells a grim story that erupts into a dynamic situation. Running along with it is a romance drama, menaced not only by the dangerous activities of the convicts, but the machinations of a dishonest and deposed yard captain. It also tells the story of a man who seeks to introduce humane and reconstruction conditions in an institution where previously only the law of force and rigid fear provoking discipline have prevailed.

The story is an original by Robert Tasker, whose novel, "Grim Haven," first attracted attention to him after which he had participated in the preparation of "Hell's Highway" and other dramatic prison pictures, and by John Bright, whose most recent story was made by Paramount as "The Acusing Finger." The screen play is by Peter Milne and Humphrey Cobb, author of the sensational war story "Paths of Glory." It is being directed by Lloyd Bacon, maker of "Cain and Mabel" and the military service pictures featuring James Cagney and Pat O'Brien.

Principal players are Pat O'Brien as the captain who sought to be humane to his charges, Humphrey Bogart as the composite of all caged criminals, Ann Sheridan, who as Bogart's brother and, not knowing who O'Brien is, falls in love with him, and Barton McLane, a prison official of the old rule-by-iron school.

As this quartet carries the brunt of the story, a good part of which actually was photographed within the walls of San Quentin, the supporting cast, all of whom appear either as guards or prison inmates, consist of Joseph Sawyer, Garry Owen, Joseph King, Marc Lawrence, Gordon Oliver, Emmett Vogan, Lee Phelps, Al Hill, Max Wagner, Herman Marks and Ernie Adams.

Rainbow on the River

(RKO Radio - Sol Lesser)

Comedy-Drama with Music

For Bobby Breen's second feature, Sol Lesser has chosen a comedy drama story that is rich and warm in human interest. It is the story of a little orphan boy living in old New Orleans immediately after the Civil War, who is happy in the unswerving devotion of an old colored mammy and his pickaniny playmates. Taken north to live a cold, dead life in his ancestral home, he yearns only for the happiness of the South. In the climax he wins the heart and affections of his testy but honest paternal grandmother.

As worthy as story content promises to be, the musical accompaniment with which it is to be embellished is certain to be an entertainment and commercial quality of superior value. The half dozen or more specialty numbers, as well as the score, run the range from the theme song "Rainbow on the River" through Stephen Foster's folk songs to cathedral music.

To bring the full value of both to realization on the screen, Lesser has selected what looks to be an exceptional cast for the type of story, and is producing the picture on a scope that surpasses any of his previous efforts. As practically all the players supporting Breen are principals, the roster includes May Robson, Charles Butterworth, Benita Hume, Alan Mowbray, Henry O'Neill, Louise Beavers, Marilyn Knowlden, Lillian Yarbo and Stymie Beard, a little colored boy. Additionally, the famous Hall Johnson Negro choir will be heard.

The story is adapted from Mrs. C. B. Jamison's spiritually atmosphered "Toinette's Phillip." The screen play is credited to Earle Snell and William Hurlburt, with added dialogue by Clarence Marks. Direction is by Kurt Neumann, who made Breen's initial picture, "Let's Sing Again.."

Men in Exile

(Warner)

Drama and Romance

Wrapped in the plot of "Men in Exile" are four separate themes that are being welded into one consistent whole. They include the drama of an attempted South American Revolution; the mystery of an island paradise, haven for fleeing criminals or criminal suspects in the Caribbean; the thrill of a vast arms and ammunition smuggling plot, and the tenderness of a love story that has its inception amidst the intrigues of crafty minds and the activities of desperate men seeking to control a government. It consists of elements, dramatic and romantic, that in previous but not similar pictures have been enthusiastically received by mass patronage.

Essentially an exciting romantic adventure, held together and made more powerful by the inclusion of a vein of tense suspense, the yarn told is adapted from several stories penned by Houston Branch and Marie Baumer. The screen play is by Roy Chanslor. Dramatic at all times, it is not at all like any of the themes of the O. Henry short stories. It is being directed by John Farrow, better known as a writer because of his association with such productions as "Mala," "Tarsan Returns" and "Last of the Pagans."

The cast is small, and while it includes no names of particular marquee value, it features Dick Purcell, June Travis, Margaret Irving, Alan Baxter, Norman Wills, Victor Varconi, Oline Howland and John Alexander.

Beware of Ladies

(Republic)

Dramatic Romance

Since the time of "The Man of the Hour" and other early political-newspaper themes, such entertainment has proved popular. The idea has been the subject of innumerable motion pictures. And, although the title hardly would indicate it, "Beware of Ladies" is exactly that kind of story. It is legitimate to assume that its producers had in mind both the entertainment and commercial values of the idea when they decided to make the film.

There are divergences from anything that has gone before. In this case rival factions advance candidates for the post of district attorney. A newspaper sponsors one and a group of political racketeers, specializing in character smirching, oppose him. A girl reporter is assigned to the task of publicizing her paper's candidate in high showmanship style. The association of candidate and press agent obviously provokes romance. But, fortunately, for the racketeers and for the dramatic entertainment quality of the story, the girl happens to be married. To wreck the newspaper's candidate the opposition indulges in scandal mongering, but when the boss racketeer attempts to play both ends against the middle, he creates a situation that clears the character of both the candidate and girl, and defeats his own purposes.

The production, which is being directed by Irving Pichel, familiar to showmen as both an actor and director, is based on an original screen play by L. C. Dublin. It features Donald Cook, as the candidate, and Judith Allen as the reporting publicity girl. To support these players and build the dramatic content of the story to its full worth, a cast of players all adapted in personality and talent to their several roles has been chosen. George Meeker, Russell Hopton, Robert Emmett Keane and Phil Dunham are featured principals, as is Robert Strange. In atmospheric and character roles are Goodee Montgomery, William Newell, Dwight Frye, Thomas Jackson, Josephine Whittell, William Crowell and Eric Wilton.

Ready, Willing and Able

(Warner)

Comedy with Music

Comedy, the result of a mistaken identity situation, and the colorful musical, dancing and spectacular production features that go with a back stage show, are the entertainment ingredients of this film. Those qualities, together with the value of cast and production credits, combine to create its showmanship availability.

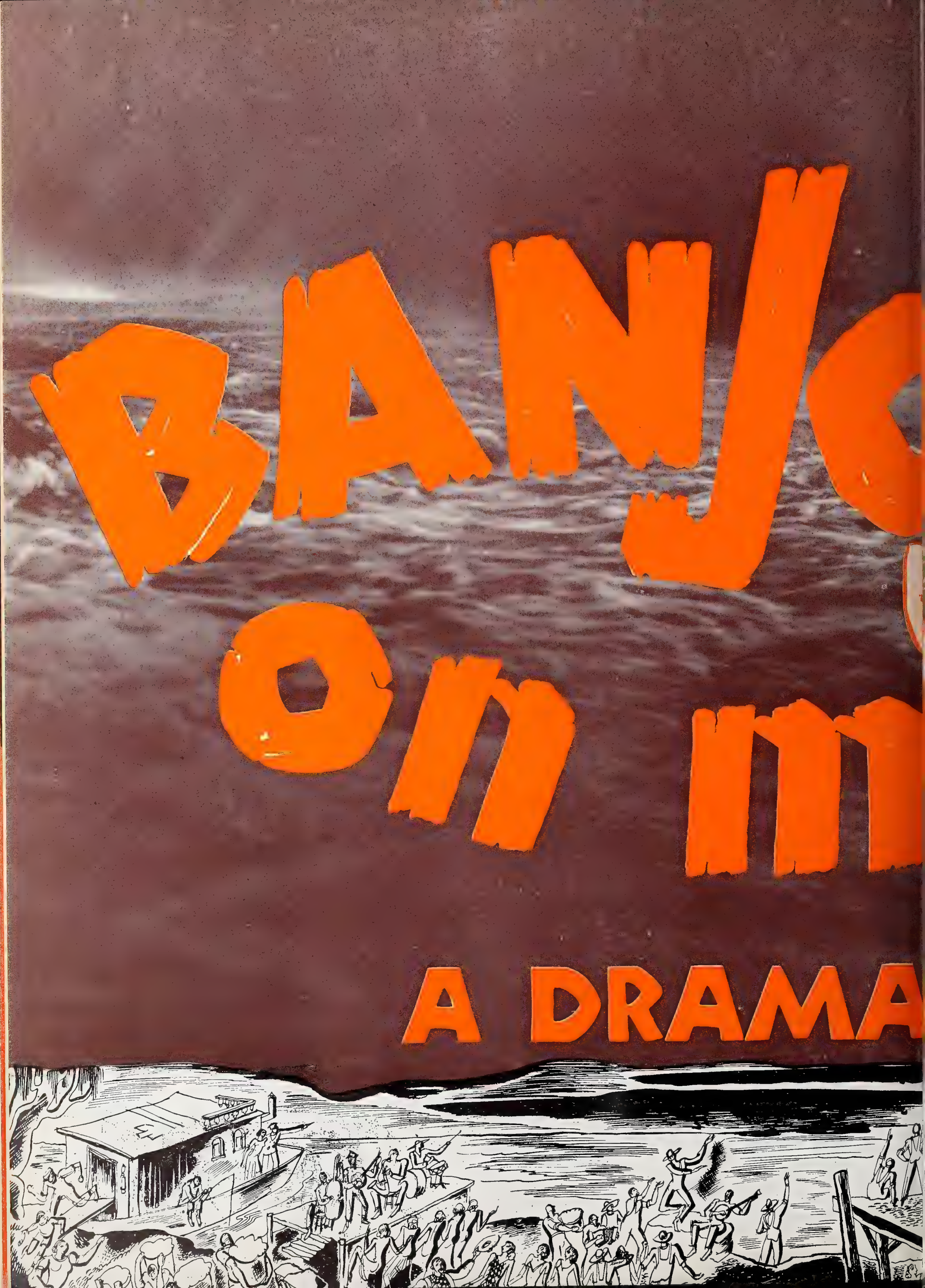
The production is based on a Richard Macaulay story which ran recently in *Saturday Evening Post.* Macauley's recent screen credits include participation in the preparation of "Earthworm Tractors" and "Polo Joe." Jerry Wald, Sig Herzig and Warren Duff collaborated on the screen play. Ray Enright, whose credits cover many of the Joe E. Brown and Joan Blondell-Glenda Farrell pictures, is directing. Accomplishments of this group indicate their ability to inject comedy in a desirable manner.

The cast teams Ross Alexander and Ruby Keeler as the show's leads. Miss Keeler in addition to the principal feminine assignment, will be seen in a number of dances and handsomely mounted musical numbers which are being counted upon to add greatly to film's production films. Featured comedians are Louise Fazenda, Allen Jenkins and Teddy Hart, together with the new dancing discovery, Lee Dixon, Carrol Hughes and Winifred Shaw. Others players are Addison Richards, Hugh O'Connell, Jane Wyman, E. E. Clive, May Boley, Adrian Rosley and Shaw and Lee.

With music and lyrics contributed by Johnny

(Continued on page 44)

THE ELEMENTAL FORCE
THAT HAS KEPT
"TOBACCO ROAD" ON
BROADWAY FOR THREE
YEARS...NOW SWEEPS
LIKE THE MIGHTY
MISSISSIPPI INTO YOUR
OWN THEATRE!


BANJ
on m
A DRAMA

y Knee
WITH MUSIC

ONLY GREAT SHOWMANSHIP MIXES THESE BOX OFFICE ELEMENTS:

- **THE LOCALE** of "Tobacco Road"!
- **THE ATMOSPHERE** of "Steamboat Round the Bend"!
- **SONGS OF LOVE** throbbing with the rhythm of the great river!
- **THE TURBULENT LIFE** . . . the thunderous laughter . . . the dancing on the levee of primitive river people!
- **DRAMA OF A LOVE** mighty as the Mississippi!

Wrought into a memorable
picture by
20th Century-Fox!

Barbara **STANWYCK** and *Joel* **McCREA**

in

BANJO on my knee

with **HELEN WESTLEY • BUDDY EBSEN**
WALTER BRENNAN • WALTER CATLETT
ANTHONY MARTIN • KATHERINE DE MILLE
THE HALL JOHNSON CHOIR

Directed by John Cromwell

Associate Producer Nunnally Johnson. Based on a novel by Harry Hamilton. Screen play by Nunnally Johnson. Music & lyrics by Jimmy McHugh & Harold Adamson.

20th CENTURY FOX

Darryl F. Zanuck
in Charge of Production

SONGS THAT FLOOD THE HEART:

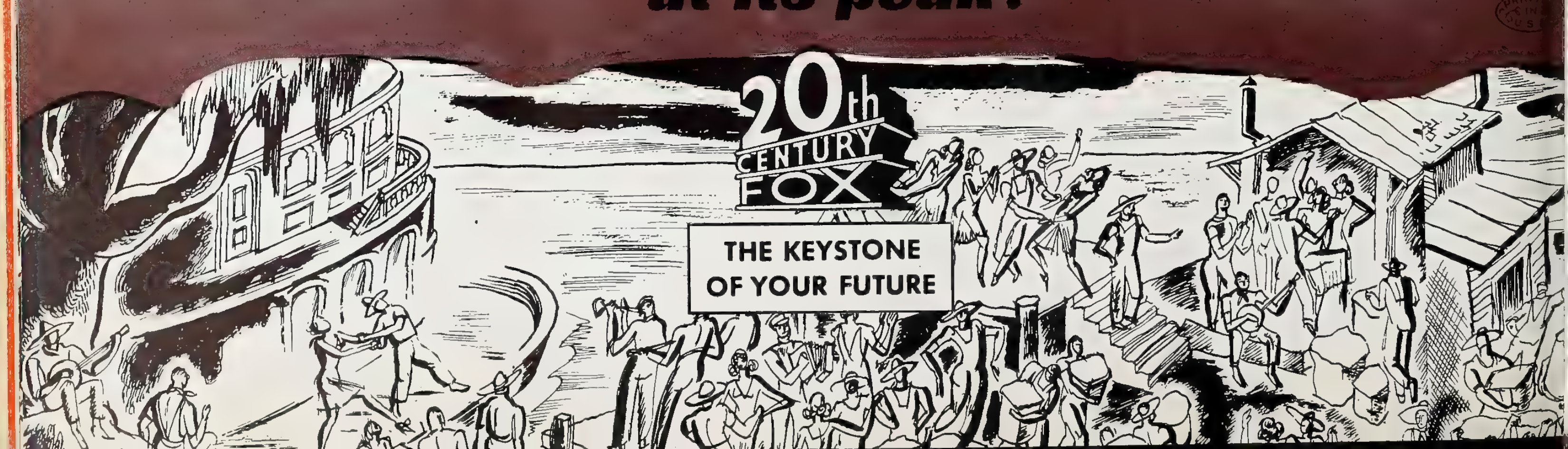
"With a Banjo On My Knee", "Where the Lazy River Goes By", "There's Something in the Air"

A GREAT DRAMA WITH MUSIC!

AND WHEN 20TH SAYS A PICTURE IS GREAT EXPERIENCE PROVES IT'S SENSATIONAL!

BANJO on my knee

Timed to catch the big Fall season at its peak!


20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

Federal-NBC Unit To Use Film Houses

Motion picture theatres for the most part will be used to house the stage units to be developed as an outgrowth of the new Works Progress Administration—National Broadcasting Company radio hour which was to begin an indefinite period of weekly broadcasts over the NBC-Blue Network Wednesday night.

Months in development, the program, one hour in length, will be called the Federal Theatre of the Air. Completely cast and ready for presentation, the program is going through its final rehearsals and if for any reason it should not be ready for the microphones Wednesday it will make its bow the following week.

The first stage unit is expected to be ready to take to the road shortly after the first broadcast. Following that, according to present plans, a new stage unit will be devised out of each weekly broadcast, each air program to be different and include different performers.

NBC is donating the station time and broadcasting the program as a sustaining feature. It is anticipated that a sponsor will be obtained for the program in the near future, since it is understood three different companies are considering the sponsorship of the air show now.

The program is a cooperative effort of the WPA Radio Division and the NBC Artists' Bureau. The broadcasting company will derive its revenue on the program from the booking of the stage units, in which the WPA will have no hand. The Federal project is interested in merely providing work for unemployed actors and actresses.

Saint John to Have Exchange Building

The position of Saint John, N. B., as the film distributing center for Canada's Maritime Provinces and Newfoundland was assured with the beginning of construction of a modern building for long term rental to four of the city's ten film exchanges.

Two others already are housed in a building erected exclusively for them, while two more are accommodated in quarters which were modernized recently for them under an arrangement for long term occupancy.

The new structure will be completed by April 1 and will accommodate the Saint John film exchanges of 20th Century-Fox, Warner Brothers and First National, Empire and Universal.

Exchanges for Paramount and Regal already are housed in a modern building exclusively theirs, while those for RKO Radio and United Artists are located in one recently modernized for their use.

The building, planned by H. C. Mott, architect and engineer, will be modern and of special design throughout to meet all the requirements of film exchange work. The Acme Construction Company, Ltd., are the builders and owners.

ANTI-NAZIS THREATEN TOBIS FILM BOYCOTT

Accept Claim Company Is Dutch Owned but Protest Imports from German Subsidiary

Tobis-America, subsidiary of Tobis International, Dutch producing and distributing company, will be placed on the "unfair" list of the Non-Sectarian Anti-Nazi League to Champion Human Rights, unless it "cooperates with the League by agreeing to stop importing pictures made in Germany," Leo Spanglett of the motion picture division of the League, said this week.

Threat of a possible boycott of all Tobis pictures was made after a conference between officials of the League and counsel for Tobis. The league accepted the Tobis claim that it is entirely Dutch owned but insisted that as long as the company imports pictures made by its German subsidiary, thus taking credits out of Germany, it should be placed on the "unfair" list.

Spokesmen for the League drew a parallel between Tobis and a retail merchandising company, explaining that if a store sells pins made in Germany it is placed on the list even though the pins are only one of a thousand articles sold in the store. Pictures made by the German subsidiary of Tobis are brought to this country occasionally for release, but according to officials of the company the market for them here is very small. Revenue from exhibition here goes to the parent company in Amsterdam, it is claimed, but the League contends that the sale here of German made pictures, in effect, benefits Germany.

Signs Resolution Pledge

W. E. Van Beverin, president of Tobis-America, at a meeting of distributors and exhibitors of German pictures called by the League, said that he would not object to a boycott on German pictures brought here by his company. He was one of the signers of a resolution, passed at the meeting under which distributors pledged themselves not to release any foreign picture unless it carries a title showing the country of origin.

Mr. Van Beverin repeatedly has said that the parent Tobis company is Dutch owned and backed by Dutch capital and that the company is in the same position as any other corporation with a German subsidiary. Operation of the branch in Germany yields little or no profit to the parent company, he said, because of the Nazi restrictions governing withdrawal of money from the country.

Protest "Alcazar" Production

A reel of Olympia Games pictures, sold to Metro-Goldwyn-Mayer by Tobis, was dropped from the MGM schedule last week after the League had sent a telegram of protest to Nicholas M. Schenck, president of MGM and of Loew's, Inc. One of two shorts made from the reel, "Olympic Ski Champions," was showing at first-run houses when the telegram was sent, and the second was ready for early release.

Withdrawal of the shorts by MGM was followed closely this week by an announcement from the American League against War and Fascism that a telegram and letter campaign has been started against the proposed production of "The Siege of Alcazar," by 20th Centruy-Fox. The League has instructed its city committees and branches to wire and write to Darryl Zanuck, executive vice president in charge of production, protesting the production. A telegram to Mr. Zanuck from the national office of the American League in New York was to the effect that the "people of the United States are not interested in seeing Fascist pictures."

Mr. Zanuck, in a reply, said, "Our picture is neither Fascist nor Communistic. We shall take no sides."

Officers of the anti-Fascist group are listed as Harry F. Ward, chairman; Mrs. Victor L. Berger, Earl Browder, Max S. Hayes, Robert Morss Lovett and Jacob Mirsky, vice-chairman; and William B. Mangold, treasurer.

Consolidated Plan Faces Injunction

Chancellor Josiah O. Wolcott in chancery court in Wilmington, Del., has under advisement a petition for a preliminary injunction against Consolidated Film Industries, Inc., to restrain the company from filing with the Delaware secretary of state an amendment to a certificate of incorporation.

The action was taken on a bill of complaint filed by Norman Johnson of New York, a preferred stockholder, who alleges that 150,000 of the issued 524,973 shares of the common stock of the company are owned by Setay Corporation, which, it is claimed, is controlled by Herbert J. Yates, president of Consolidated. Mr. Yates and directors of Consolidated are largely interested in the common stock and the amendment was proposed to improve the position of common stockholders at the expense of preferred stockholders, the complaint charges.

The company denied the allegations in an answer filed recently.

Consolidated this week withdrew its request to the New York Stock Exchange for a listing of a new series of stock to supplant its former capitalization, under its plan of reorganization.

Cestari Heads Brazil Office

Arthur W. Kelly, vice-president in charge of foreign distribution for United Artists, this week appointed Marino Cestari manager of the Porto Alegre branch office in Brazil. He will replace Joao Friere, and will assist Enrique Baez, sales manager for the company in Brazil.

Rathner Closes a Deal

Harry Rathner, general sales representative for Burroughs-Rice Productions in Boston, has closed a deal with Specialty Films, Inc., whereby the latter will handle the Tarzan pictures in that territory.

IN THE CUTTING ROOM

(*Continued from page* 36)

Mercer and Richard Whiting, the modernly timed story is localed in New York. A musical comedy playwright is given backing on the condition that a famous English actress be signed for the leading role. A similarity in names lands the part for a charming and talented American girl. Comedy and light dramatic complications ensuing, as the spectacle features are brought in during rehearsal, the English miss is revealed as a onetime member of a trained seal act. Rather than face publicity of this humble beginning of her artistic career, she steps aside for the American girl, who develops as a star of first magnitude.

I Promise to Pay

(Columbia)

Drama

Three qualities, story content, cast strength, and topical production details are being counted upon by the producers to make this picture a subject of more than usual interest. In plot it is a racket exposure, this time of the unscrupulous and terroristic activities of the salary loan business. A problem that regularly makes front page headlines in almost every city and town in the country, it is one in which the public should be more than ordinarily interested.

The story tells of a young clerk who, disappointed because a bonus has not been forthcoming from his employers, is forced into the clutches of the loan sharks. His inability to meet their extortionate demands results in one beating after another until he finally brings his plight to the attention of the authorities. Ensue sequences of terror and mental and physical fright that builds to a dynamic climax.

The story used in the photoplay is an original by Lionel Houser, in which has been included atmospheric treatment of many incidents made familiar to the public. The screen play is by Mary C. McCall, Jr., and Houser. Direction is by D. Ross Lederman.

Three wellknown players are featured. Chester Morris is the hapless victim of the loan sharks and Helen Mack is his wife. The menace is Leo Carrillo, currently appearing in "The Gay Desperado." The part returns Carrillo to the type of role in which he scored some of his best successes. Others in the cast are Patsy O'Connor, John Gallaudet, Thomas Mitchell, Crawford Weaver and Thurston Hall.

College Holiday

(Paramount)

Musical Comedy

Some years ago Paramount produced "College Humor" and followed it up with "College Rhythm." Now comes "College Holiday," immediate successor to "Collegiate." About the only thing this one has to do with college is the use of the word in the title. Entirely a musical comedy, based on a ridiculous premise, the story concerns itself with the antics of a couple of daffy old persons who decide to do away with the age old way of letting love take its natural course and substitute a scientific, eugenic method of permitting ardent swains to pick their mates.

About the only college material in the piece are the college boys and girls who make themselves the guinea pigs for the faddists' experiments. It may not have any college but the picture will have Jack Benny, George Burns, Gracie Allen, Mary Boland, Martha Raye, Ben Blue and Etienne Girardot, definitely established laugh provokers. It will have Eleanore Whitney, Marsha Hunt, Johnny Downs, Leif Ericson, Louis Da Pron and Olympe Bradna and Nick Lukats and a large majority of Paramount's budding hopefuls, for romantic interest. There is a large bevy of LeRoy Prinz's streamlined dancing girls for the benefit of tired and jaded eyes.

Writers and constructionists who contributed to the concoction of mirth and merriment include J. P. McEvoy, Walter DeLeon, Harlan Ware, Frederick Hazlitt Brennan, Henry Myers, Jay Gorney, Arthur Sheekman, Nat Perrin, James Seymour and Bobby Vernon. The music supervised by Boris Morros, was contributed by two song writing teams, Ralph Rainger and Leo Robbing and Bert Lane and Ralph Freed. The six or seven solo and chorus numbers were directed by Arthur Franklin.

The sets and backgrounds are lavish to a high degree. The action that takes place in front of them is pure and simple nonsense, which the producers are counting on to provide exhibitors with opportunity for a showman's holiday.

The Singing Buckaroo

(Spectrum)

Action, Romance, Drama

The second picture to be produced by this newly formed company, this story seems to be of an entertainment and potential exploitation quality that should arouse the interest of those whose audiences favor the outdoor adventure type of feature.

Based on a popular form of entertainment, localed in the west, the story is romantic drama against a background of skullduggery and thrill action. It deals with the experiences of a girl and her father who loot a bank to protect the interest of depositors. Their flight to a mountain refuge and resistance to a siege of the hideout, directed by a thieving bank director, who planned to steal the funds for himself, brings a singing cowboy into the picture. As the yarn builds to the customary thrill finale, topped off by an exciting chase and general melee, it is embellished by solo and chorus western music.

From a standpoint of unique exploitation idea, the film will present Howard Hill, world's champion archer, in a specialized performance that is also a part of the story. His bow and arrow match the outlaws' guns.

Fred Scott and Victoria Vinton are featured in the leading roles. The supporting cast includes William Faversham, Cliff Nazarro, Hill, Charles Kaley, Roger Williams, Rosa Caprino and Lawrence LaBaron.

The story is an original screen play by Tom Gibson, who is directing also. Jed Buell and George H. Callaghan are the producers.

General Elects Stevenson

Edward F. (Ned) Stevenson, founder and president for 10 years of Vitagraphic Pictures, Inc., commercial talking pictures, has been elected vice-president and a member of the board of directors of General Business Films, Inc., New York.

Arthur Lee to Canada

Arthur A. Lee, vice-president of Gaumont British, left New York Tuesday on a business trip to Buffalo, from where he will go to Toronto. Mr. Lee will return directly to New York on the completion of his business in Canada.

Minneapolis Projectionists Celebrate 25th Anniversary

The Motion Picture Projectionists of Minneapolis, Local 219, International Alliance of Theatrical Stage Employes and Moving Picture Operators, celebrated their 25th anniversary recently with a dinner in the Gold Room of the Radisson Hotel. George F. Klund is president of the union and Horace J. Evans is vice-president.

Among those invited were Thomas E. Latimer, Mayor of Minneapolis; Miss Frances Perkins, Secretary of Labor; George E. Browne, international president of the IATSE; Theodore L. Hays, Minnesota Amusement Company; W. A. Steffes, Allied Theatre Owners; William C. Sears, Mort Singer Circuit; T. E. Cunningham, Minnesota Federation of Labor; A. H. Urtubees, Central Labor Union; R. D. Cramer, Minneapolis *Labor Review;* Germain Quinn, past international organizer, and F. H. Richardson, Technical Editor of MOTION PICTURE HERALD.

"Gold Diggers" Plane Completes Half of Tour

The Warner Brothers "Gold Diggers of 1937" exploitation plane, which is carrying several of the dancers who appeared in the picture as well as some of the featured players, has completed approximately half of its air tour of the country as an exploitation stunt to advertise the film.

The company landed at El Paso and Fort Worth last Saturday after leaving Hollywood and at the second stop the party was honored by a celebration arranged by the Chamber of Commerce. At Dallas, the Variety Club acted as hosts the next day and at Memphis, the next stop, the mayor declared a holiday and the Junior Chamber of Commerce acted as hosts.

The plane is scheduled to arrive in Chicago Thursday where the home office executives, headed by Albert Warner, vice-president, and Gradwell Sears, general sales manager, are presiding at a district managers meeting, and from there they will fly to New York and New England.

To Appeal Argentine Distributor Verdict

An appeal is expected to be taken from the decision of the Argentine federal court in Buenos Aires by which the Argentine Association of Film Distributors was found guilty last week of "coercive measures," in an anti-trust action, it was indicated this week in distributor circles in New York. The association is composed of representatives of all major American distributors in Buenos Aires and two Argentine distributors.

The suit was instituted by Hector J. Bini, an exhibitor, who charged that the defendants fixed rentals and admission prices and that they refused to supply films to certain theatres.

Addresses Philadelphia Club

The motion picture industry would prefer to follow its own regulations rather than those imposed by a board of censors, Joseph I. Breen, Production Code Administrator, told members of the Cahill Club in Philadelphia last Friday. Mr. Breen was formerly an active member of the club, which is an alumni organization of Roman Catholic High Schools.

THE HOLLYWOOD SCENE

Camera Cleanup

Thirteen pictures came from the cameras this week while a mere seven took their places upon the stages. Warners led the cleanup with three films finished. The first, "Mountain Justice," will present Josephine Hutchinson, George Brent, Robert Barrat, Mona Barrie, Guy Kibbee, Marcia May Jones, Elizabeth Risdon, Edward Pawley, Margaret Hamilton, Granville Bates, Robert McWade, Fuzzy Knight, Guy Wilkerson and Russell Simpson. Michael Curtiz directed. In "San Quentin," a penitentiary melodrama, Pat O'Brien, Humphrey Bogart, Ann Sheridan, Barton MacLane, Joseph Sawyer, Garry Owen, Joseph King, Marc Lawrence, Gordon Oliver, Emmett Vogan, Edward Keene, Lee Phelps, James Robins, Al Hill, Max Wagner, George Lloyd and Joseph Stone will be seen. Lloyd Bacon directed. The third picture, "Men In Exile," features Dick Purcell, June Travis, Alan Baxter, Margaret Irving, Norman Willis, Victor Varconi, Olin Howland and John Alexander. John Farrow directed.

Radio finished two pictures. "The Girl From Paris," stars Lily Pons, Gene Raymond, Jack Oakie and Mischa Auer, with Frank Jenks, Herman Bing, Lucille Ball, Patricia Wilder, Harry Jans, Oscar Apfel, Joseph de Stephani and Michael Mark. Leigh Jason directed. The second picture, "Criminal Lawyer," lists Lee Tracy, Margot Grahame, Eduard Ciannelli, Betty Lawford, Erik Rhodes, Frank M. Thomas, Theodore von Eltz, Claire McDowell, Wilfred Lucas, Aileen Pringle, Lita Chevret and Francis MacDonald in its cast. Christy Cabanne directed.

"With Love and Kisses" was finished by Melody. It features Pinky Tomlin and Toby Wing supported by Kane Richmond, Russell Hopton, G. Pat Collins, Arthur Housman and Kenneth Thompson. Leslie Goodwins directed.

Columbia completed "A Slug For Cleopatra," with a cast headed by Charles Quigley and Rosalind Keith and including Henry Mollison, Rita LaRoy, James Conlon and Arthur Loft. David Selman directed.

At Grand National the Edward Finney production, "Arizona Days," finished. Directed by Jack English, it will present Tex Ritter, Eleanor Stewart, Ethelind Terry, William Faversham, Warner Richmond, Snub Pollard, William Desmond, Sid Saylor, Forrest Taylor and Charles King.

MGM's contribution to the completed work is "After The Thin Man," sequel to "The Thin Man." William Powell and Myrna Loy again are teamed. The support lists Elissa Landi, James Stewart, Paul Fix, William Benedict, Mabel Colcord, Murray Alper, Wade Boteler, Farina, Sam Levine, Jessie Ralph, Norman Phillips, Jr., John Kelly and Dorothy McNulty. W. S. Van Dyke directed.

"Trail Dust," a Harry Sherman Hopalong Cassidy production for Paramount, is included in the completed list. The cast is headed by the familiar trio, William Boyd, Jimmy Ellison and George Hayes, with Stephen Morris, Gwynne Shipman, Britt Wood, John Beach and Al St. John. Nate Watt directed.

Major Productions checked in "Mind Your Own Business." Charlie Ruggles, Alice Brady, Lyle Talbot, Jack LaRue and Bennie Baker play the leads. The support includes Frankie Darro, Robert Baldwin, Lloyd Crane, Horace Stewart, Bill Demarest, Gene Lockhart, Charles Wilson, William Davidson, Paul Harvey, Duke York, Theodore von Eltz and David Sharp. Emmanuel Cohen produced and Norman McLeod directed.

MORGAN NOMINATED AS SMPE CHAIRMAN

Kenneth E. Morgan has been nominated for chairman of the Pacific Coast Section of the Society of Motion Picture Engineers to succeed Rerald F. Rackett, retiring chairman.

C. W. Handley and Gordon A. Chambers have been nominated for secretary.

Voting is by mail, ballots to be counted December 1.

At Roach Studio the pretentiously mounted musical comedy, "Nobody's Baby," was completed. The cast includes Patsy Kelly, Lyda Roberti, Robert Armstrong, Lynne Overman, Don Alvarado, Rosina Lawrence, The Avalon Four, Jimmy Grier's Orchestra, Herbert Rawlinson, Chick Chandler, Lois Wilde, Boyd Irwin, Joan Woodbury and Raphael Storm. Gus Meins directed.

A Buck Jones production, "Sand Flow," was finished for Universal. Jones is starred with Lita Chevret, Robert Terry, Arthur Aylesworth, Robert Kortman, Enrique de Rosas, Joseph Swickhard, Tom Chatterton, Malcolm Graham and Arthur Van Slyke. Les Selander directed.

Three pictures in the list of new work are credited to Twentieth Century-Fox. "The Jones Family At The County Fair" features Jed Prouty, Shirley Deane, Slim Summerville, Ann Gillis, Spring Byington, June Carlson, George Ernest, Florence Roberts, Betty Mahan and Russell Gleason. Frank Strayer is directing. "Secret Valley," a Sol Lesser drama, will present Richard Arlen, Virginia Grey, Jack Mulhall, Sid Saylor, Willie Fung, Norman Willis and Maude Allen. Howard Bretherton is directing. The third number is "Love Is News," in which Loretta Young, Don Ameche and Tyrone Power have been assigned to leading roles. The featured principals are Miles Mander, Jane Darwell, Gavin Muir, Walter Catlett, Slim Summerville, Stephin Fetchit, Shirley Deane and Julius Tannen. Tay Garnett is directing.

At MGM the long deferred "Parnell" finally got going. The lengthy cast includes Clark Gable, Myrna Loy, Edna Mae Oliver, Billie Burke, Edmund Gwenn, Montagu Love, Donald Crisp, Alan Marshal, Berton Churchill, Brandon Tynan, Neil Fitzgerald, Phyllis Coghlan, Pat Moriarty and Byron Russell. John M. Stahl is directing.

Republic started "Round Up Time In Texas," an incident in the "Three Mesquiteers" series. It features the trio, Jean Autry, Smiley Burnette and Max Terhune with Maxine Doyle, Earle Hodgins, Leroy Mason, Dick Wessell, Buddy Williams and Elmer Fain. Direction is by Joseph Kane.

"Love Begins" started at Warners. With Louis King directing, Tom Brown, Mary McGuire and Hugh Herbert are featured.

At Radio "We, The Jury" started. In the cast are Helen Broderick, Victor Moore, Philip Huston, Louise Latimer, Colleen Clare, Vinton Haworth, Frank M. Thomas, Earle Fox, Maxine Jennings, Billy Gilbert, Robert McWade, Charles Middleton, Sarah Edwards, George Irving, Leonid Kinsk, Charles Lane, Roy James, Jean Howard, Hal K. Dawson and Georgette Rhodes. Ben Holmes is the director.

McCarthy Method

Leo J. McCarthy, former theatre man now acting as production assistant to Nat Levine at Republic, is for more action and less dialogue in film, citing his exhibitor experience as authority for the assertion that pictures which subordinate dialogue to action outscore the opposite kind on box office points.

"With talking pictures," according to Mr. McCarthy, "the situation is not unlike that of the legitimate stage. Good playwrights learned long ago that the best part of a play is expressed in pantomime. Of course the screen has a much wider scope than the stage, and in pictures it is not necessary to condense action to the same extent. However, the old theatrical adage, never give your audience a chance to relax, still holds good.

"If you give them a chance to slump in their seats, while your actors are making long speeches, it's hard to get them up again."

Mr. McCarthy believes that most pictures could cut ten per cent of the dialogue used and be improved.

Singles Only

Albert A. Galston is to breast the stream, dare the current, defy the lightning, etc., and dedicate the new Colony theatre here to a policy of single feature bills exclusively.

Mr. Galston believes 80 per cent of the theatre public wants a program composed of a substantial feature picture supported by selected short product.

In offering such a program as a matter of established policy Mr. Galston is going to seek the cooperation of the Parent-Teachers Association, which recently condemned the double feature policy, as well as the aid of business organizations, clubs, and family heads individually.

To publicize his objective Mr. Galston is conducting a campaign predicated on the current jest referring to the children of today who enter the cinema as tiny tots and come out of it, after a double-decker picture program, tottering old men and women.

Radio Expands

Warner Brothers expansion into the radio field has gained added momentum in Hollywood with the acquisition of a new 5-C, RCA high fidelity transmitter with a 450-foot vertical radio tower, the whole plant to be ready for the air on November 30. The transmitter is nearing completion on a 10-acre site in the Baldwin Hills. It is powered for 5,000-kilowatts for day operation and 1,000-kilowatts for night use. A projection room and screen will be installed.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Reunion

(20th Century-Fox)

Comedy, Romance, Drama

Two things most desirable in a film are provided here, pleasing entertainment of several varieties for theatre-goers and a vast amount of showmanship matter for exhibitors. The story is one that runs the full scale of entertainment. It contains comedy aplenty, conflicting love interest, pathos-tinged drama, and a wealth of topical material for its quintuplet stars. As the elements move to appealing human interest, all are exceptionally well blended to produce a picture which is, first, of more than usual importance to family audiences and, second, one to engage and satisfy the attention of either specialized or general patronage. "Reunion" is a new and distinct picture; by no means should it be considered a sequel to "The Country Doctor," even though its locale is the same and several players who were in that show are again featured in their original character roles.

Naturally the film's biggest exploitation factor rests in the Dionne Quintuplets. One of the present day's greatest attractions, the full sequence that is diverted to their play antics is one that means happy moments for all who see it. Important as are the youngsters from an entertainment and commercial standpoint, they are not, however, the entire show. Even were they eliminated, the actual story told in the film would be a subject of audience and exhibitor interest.

Motivation follows a uniquely appealing idea. The children come on the screen immediately. But the first object of interest is a renewal of rivalry between Jim Ogden and Asa Wyatt for large paternity honors. The scene shifts to show Mrs. Sheridan attempting to win the affections of Dr. Tony Luke, son of Dr. John, who is in love with Mary MacKenzie. Back in Moosetown, the editor and the head of the chamber of commerce, Renard, convince Dr. John that he should hold a reunion of all the persons he has brought into the world. Thousands accept the invitations. There's his first child, Governor Crandall, with his wife, Janet Fair, a brokendown screen actress, hoping the publicity will do her some good. Then come Dr. Tony, to resume his romance with Mary, only to have Mrs. Sheridan follow; a criminal, and a wide assortment of humanity from every walk of life. As Dr. John tended them in their first great moment in life, he tends them now. He places Mrs. MacKenzie on the right track to reestablish her as a devoted wife and thus make the path clear for Mary and Dr. Tony. He saves Janet from suicide and marries her to Renard. To the Governor and his wife he gives a little boy, Rusty, to call their own in place of the child they longed for but never had. He almost succeeds in making an honest man out of Jake, paroled pickpocket. Dr. John's success in ministering to the human needs of his flock calls for a great celebration. The Dionnes provide it in a way that should delight all who witness their cavortings.

It is sound entertainment in every phase, and it already has been widely publicized, but this does not constitute a reason for anyone taking anything for granted. The better the picture is sold, the higher grosses may be expected to rise.

Previewed in the California Theatre, Huntington Park. A typical suburban town neighborhood audience, surprised to see the unannounced preview, was unrestrained in its enthusiastic approval.—GUS MCCARTHY.

Produced and distributed by Twentieth Century-Fox. Directed by Norman Taurog. Associate producer, Bogart Rogers. Based on story by Bruce Gould. Screen play by Sam Hellman, Gladys Lehman and Sonya Levien. Photographed by Daniel B. Clark. Previewed before Production Code Certificate number. Running time, when seen in Hollywood, 80 minutes. November 20, 1936. General audience classification.

CAST

Dionne quintuplets	Themselves
Dr. John Luke	Jean Hersholt
Mary Macenzie	Rochelle Hudson
Mrs. Gloria Sheridan	Helen Vinson
Constable Jim Ogden	Slim Summerville
Tony Luke	Robert Kent
Nurse Kennedy	Dorothy Peterson
Asa Wyatt	John Qualen
Governor Crandall	Alan Dinehart
Charles Renard	J. Edward Bromberg
Richard Sheridan	Tom Moore
Rusty	George Ernest
Martha Crandall	Helen Jerome Eddy
Ellie	Sarah Haden
Sir Basil	Montagu Love
Janet Fair	Esther Ralston
Sadie	Hattie McDaniel
Sam Fisher	Julius Tannen
Jake	George Chandler
Editor	Edward McWade

Winterset

(RKO Radio)

Drama

Persons who appreciate the value of fine things exceptionally well done have here a production to which they may well respond. Likewise those to whom commendable histrionic, photographic and directorial quality have any significance will find much to engage their attention in "Winterset." However, how it is going to be accepted by mass audiences is a question that will test the showmanship abilities and astuteness of the most aggressive exhibitors.

"Winterset" is modernly conceived and powerful human interest drama. It tells its story in forceful, direct style. Photography, production detail and directorial technique depart measurably and noticeably from formula. Though there are a few occasions in which either dialogue or situations give cause for comedy, the film essentially is a grim, emotion-stirring production. While it is unusual in many ways, its plot is an old and well tested theatrical property. It is played by actors who are either unknown to the great mass of theatre-goers or whose name value is not of important rank, but they play it in a manner that undoubtedly will win much commendation from critics and public.

The somber mood of the story is established immediately. An innocent man is convicted of murder, sentenced and railroaded to the electric chair. His son grows to manhood determined that the disgrace attached to his father's memory shall be wiped out. In New York, under the Brooklyn Bridge, the boy meets and falls in love with a girl. Her brother was a member of the gang in the holdup in which a watchman was killed and for which crime the boy's father was condemned. Into this situation come the now mentally deranged judge and the killer for whose crime another man paid with his life. Ensues a dynamic and suspense-laden mental conflict. The girl is fearful for her brother and the boy who is determined on vengeance. The coldly vicious killer is determined that all menaces to his liberty and life shall be removed. Those are the circumstances which build to a climax in which justice balances her own scales.

Sold as an intense drama, exceptionally well presented, it is entirely possible that "Winterset" will create an interest for itself as worthy screen entertainment that will compensate for the handicap of unfamiliar names. Word of mouth advertising probably will serve as an effective medium in interesting the rank and file. Exhibitors who play to specialized audiences or to any considerable percentage of socalled highbrows or little theatre followers in their patronage might find it wise to direct a personally recommended invitation to that class, informing it of the show's unusual interest to its members.

Previewed in studio projection room in Hollywood.—G. M.

Produced and distributed by RKO Radio. Produced by Pandro S. Berman. Directed by Alfred Santell. Screen play by Anthony Veiller. From the play by Maxwell Anderson. New York production by Guthrie McClintic. Photographed by Peverell Marley. Special effects by Vernon Walker. Art director, Van Nest Polglase. Associate, Perry Ferguson. Musical director, Nathaniel Shilkret. Musical arrangements by Maurice De Packh. Edited by William Hamilton. Sound recordist, John L. Cass. P. C. A. Certificate No. 2647. Running time, when seen in Hollywood, 75 minutes. Release date, November 20, 1936. General audience classification.

CAST

Mio	Burgess Meredith
Miriamne	Margo
Trock	Eduardo Ciannelli
Romagna	John Carradine
Judge Gaunt	Edward Ellis
Garth	Paul Guilfoyle
Esdras	Maurice Moscovitch
Shadow	Stanley Ridges
Policeman in the Square	Willard Robertson
Radical	Mischa Auer
Carr	Myron McCormick
Mrs. Romagna	Helen Jerome Eddy
Girl	Barbara Pepper
Hobo	Alec Craig
Piny	Fernanda Eliscu
Lucia	George Humbert
Louis	Murray Alper
Joe	Paul Fix

Love on the Run

(MGM)

Comedy Romance

Lively fun from first to last, "Love on the Run" is farce comedy romance that travels along at a gay and giddy clip. Built of popular stuff, the kind that goes over with almost any kind of audience, the picture presents a pair of high-ranking players and a supporting cast of high quality.

Localed in Europe, the yarn is uptodate. The original premise is intriguing and permits the development of much that is amusing entertainment. Reneging at marrying Igor, American heiress Sally Parker entrusts herself to the protection of Michael Anthony, who promises to keep her out of the clutches of reporters. This brings in a rival reporter, Barnabas, to set the stage for much gay and airy romantic conflict. Eventually, while Michael is aiding Sally to escape, they are mistaken for a pair of stratosphere flyers. In the excitement Sally discovers that Michael is a hated reporter. Events involve the pair with a team of international spies, Baron and Baroness Spanderman. Though Michael has provoked her exceedingly, Sally cannot help but fall in love

(Continued on page 51)

WARNER BAXTER *and* **JUNE LANG**

in

WHITE HUNTER

They'll see it FOR THE
They'll remember it FOR

URY OF ITS DRAMA!
HE FIRE OF ITS LOVE!

The two who thrilled your audiences in "The Road to Glory"... now brave hate... defy fear... fight for love fiercely... amid dangers and passions that threaten their very lives! What an entertainment combination to electrify your crowds!

WARNER BAXTER

and

JUNE LANG

in

WHITE HUNTER

with **GAIL PATRICK**
ALISON SKIPWORTH
WILFRID LAWSON • GEORGE HASSELL
Directed by Irving Cummings
Associate Producer Gene Markey
Screen play by Sam Duncan and Kenneth Earl
Based on a story by Gene Markey

20th CENTURY FOX

Darryl F. Zanuck in Charge of Production

It will win you

THE BIGGEST CROWDS

in town!

Made of the stuff movies were made for! Great stars! Fierce love! Hateful treachery! Relentless drama! Amazing adventure! Under the brooding night sky of a strange and ominous land! Infused with the showmanship of the world's greatest studio—20th Century-Fox!

WHITE HUNTER

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

PRINTED IN U.S.A.

(Continued from page 46)

with him. Her affection knows no bounds and Barnabas' embarrassment is equally unlimited when Michael uses him as a dupe to rescue Sally from a really dangerous situation.

Story content, production quality and the prestige of Clark Gable, Joan Crawford and Franchot Tone in the leading roles endow the film with entertainment and commercial worth that promises much to both audiences and exhibitors. Capitalizing on the combined name value and emphasizing the pleasing amusement merit of the story should be about all that is needed to whip up quite a bit of patron interest.

Previewed in Village Theatre, Westwood. Reaction of a mixed college and general adult audience indicated that the attraction would be favorably received by almost any kind of attendance—G. M.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Joseph L. Mankiewicz. Directed by W. S. Van Dyke. Screen play by John Lee Mahin, Manuel Seff and Gladys Hurlbut. From the story by Alan Green and Julian Brodie. Musical score by Franz Waxman. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Harry McAfee. Gowns by Adrian. Photographed by Oliver T. Marsh. Film editor, Frank Sullivan. Assistant director, Tom Andre. P. C. A. Certificate No. 2673. Running time, when seen in Hollywood, 80 minutes. Release date, November 20, 1936. General audience classification.

CAST

Sally Parker	Joan Crawford
Michael Anthony	Clark Gable
Barnabas Pells	Franchot Tone
Baron	Reginald Owen
Baroness	Mona Barrie
Igor	Ivan Lebedeff
Lieutenant of Police	Charles Judels
Editor	William Demarest

Born to Dance

(Metro-Goldwyn-Mayer)

Musical Comedy Romance

Subjected to any kind of recapitulation, "Born to Dance" has all it takes, and more, to satisfy patrons and exhibitors mightily. A customers' show in every sense of the term, it's also a showman's exploitation feature of superior caliber. A musical comedy romance, it's brightly unique. It spins along to the pitch of peppy music, flashing dancing, gay comedy, hilarious specialties, plenty of girl glamour for tired eyes and sumptuous production effects. Not a revue by any means, it's a zippy picturization of a bunch of sailor boys, a country girl who has ambitions to become a great stage dancer and her girl friend adventuring in the realm of modern life and romance. Amplified by incidental color, it's a real story that moves to the tune of clever dialogue and situations. Always it is wholesome amusement of the most desirable type.

Bare plot of the play has James Stewart, bashful non-commissioned officer in Uncle Sam's navy, meeting dancing Eleanor Powell in a Lonely Hearts Club and falling in love with her. The pleasing human love story of a couple of kids all wrapped up in each other is complicated by the antics of producer Alan Dinehart, who for publicity purposes fakes up a romance between his temperamental star, Virginia Bruce, and the attractive gob in brass buttons. But the gag backfires for both Dinehart and Miss Bruce as Miss Powell steps into the spot out of which the stage notable walked when Stewart did a little legitimate double-crossing to make his sweetheart the reigning singing and dancing sensation of Broadway.

That's only the outline. Space without end would be required to list all the effective contributions that the featured support makes to the film. A few of them, however, are Frances Langford's singing; the fun that Raymond Walburn, the strangest captain ever to wear a navy uniform, chucks in, and the antics of dancing Buddy Ebsen as a member of the crew who can't find the Brooklyn Navy Yard. The preview audience howled in glee. The experiences encountered by Sid Silvers, who joins the fleet two days after his marriage to Una Merkel and then strives manfully to get her to recognize him as her husband and as father of their child, add to the merriment. Reginald Gardiner's orchestra leading specialty left the patrons as limp as his gyrations exhausted him. Furniture seller Barnett Parker contributed to the gayety; the bed-testing episode particularly is farce comedy to a high degree. The substantiating spectacle, aboard the submarine, on the deck of a cruiser, in the Lonely Hearts club and in the finale stage show number where scores of streamlined beauties sing, dance and cavort, is an eyeful for anybody.

Put all the assets together, add to them the high quality music in vocal solo and chorus form and with naval band accompaniment, don't overlook Miss Powell's dextrous dancing or the classical Georges and Jalna feature, the worthy production support and the high class manner in which stars and support enact their parts, and the show can't help be a knockout at the box office. It's a show that reflects credit on all who had a part in its making.

Previewed in Grauman's Chinese Theatre, Hollywood, in an unusual manner. The showing was held in the afternoon. Advertised to the public which also was promised the added attraction of witnessing the star-bedecked radio broadcast of Hollywood Hotel from the stage, it brought out a host of legitimate paying customers. In the picture alone, all got more than their money's worth.—G. M.

Produced and distributed by Metro-Goldwyn-Mayer. Associate producer, Jack Cummings. Directed by Roy Del Ruth. Screen play by Jack McGowan and Sid Silvers. From a story by Jack McGowan, Sid Silvers and B. G. DeSylva. Words and music by Cole Porter. Musical director, Alfred Newman. Musical arrangements, Roger Edens. Orchestrations, Edward Powell. Choral arrangements, Leo Arnaud. Dance ensembles, Dave Gould. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Joseph Wright, Edwin B. Willis. Musical presentation, Merrill Pye. Gowns by Adrian. Photographed by Ray June. Film editor, Blanche Sewell. Marine adviser, Harvey S. Haislip, Com. U.S.N., Ret. P. C. A. Certificate No. 2707. Running time, when seen in Hollywood, 105 minutes. Release date, November 27, 1936. General audience classification.

CAST

Nora Paige	Eleanor Powell
Ted Barker	James Stewart
Lucy James	Virginia Bruce
Jenny Saks	Una Merkel
"Gunny" Saks	Sid Silvers
"Peppy" Turner	Frances Langford
Captain Dingby	Raymond Walburn
McKay	Alan Dinehart
"Mush" Tracy	Buddy Ebsen
Acrobats	William and Joe Mandel
Sally Saks	Juanita Quigley
Georges and Jalna	By Themselves
Policeman	Reginald Gardiner
Floorwalker	Barnett Parker
The Foursome	J. Marshall Smith L. Dwight Snyder Jay Johnson Del Porter

The Plot Thickens

(RKO Radio)

Comedy-Drama

Oscar Piper and Hildegarde Withers again go adventuring in the field of crime solution, and there's much comedy, with quite a bit of melodrama mystery, a few killings and a little comparatively unnecessary romancing. The brunt of the production, either as an entertainment or commercial feature, is carried by James Gleason in his familiar role as the cocksure detective, and by Zasu Pitts, who essays the Hildegarde part for the first time. From the fun angle, the team delivers all that is expected.

For obvious purposes, principally that comedy might predominate, the motivating plot is highly complicated. Rather cleverly, the story does not plunge into its basic premise immediately. In the early sequences, Oscar, with the unwelcome assistance of Hildegarde, is investigating a routine mystery murder in which there is a multitude of suspects, all of whom have legitimate motives. Eventually, the story gets down to cases and involves the efforts of a band of international crooks to loot a famous museum of its most valued exhibit. As the treasure is well protected, suspense is built up in strong style. The prospective thieves outwit police and museum officials, but as usual in the Stuart Palmer stories, they have not paid very much attention to the whimsical Hildegarde. Finally it is her ability to get at the bottom of things that enables Oscar to prevent the robbery and nab the killer.

The character of story, the title and the lead roles lend themselves readily to effective interest creating exploitation of a picture that is an average feature.

Previewed in the RKO-Hillstreet theatre, Los Angeles. A Saturday night crowd indicated that it enjoyed the entertainment.—G. M.

Produced and distributed by RKO Radio. Associate producer, William Sistrom. Directed by Ben Holmes. Screen play by Clarence Upson Young and Jack Townley. From a story by Stuart Palmer. Photographed by Nick Musuraca. Art director, Van Nest Polglase. Associate, Feild Gray. Gowns by Edward Stevenson. Set dressing by Darrell Silvera. Recorded by George D. Ellis. Edited by John Lockert. Assistant director, Doran Cox. P. C. A. Certificate No. 2666. Running time, when seen in Hollywood, 65 minutes. Release date, December 11, 1936. General audience classification.

CAST

Oscar Piper	James Gleason
Hildegarde Withers	Zasu Pitts
Robert Wilkins	Owen Davis, Jr.
Alice Stevens	Louise Latimer
Kendall	Arthur Aylesworth
Joe	Paul Fix
John Carter	Richard Tucker
Marie	Barbara Barondess
Jim	James Donlan
Dagmar	Agnes Anderson
Robbins	Oscar Apfel

Rembrandt

(London Films-United Artists)

Costume Romance

Classification of this picture is not easy; a period piece, and pictorially a very beautiful one, it is not strictly a story, though both romantic and tragic elements are strong in it. Nor is it exactly a screen biography, though the chief actor is a historical figure, and the main incidents of his life are accurately depicted. To call it a portrait, or the study of a temperament, is perhaps to get as near as possible to identification of a production which certainly offers the exhibitor, and the public, rather unusual entertainment values.

There are two obvious points of exploitation; the personal direction of Alexander Korda—it is declared to be the last picture to be so handled by him—and the personality of Charles Laughton, who in the character of Rembrandt certainly found one of the most difficult tasks of his career and has approached it in a manner again demonstrating his virtuosity. Laughton's picture of the improvident, independent, tragic and inspired painter is the asset which the theatre man has to offer, and Laughton's fine elocution is a further point for the discriminating audiences to whom the picture is chiefly directed.

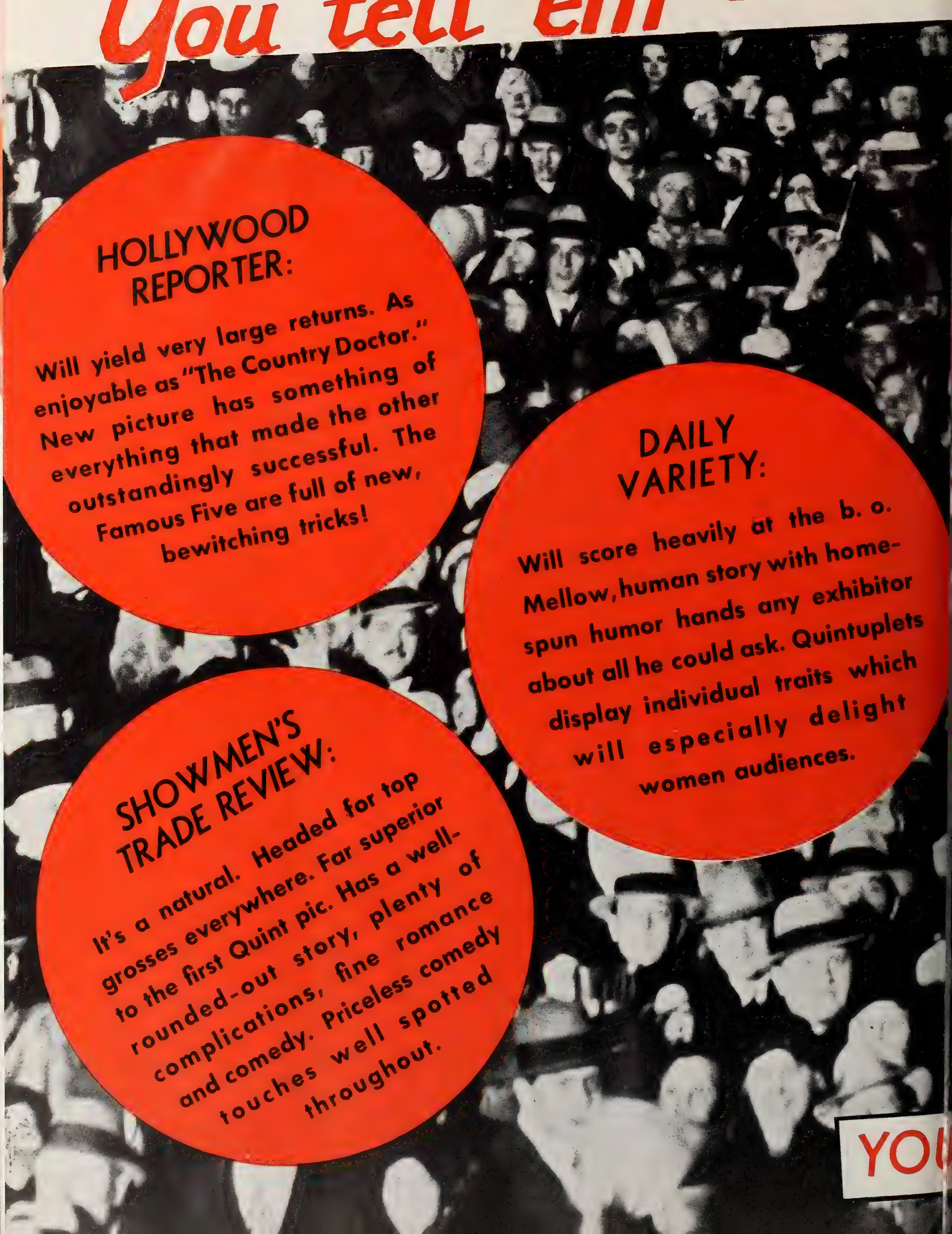
The story, or rather the continuity, introduces Rembrandt on the eve of his loss of an idolized wife. A very fine scene shows him painting her face from memory, before it fades, heedless of the bell which summons him to her funeral—and of the scandal which his apparent lack of feeling causes. The keynote of character so struck is heard again in the episode of the criticism of the picture now known as "The Night Watch," when Rembrandt metaphorically throws in the face of the Syndics the money they have paid for portraits while he has provided a masterpiece.

Parallel is his love affair with a woman who, resenting his unworldly devotion to his painting, becomes a shrew and the thorn in his side. Her he leaves for a country serving maid, and when this idyllic episode is ended by death, the transition to the old Rembrandt, penniless but spending a charitable gift on paint instead of food, is natural and moving. The fadeout is on the old man engaged on a self portrait and murmuring "All is vanity."

It is a series of very finely produced scenes, background to a personal interpretation of a hasty and lovable genius by an actor whose own great skill, surmounting a rather obvious un-

(Continued on page 54)

You tell 'em —



HOLLYWOOD REPORTER:

Will yield very large returns. As enjoyable as "The Country Doctor." New picture has something of everything that made the other outstandingly successful. The Famous Five are full of new, bewitching tricks!

DAILY VARIETY:

Will score heavily at the b. o. Mellow, human story with homespun humor hands any exhibitor about all he could ask. Quintuplets display individual traits which will especially delight women audiences.

SHOWMEN'S TRADE REVIEW:

It's a natural. Headed for top grosses everywhere. Far superior to the first Quint pic. Has a well-rounded-out story, plenty of complications, fine romance and comedy. Priceless comedy touches well spotted throughout.

YO

GENTLEMEN OF THE PRESS!

MOTION PICTURE DAILY:

Warm in human interest rich homely humor and appealing pathos-tinged drama. A new and unique idea. Places in exhibitors' hands a wealth of material for sock exploitation. Seems geared for box-office excitement.

FILM DAILY:

Should hit the b. o. in high. A very human story... handled with fine understanding. Plenty of gags... plenty of laughs. The cute Quintuplets high-light this comedy drama. Most entertaining!

THE
DIONNE QUINTUPLETS
with the year's most important cast

in "REUNION"

with
JEAN HERSHOLT
ROCHELLE HUDSON · HELEN VINSON
SLIM SUMMERVILLE · ROBERT KENT
Dorothy Peterson · John Qualen · Alan Dinehart
J. Edward Bromberg · Sara Haden · Tom Moore
George Ernest · Montagu Love

Scenes of the Dionne Quintuplets photographed under the Technical Supervision of Dr. Allan R. Dafoe
Directed by Norman Taurog
Associate Producers Earl Carroll & Harold Wilson
Screen play by Sam Hellman, Gladys Lehman, Sonya Levien. Based on a story by Bruce Gould.
Darryl F. Zanuck in Charge of Production

S FOR HOLDOVERS—

20th CENTURY FOX
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(Continued from page 51)

likeness to the historical Rembrandt, is also superior for the most part to the fact that the picture provides few of the conventional values demanded by the picturegoer. Laughton's delivery of two Biblical passages is a magnificent example of elocution; less happy is a long monologue on woman, to an enthralled tavern audience. There is brilliant acting from Elsa Lanchester as the maid Hendrickje, and Gertrude Lawrence as the shrew is also an outstanding character. The art direction of Vincent Korda and the camera work of Georges Perinal are brilliant.

A preview audience in London obviously appreciated the subtleties of Laughton's acting and the brilliant pictorial qualities of the film, but there seemed to be general agreement that the more obvious box office qualities were more doubtful.—Bruce Allan.

Produced by London Film Productions and distributed by United Artists. Directed by Alexander Korda. Script by Carl Zuckmayer. Camera, Georges Perinal. Art director, Vincent Korda. Costumes, John Armstrong. Production manager, David Cunynghame. Sound, A. Fischer. Sound, A. W. Watkins. Release date, in the United States, tentative, Dec. 4. Running time, 86 minutes. General audience classification.

CAST

Rembrandt van Rijn	Charles Laughton
Hendrickje Stoffels	Elsa Lanchester
Geertke Dirx	Gertrude Lawrence
Titus van Rijn	John Bryning
Titus (as child)	Richard Gofe
Ornia	Meinhart Maur
Banning Cocq	Walter Hudd
Govaert Flink	John Clements
Jan Six	Henry Hewitt
Church Warden	George Merritt
Minister	John Turnbull
Auctioneer	Sam Livesey
Hertsbeeke	Lawrence Hanray
Beggar Saul	Roger Livesey
Dr. Menasch	Abraham Sofaor
Fabrizius	Edward Chapman
Burgomaster	William Fagan
The Marquis	Austin Trevor
Ludvig	Raymond Huntley
Saskia's brothers	Lewis Broughton Frederick Burtwell
Waitress in Inn	Baroness Barany
Baron Leivens	Marius Goring
Dr. Tulp	Alan Jeayes
Adriaen	Basil Gill
Miller Harmon van Rijn	Herbert Lomas
Agelintje	Gertrude Musgrove
An official	Quentin McPherson
A peasant	Jack Livesey
Van Zeeland	Edmund Willard
Burgomaster's Secretary	Roger Wellesley
Court members	Byron Webber, Bellenden Powell
Burghers at Auction	Charles Paton Hector Abbas Leonard Sharpe
Museum Directors	Jerrold Robert Shaw George Pughe

End of the Trail

(Columbia)

Western Drama

Romance and drama in the West with an interlude of a campaign with the Rough Riders of Colonel Roosevelt, this is primarily a story of the friendship of two men and their love for a girl. A capable story, ably directed by Erle C. Kenton, who also impersonates Colonel Roosevelt, the picture is replete with action and comedy. It tells of two men, of widely separated interests, whose friendship is firmly cemented but unavailing when the one sends the other to his death for his debt to society.

With the exception of the scenes of the battle of San Juan Hill during the war with Spain, which are introduced to show how firmly this friendship of the two men is entrenched, the setting is laid in a small mid-western town. The story is based on Zane Grey's "Outlaws of Palouse." Jack Holt, Guinn Williams, Louise Henry and Douglass Dumbrille are the principal members of the cast.

Holt, an adventurer with an exaggerated sense of humor, kids Williams into enlisting in the Army when volunteers are called. Holt at the last minute volunteers also. Holt saves Williams' life and in doing so loses the sight of one eye. On returning to the West after the war, Williams, who was a deputy sheriff, is made chief deputy and is generally feted, but Holt is ignored and refused his old job. Bitter, Holt takes to rustling cattle and makes a large amount of money, but incurs the enmity of Dumbrille, who is also a rustler. Holt buys the town's saloon and makes John McGuire, the brother of Miss Henry, the manager. Dumbrille kidnaps McQuire but Holt rescues him, killing one of Dumbrille's guards. Williams, who has been raised to sheriff, sees the murder, but fails to report it. Dumbrille kills McGuire. Holt retaliates by killing Dumbrille. Williams captures Holt. The picture ends with Holt, on his way to be hanged, with his arms about Williams and Miss Henry.

Reviewed at Loew's Lexington theatre, New York. Reaction was negligible, probably due to a very small mid-afternoon audience.—Paul Mooney, Jr.

Produced and distributed by Columbia. Director, Erle C. Kenton. Assistant director, Cliff Broughton. Based on "Outlaws of Palouse" by Zane Grey. Screen play, Harold Shumate. Photography by John Stumar. Film editor, Al Clark. Sound engineer, Lambert Day. Art director, Stephen Goosson. Musical director, Morris Stoloff. P. C. A. Certificate No. 2404. Running time, 72 minutes. Release date, September 18, 1936. General audience classification.

CAST

Dale Brittenham	Jack Holt
Belle Pearson	Louise Henry
Bill Mason	Douglass Dumbrille
Bob Hildreth	Guinn "Big Boy" Williams
Ben Parker	George McKay
Cheyenne	Gene Morgan
Larry Pearson	John McGuire
Jim Watrous	Edward LeSaint
Sheriff Anderson	Frank Channon
Theodore Roosevelt	Erle C. Kenton

The Accusing Finger

(Paramount)

Sociological Drama

This photoplay presents the case against capital punishment as championed by a character in the story and proved by the plot development. The conclusion drawn is that legislation should be drafted to bring about abolition of punishment by death of convicted murderers.

The theme has been used before and no doubt will be used again. It is serviceable. Here it is logically worked out and sincerely treated. Naturally, the case used in demonstration is that of an innocent man. These facts appear to indicate the type of audience for which the picture may be regarded as suitable and the type of exploitation qualified to apprise such audiences of its availability.

The story pertains to one Douglas Goodwin, a prosecutor famous for obtaining convictions in murder cases, who is innocently convicted of the murder of his wife and sentenced to death. His secretary and a detective ultimately find the actual murderer and effect Goodwin's release. Meanwhile a state senator interested in the abolition of capital punishment uses the Goodwin case as an example in his plea to fellow senators for passage of his bill.

Paul Kelly gives a straight, convincing portrayal of the principal character. Harry Carey forcefully presents the senatorial argument. Marsha Hunt is the secretary and Kent Taylor is the detective. DeWitt Jennings and Fred Kohler are among the experienced supporting players.

Reviewed at the Globe theatre, New York, a Broadway house, which advertised the film as a sensational gangster picture, where a midday, drop-in audience appeared favorably impressed with what it saw and heard.—William R. Weaver.

Produced by A. M. Botsford. Distributed by Paramount. Directed by James Hogan. Screen play by Madeleine Ruthven, Brian Marlow, John Bright and Robert Trasker. Art direction by Hans Dreier and Hans Radon. Film editor, Chandler House. Photography, Henry Sharp. P. C. A. Certificate No. 2591. Release date, October 9. Running time, 62 minutes. General audience classification.

CAST

Claire Patterson	Marsha Hunt
Jimmy Ellis	Robert Cummings
Douglas Goodwin	Paul Kelly
Jerry Welch	Kent Taylor
Senator Nash	Harry Carey
Muriel Goodwin	Bernadene Hayes
District Attorney	Sam Flint
Capt. Carpenter	DeWitt Jennings
Spud	Ralph Harolde
Johnson	Fred Kohler

It's You I Want

(British Lion, England)

Farce

Seymour Hicks is seen in one of those farces with a French atmosphere and a freedom of innuendo which at least make for bright entertainment for audiences not too censorious in such matters. It is essentially stage material—the original played very successfully at Daly's here.

Hicks is a gay bachelor of fifty who gives keys to his flat to all the ladies who are temporarily objects of his admiration. Then he lets the flat to a friend of similar habits and the film becomes the stock farce in which husbands and wives are hidden in separate rooms, lovers are escorted or thrown down the fire-escape, and much more of that sort of thing.

Marie Lohr, Hugh Wakefield, Jane Carr and Leslie Wareing are the other leading players and do their bits to make it an amusing light feature for those who like their entertainment mildly spiced.

It sums up as "French" farce with a British star famous for his impersonation of the philanderer.

At the London trade show, Piccadilly Theatre, it was received in a manner indicating that a very large percentage of the British public likes the same material in its talkies as has amused it on the stage for a generation.—B. A.

Produced and distributed by British Lion. From the stage play. Directed by Ralph Ince. Running time, 70 minutes. Adult audience classification.

CAST

Victor Delaney	Seymour Hicks
Constance Gilbert	Marie Lohr
Otto Gilbert	Hugh Wakefield
Melisande	Jane Carr
Anne Vernon	Lesley Wareing
Braille	H. G. Stoker
Major Entwhistle	Gerald Barry
Jimmy Watts	Ronald Waters
Lady Maureen	Dorothy Hammond

Our Relations

(MGM-Roach)

Character Comedy

The relations named in the title are twin brothers of Stan Laurel and Oliver Hardy, known as Alf and Bert, who are played, as are themselves, by Messrs. Laurel and Hardy in a manner less confusing than this paragraph and more reasonably, logically and effectively than is commonly the case when identical twinship is used pictorially for comic or other purposes. As if in realization that twin portrayal has ever been a production pitfall, the sponsors appear to have taken extraordinary precautions against the occurrence of confusion, and the hearty reaction of a by no means handpicked audience present at the screening covered in this report is evidence that they have been extraordinarily successful. Hilarious is the word for that audience's response to the production.

The story presents Messrs. Laurel and Hardy as themselves and simultaneously as their twin brothers, whom they believe to have been executed at sea for mutiny. Circumstance brings their seagoing twins to the city of their residence and during a day and night in which the paths of the quartet cross repeatedly without bringing the brothers face to face (until the end), complications entangle all hands in comic, dangerous and otherwise stimulating situations.

Double exposure is used sparingly and identities are preserved, as far as the audience is concerned, by intelligently handled alternation of sequences. In addition to the comedy of gesture, grimace and pantomime which is characteristic of the comedians, is to be observed, in this appearance, the use of comedy dialogue on a plane more nearly approaching the Charles Butterworth, Roland Young type of humor than anything these players have employed previously.

Exploitation based on the twin phase of the story may be used without stint, as the picture warrants forthright mention of it. As to advertising phraseology, the stronger words and promises suitable for the promotion of comedies would seem, on the basis of the New York experience, to be fully justified.

Reviewed at the Rialto theatre, New York, where laugh machines and other spectacular lobby exploitation were employed to attract passerby in Times Square and where widely assorted members of a capacity matinee crowd laughed long, lustily and often as the picture ran its course.—W. R. W.

Produced by Hal Roach. Distributed by Metro-Goldwyn-Mayer. Directed by Harry Lachman. A Stan Laurel production. Story by W. W. Jacobs. Screen play by Richard Connell and Felix Adler. Adaptation by Charles Rogers and Jack Jevne. Supervisor, L. A. French. Film editor, Bert Jordan. Photography, Rudolph Mate. P. C. A. certificate No. 2128. Release date, October 30. Running time, 74 minutes. General audience classification.

CAST

Stan Laurel	Stan Laurel
Betty Laurel (his wife)	Betty Healy
Ollie Hardy	Oliver Hardy
Daphne Hardy (his wife)	Daphne Pollard
Alf Laurel (Stan's twin brother)	Stan Laurel
Bert Hardy (Ollie's twin brother)	Oliver Hardy
Capt. Sidney Toler (ship captain)	Sidney Toler
Fin (chief engineer)	James Finlayson
Lily (beer garden girl)	Iris Adrian
Alice (beer garden girl)	Lona Andre
Waiter	Alan Hale
Drunk	Arthur Housman
Gangster	Ralf Harolde
Gangster	Noel Madison

Sports Headliners of 1936

(Educational)

Stimulating

This item in the "Adventures of a Newsreel Cameraman" series is composed wholly of scenes showing the tryouts for and many final events of the Olympic Games. Sports covered are widely varied. Eleanor Holm Jarrett's qualification swim is included. Jesse Owens' record-breaking performances are shown in detail. Narration, by Ed Thorgersen, is swift, lucid and well managed as to content and import. Herr Hitler is photographed from several angles, as are other notables, not including Avery Brundage. The subject is presented strictly as a sports item and is decidedly stimulating as such.—10½ minutes.

Mother Pluto

(United Artists)

Very Good

While Pluto is out foraging for a bone a hen invades Pluto's doghouse and awaits the arrival of a score of chicks. Covering the eggs with straw, the hen leaves the doghouse. In the hen's absence Pluto returns. Pluto is frightened when the eggs begin to pop all around him and little chickens emerge. He tries to escape them but the chickens follow him, so Pluto adopts them. When the hen returns the chickens refuse to leave Pluto. Mother hen tells father rooster, who engages Pluto in conflict. Pluto is victorious and the chicks stay with him. Running time, 9 minutes.

Oh, Duchess

(Columbia)

Slapstick Comedy

Rough and ready Polly Moran again provides her robust brand of humor in this rowdy and slapstick short subject. A fish peddler by trade, Polly is familiarly known to her customers by the royal title of "the Duchess." When her daughter's fiance uses this sobriquet to win his rich and snooty father's consent, the father becomes so enthusiastic that he insists on giving a luncheon in honor of Miss Moran. Forced to carry out the impersonation, Polly arrives bedecked in grand style only to discover that her daughter's future father-in-law, Vernon Dent, is the very gentleman whose eternal hate she previously incurred as a result of a hectic automobile argument. But so fetching is the new Polly that her deception is not discovered until the piscatorial Duchess, deep in her cups, inadvertently blows a party horn and going atavistic begins to bellow her sales call of "fish." But by that time the two youngsters have slipped away and married. Arriving too late to prevent the ceremony, Dent and Moran engage in a heated verbal bombardment and in the midst of it are also married. The comedy's brand of humor, never subtle or refined, nevertheless should draw many a hearty and prolonged guffaw from the spectator. Running time, 20 minutes.

Am I Having Fun

(Columbia)

Clyde Comedy

The Scotch comedian this time is pictured as a masquerading maharajah in what turns out to be an amusing and rapidly paced comedy. Clyde is a taxi driver whose fare, Arthur Houseman, induces him to impersonate an Indian potentate for the purposes of a publicity story. Along with the real maharajah, Clyde's hard headed as well as hard fisted spouse supplies the comic complications. In the traditional style of this genre of comedy, there is much wild chase and merry mayhem. But it is all committed in the name of good fun, which is just what this short subject is. Running time, 20 minutes.

Robin Hood in an Arrow Escape

(Educational)

Amusing

Into brisk action, and without undue violence to the verities of the tradition, is crammed the story of Robin Hood's courtship of the princess, the jousting of the knights for her hand in marriage, the vanquishment of the winner by the hero and, of course, the pursuit and the triumphant repulse. The subject is beneficiary here and there of effective silhouette and there's a dash of song. It's better than most cartoon efforts in kind.—6 minutes.

The Sporting Quiz

(Paramount)

Sport Short

Ted Husing plays teacher and pops some puzzling sport queries at his audience for it to answer. A moment is given the spectator to ransack his memory and then, in his customary style of breezy repartee, Mr. Husing supplies the correct bit of information with a picturized explanation following. Some of the quizz questions put up for consideration are the meaning of the expression "catching a crab," definition of a half gainor, of a game invented 40 years ago by an American, a "charlie horse," the identification of famous sports personalities, and the naming of various breeds of dog. It all adds up to a good short subject and a good time. Running time, 10 minutes.

Kiko the Kangaroo in a Battle Royal

Routine

The mortgage on the farmer's home is foreclosed and Kiko the Kangaroo retrieves it for him with money won by knocking out the boxer who challenges all comers. There's nothing in the subject to distinguish it above others in the series.—6½ minutes.

The Star Reporter

(Paramount)

Fair

Acting as a sort of Major Bowes, Ted Husing reveals some of his latest talent discoveries along film row. Listed as finds are Bennie Bartlett, the child actor seen recently in "13 Hours by Air" and "The Texas Rangers," who reveals an unknown talent as a song writer and singer; some glimpses of the screen test of Dorothy Lamour, which won for the young lady a picture contract and the title role in "The Jungle Princess"; Joer Rardin, a one-man edition of an orchestra, and finally Louis Da Pron, who with the graceful Vera Marshe as his partner displays the dancing work that made him a feature attraction of "Three Cheers for Love." Running time, 10 minutes.

Straight as an Arrow

(Paramount)

Interesting

Presented in this short subject is an exhibition of superb skill with bow and arrow as practiced by George Hill, who carries the enviable reputation of being the world's greatest archer. Displaying the same splendid technique that he showed in the feature picture "The Last Wilderness" of several years ago, Hill performs the difficult trick of bringing down clay pigeons, spearing fish and shooting an apple off the cranium of a courageous and trustful human subject. Slow motion camera work increases the audience's appreciation of the art of this bowman. Running time, 10 minutes.

Rah, Rah, Rhythm

(Educational)

Refreshing

Persons given to prediction might do worse than to post a modest wager that Herman Timburg, Jr., and Pat Rooney, Jr., given a bit of cooperation, as here, by the story and production departments, and time for reports from the provinces to trickle in, will develop into a screen comedy team of the first order. Gifted sons of gifted fathers, and both schooled in vaudeville under proficient parental sponsorship, these young men bring to the short subject field confidence, assurance and ability readily translated into entertainment. In this pairing, their second, they are collegiate rivals for the romantic interest of the dean's daughter and the lead in the college show. This not unfamiliar pattern serves surprisingly well as an outline into which they manage to fit their respective talents. Both boys show much improvement over their initial performance and the comedy is well above average.—Running time, 19 minutes.

Screen Snapshots, No. 2

(Columbia)

Newsy

Newsy shots of cinema celebrities include a visit to the ranch house of Joel McCrea and Frances Dee, a glimpse of Edward Everett Horton and his prize canines, a look into the new home of Anna Sten and for the pièce de resistance a tour of inspection through one of the huge Hollywood motion picture studios. The items, well chosen and edited, make this short interesting entertainment. Running time, 10 minutes.

The Country Cousin

(United Artists)

Excellent

Humor and pathos form a rare combination in an animated cartoon but consider the case of the poor country relation of the big town's dude. The country mouse is overjoyed when the opportunity to visit his cousin in the city presents itself. He is welcomed by his cousin mouse but almost immediately the visit begins to pall on the country mouse as he repeatedly is cautioned to be quiet. A visit to the banquet table means more trouble, as he laps up some champagne and in a wavering state knocks over glasses and dishes. When the house cat becomes menacing the country mouse calls it a night and thankfully wends his way back to the country. Running time, 9 minutes.

Trial Starts in Infringement Suit

The Wheeler volume control patent, the purpose of which is to control the volume of sound in a radio receiver within a narrow range instead of the wide range of variation of input signal, was explained by five witnesses called to the stand in the first week of the patent infringement suit in which the Hazeltine Corporation of Hoboken charges RCA Manufacturing Company and the RCA Victor Company with infringement of automatic volume control patent before Judge John F. Nields in the United States District court at Wilmington, Del. The original and reissue Wheeler patent is involved in the action.

RCA rested its case Tuesday.

Frank N. Waterman, of Summit, N. J., consultant engineer; Virgie M. Graham, director of the tube application department of the Hygrade Sylvania Corporation, manufacturers of tubes and lamps; Frederick E. Johnson, chief engineer of the Crosley Radio Corporation, Cincinnati; Leslie F. Curtis, chief engineer of the radio division of the United American Bosch Corporation, Springfield, Mass., and William L. Dunn, chief engineer of the Belmont Radio Corporation, Chicago, testified concerning the operation and purpose of the patent and the introduction of the control to the radio industry.

P. H. Betts, Herbert Fischer, Edward L. Nelson and Henry F. Scarr gave depositions for RCA.

Waterman testified that in the defendants' sets the anode of the two-electrode rectifiers upon which the controlling voltage is built up is connected back to the grid of the amplifier tube to be controlled. He said that in the defendants' systems and in the Wheeler system the entire signal, the carrier with its modulation, is impressed on the rectifier. In all the defendants' systems and in the patent, he continued, the voice frequencies are subsequently separated from the rectifier signal and passed on to the amplifier.

Graham, in charge of the radio engineering laboratory of the Stromberg-Carlson Telephone Manufacturing Company of Rochester in 1926, told of having learned of the patent from Harold A. Wheeler. Wheeler on Aug. 2, 1926, he said, disclosed to him such a circuit, at the time called an audiostat.

Johnson, a former Hazeltine employee, denied having ever heard of the volume control patent prior to 1925. In 1926, while in the employ of the Hazeltine company, Johnson admitted hearing of the control at a meeting of I. R. M. Engineers at which time a paper on automatic volume control was read by Wheeler.

Curtis said he first heard of the control in 1927. The control, he said, seemed to offer a practical solution of the problem of fading and blasting in receivers. The diode detector, he continued, prior to 1926, was generally considered to be inefficiently sensitive for use in receivers.

Dunn, who designed radios for the Freshman Company, now bankrupt, 1926 to 1928, denied knowledge of the control prior to 1926. He first learned of the control through one of his radio engineers who attended the Wheeler meeting in 1927.

Peace Advocates Now Using Films To Spread Propaganda Over U. S.

Peace propagandists of America are embracing the motion picture on a wholesale scale to spread their doctrine from coast to coast. This method of peace education that brings home "the horror and futility of war" to people living in isolated and remote areas is being carried on under the auspices of the Emergency Peace Campaign. Traveling film units, complete with screens, 16 mm. projectors, usable indoors or out, and films, mounted on automobiles, now are touring the nation. Wending their way into out-of-the-way places, along back-country roads, into the mountains, and across the farm lands, these "peacemobiles" are presenting a picture program, selected and supervised by Dr. Francis Onderdonk, formerly of the school of architecture at the University of Michigan.

The pictures are shown at night, sometimes along some mountain creek where a giant backdrop of fir trees provides the setting; or again, in a crowded city in some deserted lot; or out in the farm areas with interested watchers squatting on the ground, intently gazing on the screen. They provide not only an educational opportunity, but are bringing a motion picture form of entertainment for the first time for toil-bound folks of the backwoods regions.

Three of these cars are operated from general headquarters of the Emergency Peace Campaign in Philadelphia, speakers interspersing the showing of the films with comments. One is still on the road, carrying on through the deep South, with Dr. Onderdonk showing the films to thousands of folks who have never seen a motion picture before.

Feature pictures and shorts make up the free show in the interests of peace. The most significant of them all is "Drums of Doom," a talking picture drama based on E. Johannsen's novel, "The Four from the Industry." This picture was banned by Adolph Hitler from Germany, and its director, G. W. Pabst, a German, was said to have been forced to flee to Paris. Hollywood products used include "The Man Who Reclaimed His Head," Claude Rains' picture for Universal, and "Broken Lullaby," Ernst Lubitsch's production of the Rostand novel.

Shorts include "Dealers in Death," a compilation of newsreels about the international munitions industry; George Seldes' "Toward Unity," a one-reeler concerning the customs of different races, and "Why?", an animated cartoon which has a fox as a munitioneer and two monkeys portraying the armament race.

"Seth" Brown of Audit Bureau Dies

Funeral services were held in New York on Wednesday for Charles S. Brown, known in the advertising world as Seth Brown. Mr. Brown was a founder and a former secretary of the Associated Advertising Clubs of America and was one of the founders of the Audit Bureau of Circulations.

Born in Oberlin, Ohio, 73 years ago, Mr. Brown taught advertising to private classes in Chicago and later moved to Cleveland, where he became president of the Cleveland Advertising Club. From 1912 to 1916 he published Standard Advertising, a trade magazine, in Chicago. After 30 years in the advertising busines, he retired five years ago.

Marks New Stock Ready

New securities provided for in the reorganization plan for Marks Brothers Theatres, Inc., of Chicago, are ready for distribution. The plan was approved by the United States district court there under Section 77-B and the Federal bankruptcy act and affects three theatres, the Marbro and Granada, operated by Balaban and Katz, and the Broadway Strand, operated by Essaness on the lease from B. and K.

Academy Units Seek Standard

As part of a general program to improve the quality of product reaching the screen, two committees of the Research Council of the Academy of Motion Picture Arts and Sciences will study and make recommendations for standardization of sound and picture projection equipment characteristics, according to William Koenig, chairman of the Research Council.

The work of both the committees will be under the general supervision of Carl Dreher. The sound committee will be under the direct chairmanship of John Hilliard and will comprise John Aalberg, Lawrence Aicholtz, Harry Jones, E. A. McClintock, Gordon Sawyer, William Thayer, Ralph Townsend, and S. J. Twinig. The picture committee, under the chairman of Byron Haskin, will comprise John Aalberg, George Crane, Elmer Dyer, Arthur Edeson, Harris Ensign, and Henry Goldfarb.

Syndicate Gets Serials

Robert Mintz, president of Stage and Screen Productions, has closed with Syndicate Exchanges, Inc., for the New York distribution of three Weiss-Mintz 15-episode serials. They are "Custer's Last Stand," "The Clutching Hand," and "The Black Coin."

FRENCH INDUSTRY'S REALIGNMENT ANSWERS LEGAL CONTROL THREAT

Four Groups—Production, Distribution, Exhibition and Technics — Have Own Leaders, But All Under One Chief

Educational and Moral Aspects of Industry to be Advanced; Home and Export Markets to Be Furthered in Latest Move

by PIERRE AUTRE
in Paris

The French cinema industry at last has gathered in a single organization, the Confederation Generale du Cinema (General Confederation of the Cinema), which groups all the employers' branches.

In previous articles it had been pointed out that such an organization was necessary, the present French Government having threatened to organize it by law and maybe nationalize it, if it did not do so itself.

Two Definite Earlier Groups

There were two definite groups in the business: 1) The old Syndical Chamber, presided over by Charles Delac, a year ago became the Federation of the Cinema Industry, its principal objective being defense of French production against foreign pictures, especially American. This Federation grouped a certain number of producers and distributors of French films, a few exhibitors, and the main technical companies, such as printing and developing laboratories.

2) The other group, the main one, was the Comité du Film (Film Committee), at the head of which was the manager of the French branch of Tobis, George Lourau. This Committee grouped many French producers, all foreign distributors, including the American companies, and many French distributors.

The Exhibitors Association, presided by Raymond Lussiez and comprising most of the French exhibitors, was connected with the Comité du Film.

About ten months ago an Independent Syndical Chamber of the Technical Industries, grouping all printers, laboratories and studios, was formed in addition to the organizations already existing. Mr. Chollat presided over this Independent Chamber.

Crisis Brought by Strike

When the employers had to answer, last June, to the pressing demands of their staffs for social improvements and wage increases, demands which were strengthened by a general strike, Mr. Chollat and the other groups of the Comité du Film recognized the importance of the problem and went to work on it.

They called upon all employers in the industry, organized meetings, and at last arrived at an agreement with the trade unions.

The organizations in the Comité du Film thus proved their authority. Apart from a small number of independents, who refused to be members of any organization or remained in the former Chambre Syndicale, the organizations of the Comité combined the large majority of the active members of the industry.

The Syndical groups frequently were asked to stop their private quarrels and form a central organization, as much to impose discipline as to oppose interventions of Parliament, State, or official commissions.

A solution of taxation problems, a return to strict rules of commercial honesty, a balancing of production to the need of films, and enlarging of the national market were the most important problems.

Following principles laid down by the Economic National Committee, the leaders of the Comité du Film decided to establish fundamental units concentrating the four leading branches of the industry. They are:

AUSTRIANS MAKE ARYAN FILMS TO SAVE MARKET

In order to assure themselves of the German market for their pictures, without which they could not continue in operation, Austrian producers in Vienna this week have been forced to confine their activities to the production of so-called Aryan films exclusively.

Several Viennese producers attempted to produce German-speaking films without regard to the Aryan stipulation maintaining in Germany, hoping that they could obtain sufficient revenue in other countries, but found themselves mistaken.

Syndical Chamber of the Film Technical Industries, presided over by Mr. Chollat.

French Syndical Chamber of Film Production, headed by Felix Gandéra.

French Syndical Chamber of Film Distributors, Georges Lourau.

Union of the French Syndical Chambers of Motion Picture Theatres, Raymond Lussiez.

These four units have constituted the so-called Confederation Generale de la Cinematographie (General Confederation of the Cinema Industry).

The president of this Confederation, named for one year, is Jules Demaria, manager of a technical company, and one of the veterans of the industry.

As soon as the Confederation had been formed, the three first-named Syndical units changed their boards of directors. Only the Exhibitors Association was not affected.

The new boards are as follows:

Syndical Chamber of Technical Industries:

President: Mr. Chollat (Technical Industrial).

Vice-Presidents: Leopold Maurice and Mr. Trarieux.

Treasurer: Mr. Mathot (Eclair Studios and Laboratories).

Film Production

President: Felix Gandera (independent producer).

Vice-President: Edmond Ratisbonne (independent producer).

General Secretary: Henri Ullmann (independent producer).

Treasurer: J. B. Chassaing.

Film Distributors

President: Louis Metayer (Pathé Consortium).

Vice-Presidents: Henry Klarsfeld (Paramount) and Marcel Spreicher.

General Secretary: Alexandre Stein (MGM).

The Confederation was established on simple principles:

Each Syndical Chamber will have four representatives on the board of directors of the Confederation. They must each actively represent a specialty and all must belong to different companies.

Decisions will be effective only on unanimous advice of the 16 delegates.

Formation of this General Confederation seems to reply exactly to what was asked by the Government. The Confederation has jurisdiction over each of the Chambers.

With Mr. Demaria as president, the Confederation has as vice-presidents Messrs. Chollat, Gandera and Lussiez. The treasurer is Leopold Maurice.

Other members of the board are Marc Lauer, Louis Didiée (Technical Industries), Edmond Ratisbonne, Henri Ullmann, Messrs. Harispiru, Klarsfeld, Sprecher, Bernheim, Dodrumez, Fougeret (producers, distributors and exhibitors).

Objectives of the Confederation

Constitution of the Confederation sets the registered office headquarters as 39 Avenue Victor Hugo.

The objectives of the Confederation are defined as follows:

1) To aid the moral and material progress of the industry.

2) To assure defense of the moral, artistic, technical and economic interests of the confederated associations.

3) To represent the whole of the industry.

4) To develop the educational influence of the cinema.

5) To look after the morality of the industry.

6) To bring the help of the industry to establishment of financial credit.

A seventh objective, to act as the medium for execution of all official regulations affecting the industry, is amplified as follows:

a) To coordinate efforts and effect complete agreement in defense of the industry and its development in France.

b) To organize the common study of commercial and technical matters relating to the general interests, moral and artistic as well as material.

c) To organize and develop the home market and the export market.

d) To insure representation of the whole of the industry with the public authorities, administrations and national economic councils.

e) To assure representation with the professional associations: authors, actors, technical staff; artisans, employees, workmen.

f) To develop the social work of the Cinema.

Arbitration Committees

g) To organize committees of arbitration.

h) To apply all standard contracts.

i) To establish general statistics concerning the industry, particularly on film distribution, theatre decentralizing, and the composition of the programs.

j) To establish and administer all units handling the statistics, to assure control of receipts, and to effectuate distribution of these receipts to renters or creditors.

k) To prevent all disloyal maneuvers among the different branches.

l) To intervene on relations with authors, actors, technicians and workers.

m) To represent the French cinema in international organizations.

n) To organize the participation of the French cinema at exhibitions and congresses.

AFL Convenes As N.Y. Unions Study Merger

While motion picture labor circles were speculating over what film union problems, if any, might come before the American Federation of Labor in annual convention this week in Tampa, Mayor LaGuardia of New York was issuing a stern ultimatum to metropolitan projectionists' unions to immediately end their long dispute which has been blamed for scores of outrages on New York theatres and patrons, film unions elsewhere, too, were engaged in an adjustment of their problems and in electing new executive personnel for 1937.

Among those with motion picture affiliations who were to attend the A. F. of L. convention are Sol A. Rosenblatt, who was to speak, Pat Casey, labor representative of major film companies, George E. Browne, IATSE president, and Kenneth Thompson, head of the Screen Actors Guild. Mr. Browne was elected an AFL vice-president, giving strength in AFL management to the projectionists' unions.

A closed meeting of Mayor LaGuardia's survey board, which is seeking settlement of union difficulties in New York, was held on Monday in the office of Howard S. Cullman at the Roxy theatre. Sam A. Lewisohn, chairman, Mr. Cullman, board member, and Ben Golden and Harry Lurie, technical advisors, were present. William Collins, third member, was absent. Discussion was reported limited to progress thus far made toward complying with the mayoral mandate. Another session was set later in the week.

The completed draft of the agreement brought about by the Mayor's committee, by which the Allied Union will be merged with Local 306, is not expected to be completed for about two weeks. The basic principles of the agreement call for the absorption by Local 306 of the membership of Allied, and the granting to Allied projectionists of a wage increase of 25 per cent by theatre members of the I. T. O. A.

Circuit Judge John W. Joynt fixed Wednesday as the date of a hearing in St. Louis which was to determine whether he would make permanent a temporary order restraining members of Electrical Workers' Union No. 1 from picketing the Missouri and St. Louis theatres as a part of its jurisdictional controversy with the IATSE. Manager Ralph McGowan of the St. Louis had protested the picketing in a telegram to William Green, president of the A. F. of L.

Nominations for the election of officers of Hollywood's IATSE Local No. 150 were completed with Earl Hamilton, president, M. G. Sands, secretary-treasurer, and R. L. Hayward, business manager, up for reelection and unopposed. T. W. Armentrout, encumbent, and J. H. McDonald are opponents for the post of assistant business manager. The election will be held December 7th, with installation of officers January 1st.

Foreign Films for Seattle

Herbert Rosener, operator of cinemas in Los Angeles, San Francisco and Oakland devoted to the exhibition of foreign language films, has acquired the Montlake in Seattle for like purposes.

MGM Will Open Three Theatres Abroad in 1937

Three new foreign theatres will be opened by Metro-Goldwyn-Mayer next June. Two new structures were opened by the company last month, one in Montevideo and another in Rio de Janeiro.

Last week, construction was started on a new 1,800-seat theatre in Durban, South Africa, and it is thought the house will be completed by June 19. Building will start at once on a 1,500-seat theatre in Bombay, to be opened to the public June 1, and a 1,200-seat house will be started next week in Brisbane, Australia. This also is due to be opened on June 1.

Initial Plans Made For Zukor Jubilee

Plans to date for the celebration of Adolf Zukor's silver jubilee by Paramount include the opening of the 17 week anniversary observance with a dinner on January 7th, the producer's birthday, to be sponsored by the Paramount Studio Club, and the presentation of silver medallions to exhibitors throughout the country who played "Queen Elizabeth," Mr. Zukor's first feature release.

Names of the various exhibitors who booked "Queen Elizabeth" when it was released in 1912 are now being listed by exchanges from coast to coast and each medallion will be engraved with the name of the recipient.

The original film will be shown at the dinner to be given by the Studio Club which will be held on the largest available stage in the studio. Entertainment will feature stars of the screen and radio, according to George Bagnell, president of the club. The guest list will include stars and executives associated with Mr. Zukor during the last quarter of a century.

The Paramount producer was host at an informal dinner to Barney Balaban and Stanton Griffis at the Ambassador Hotel in Hollywood last week. The two executives were in Hollywood on their first visit since becoming associated with the company.

The company will release 12 feature productions during the silver jubilee celebration according to William LeBaron. The pictures will be "Champagne Waltz," "The Plainsman," "Maid of Salem," "College Holiday," "Souls at Sea,' "High, Wide and Handsome," "Waikiki Wedding," "Swing High, Swing Low," "John Meade's Woman," "I Met Him in Paris," "That's What Girls Are Made Of," and a new untitled Harold Lloyd picture.

William A. Wellman and Albert Lewin have joined the production ranks of Paramount. Mr. Wellman has signed a contract calling for three pictures annually and will start work upon completion of "A Star Is Born," which he is now producing for Selznick International. Mr. Lewin, whose contract does not call for any specified number of pictures, will sail on the *Normandie* on November 25th for a European vacation. He is due at the studio on March 1st.

Oscar Serlin, formerly head of Paramount's New York talent department, is in Hollywood to take up his new duties as an associate producer in the Paramount studio.

See Admission Increase After Decision on Tax

Increases in admission prices are expected to become general throughout the entire area of Greater New York as soon as the current legal test of the city's right to apply the two per cent municipal sales tax to film rentals has been decided by the court of appeals at Albany next month, it was reported Tuesday.

Numerous exhibitors have been prepared to make upwards adjustments of admissions for the past several months on the basis of increased attendance and the marked improvement in general business conditions with its assurance of better public buying power. Admission scale increases have been deferred, however, because of the uncertainty over the outcome of the court test of the sales tax on films.

New York City theatres pay one-tenth of one per cent of their grosses as an emergency unemployment tax, and with the social security tax to be added after next January 1, even those exhibitors whose admission scales do not come within the Federal admission tax brackets are agreed that an increase in prices will have to be made in the near future regardless of whether or not the sales tax is eliminated. A determination of the amount of increase required, however, hinges on whether or not the two per cent sales tax need or need not be figured in the new scales, exhibitors say. For this reason, action has been deferred in the hope that the issue will be decided before other tax overhead factors force the increases, it was said.

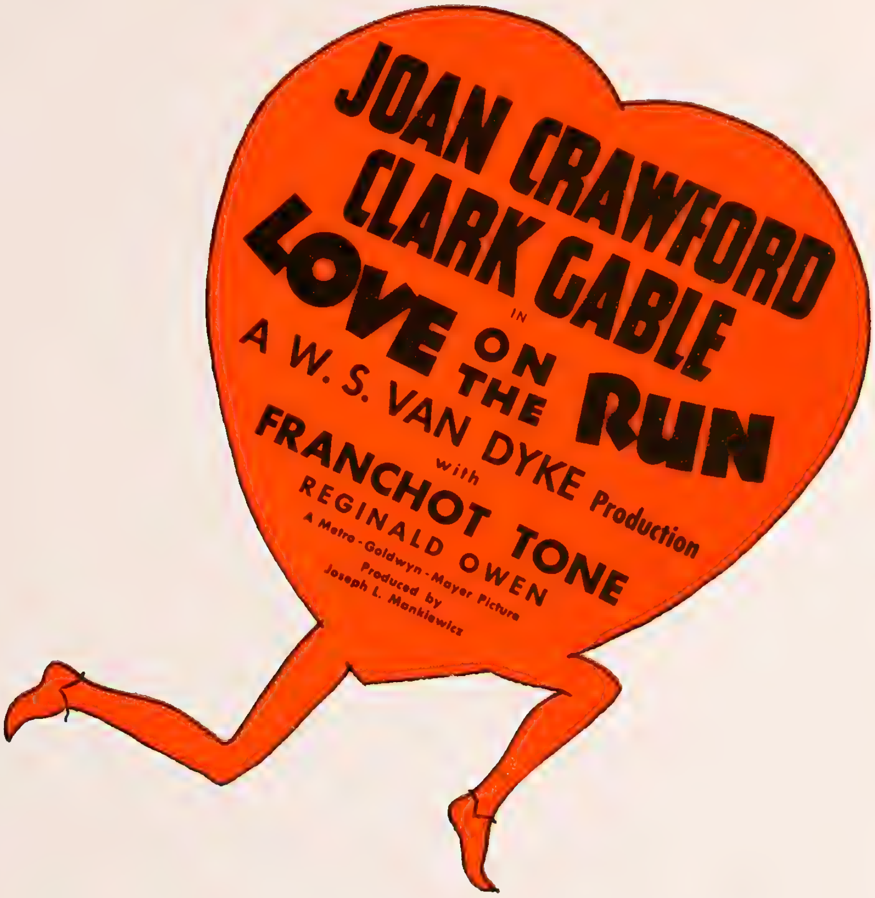
With no action on increased scales being taken now, the exhibitor will be free to mark up admissions in accordance with conditions prevailing when the sales tax issue has been decided. Judicious increases could be made at that time which not only would absorb the new costs whether the sales tax is upheld or not, but would also result in a net benefit to the exhibitor as well, it is pointed out. If increases were to be made now on the basis of the sales tax being upheld theatres taking such action would place themselves at a competitive disadvantage for the time being and might be forced to reduce scales later if the tax was declared invalid. On the other hand, if the increases were made now on the theory that the sales tax will not be upheld an inadvisable second increase might be necessary later in the event the tax was declared legal.

Two European Films Bought

George Kraska, director of the Fine Arts Theatre, Boston, has purchased American rights to two European pictures, "The Monastery," a French film dealing with the life of a community of monks, and "Der Weisse Rausch" (The Ski Chase), starring Hans Schneider, champion skiier.

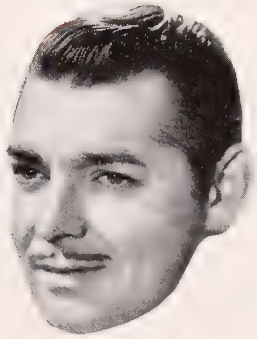
Spectrum-Rosenbaum Deal

Distribution rights to Spectrum Pictures' six westerns have been acquired by Emil Rosenbaum, president of Advance Film Exchange in New York for that territory and Northern New Jersey.



RUN! DON'T WALK!
"LOVE ON THE RUN"
IS GREAT! RUN TO THE
NEAREST PROJECTION
ROOM AND SCREEN
IT! THEN RUN AND
TELL THE TOWN! THEN
WATCH THEM RUN
TO YOUR BOX-OFFICE!
AND, OH BOY, GET
SET FOR A LONG RUN!

Joan Crawford looks great in Gable's loving arms!



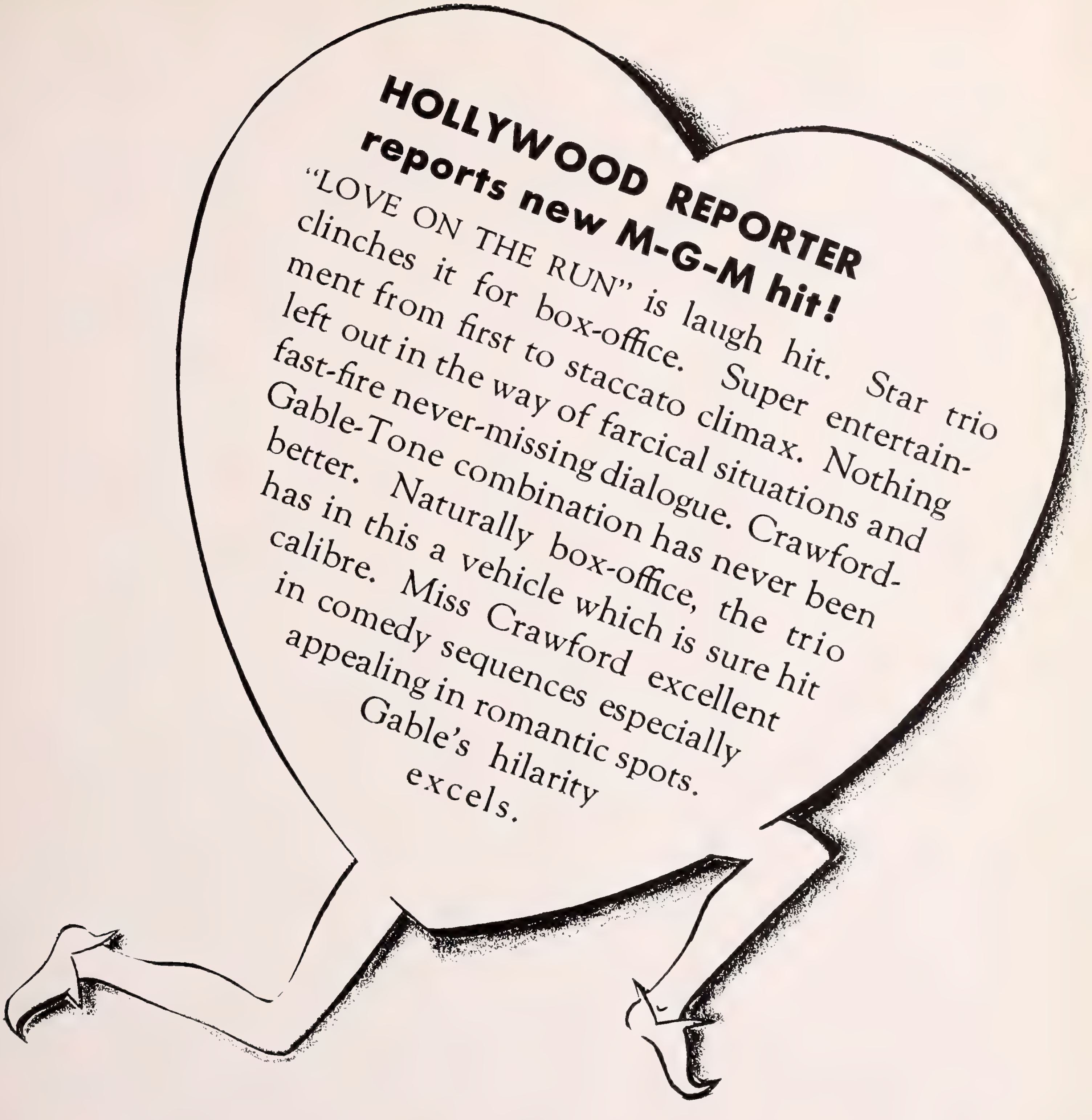
Clark Gable's loving arms are strong for Joan!

M. P. DAILY HOLLYWOOD PREVIEW predicts a hit!

With the magnetic personalities of Gable, Crawford, Tone and the Van Dyke directorial touches at their best, "LOVE ON THE RUN" is smash entertainment from start to finish. Situations top each other in rapid succession. Van Dyke seizes every opportunity of developing two laughs for every chuckle in the script. The picture should show top returns.

LOVE ON THE RUN TO YOUR BOX-OFFICE!

Keep Running with Leo of M-G-M—



HOLLYWOOD REPORTER reports new M-G-M hit!

"LOVE ON THE RUN" is laugh hit. Star trio clinches it for box-office. Super entertainment from first to staccato climax. Nothing left out in the way of farcical situations and fast-fire never-missing dialogue. Crawford-Gable-Tone combination has never been better. Naturally box-office, the trio has in this a vehicle which is sure hit calibre. Miss Crawford excellent in comedy sequences especially appealing in romantic spots. Gable's hilarity excels.

THE RUN ON YOUR BOX-OFFICE CONTINUES!

Keep running! "Love On The Run" is just the start-off of another M-G-M Run of Hits!

Read while you Run—

THE Film DAILY

Tuesday, Nov. 17, 1936

☆ ☆ Reviews of the New Films ☆

Eleanor Powell in

"BORN TO DANCE"

with James Stewart, Virginia Bruce, Una Merkel, Frances Langford, Buddy Ebsen, Alan Dinehart

(HOLLYWOOD PREVIEW)

M-G-M 105 mins.

A MUSICAL ON A GRAND SCALE; SHOULD BE A WOW AT ANY BOX OFFICE.

This is one of the singingest, dancingest mammoth musicals ever made. And it sure is one grand show. As produced by Jack Cummings, and directed by Roy Del Ruth, it is a big production that should be a box-office wow. Everybody sings and everybody dances, but the topper of them all is Eleanor Powell. Her dances are many, and some of the routines are nothing short of sensational. The songs by Cole Porter are in the hit class, with "I've Got You Under My Skin", "Easy to Love", "I'm Nuts About You" and "Rap, Tap On Wood", standing out. James Stewart sings and dances, and he and Eleanor are splendid as the romantic interest. For comedy there are Una Merkel, Sid Silvers and Buddy Ebsen. Besides contributing a lot of laughs they are very important in the song and dance set-up. Raymond Walburn adds to the laugh footage. Virginia Bruce and Alan Dinehart have important roles, and Frances Langford sings in nice style. Special mention should go to Reginald Gardiner for a smash routine in which he directs a non-existent symphony orchestra. Georges and Jalna present a superlative ball-room number, Barnett Parker has an enjoyable bit, and Helen Troy's telephone skit is hilarious. Juanita Quigley is a clever and beautiful child, who gets her lines over well. The dance ensembles, as staged by Dave Gould, are gigantic numbers and are most important in the total lay-out. The story by Jack McGowan, Sid Silvers and B. G. De Sylva, with screenplay by the first two, furnishes a peach of a structure on which to use the songs and dances, and their dialogue is very clever. Ray June's photography gives scope to the numbers and his work on the individuals is noteworthy. Roy Del Ruth's direction gives the piece a swift pace, with entertainment every foot of the way, and Jack Cummings can be proud of a production of this calibre. While visiting his wife, Una Merkel, whom he has not seen during his four years in the navy, Sid Silvers introduces a fellow sailor, James Stewart, to Eleanor Powell, who is desirous of getting on the stage. Eleanor goes for James in a big way and he for her. A publicity gag involves him with Virginia Bruce, an actress, and Eleanor thinks it is on the level. Virginia falls for James, too, and he leads her on because of the opportunity it affords him to maneuver his Eleanor into Virginia's job, which the former is understudying. Jimmy's explanation, plus Eleanor's professional success, reunites them romantically.

Cast: Eleanor Powell, James Stewart, Virginia Bruce, Una Merkel, Sid Silvers, Frances Langford, Raymond Walburn, Alan Dinehart, Buddy Ebsen, William and Joe Mandel, Juanita Quigley, Georges and Jalna, Reginald Gardiner, Barnett Parker, J. Marshall Smith, L. Dwight Snyder, Jay Johnson,

Joan Crawford, Clark Gable in

"LOVE ON THE RUN"

with Franchot Tone, Reginald Owen, Mona Barrie, Ivan Lebedeff, Charles Judels, William Demarest

(HOLLYWOOD PREVIEW)

M-G-M 80 mins.

RIOTOUS COMEDY PUT OVER IN GRAND STYLE BY BOX OFFICE BIG SHOTS.

One riot of a comedy is this "Love On the Run". It sparkles with clever dialogue that Joan Crawford, Clark Gable and Franchot Tone put over in grand style. In such a swell piece of entertainment, this name cast should mean smash box-office returns. Every type and kind of audience should love its gay, breezy, laugh-loaded qualities. Tone deserves special mention for his performance. Crawford and Gable are splendid in this light type of comedy as they certainly know how to put over the lines. Reginald Owen makes a perfect suave spy, masquerading as a Baron with an accent, and Mona Barrie serves capably as his accomplice. Donald Meek is in for a dance with Joan that is a wow, and she and Gable do a routine that will rock the audience. The piece is filled with hilarious situations, and the lightning tempo that is maintained never allows for a dull moment. W. S. Van Dyke's expert direction is everywhere to be noted, and the screenplay with the praiseworthy dialogue was written by John Lee Mahin, Manuel Seff and Gladys Hurlbut. Franz Waxman contributed a very appropriate musical score. This production should do Joseph Mankiewicz, its producer, proud. Gable and Tone are a couple of double-crossing, fast - working reporters. Gable meets Joan, who is hot copy and befriends her while getting her story exclusively. In making a hurried getaway they take Owen's airplane, in which they discover a very important map. Joan and Gable proceed to fall for each other and when she learns his true identity, is off him momentarily. Tone always manages to be around somehow and he fortunately slips in when it seems as though Owen has got Crawford and Gable in his clutches. Joan forgives Gable, and the picture ends with both boys still trying to out-smart one another.

Cast: Joan Crawford, Clark Gable, Franchot Tone, Reginald Owen, Mona Barrie, Ivan Lebedeff, Charles Judels, William Demarest, Donald Meek.

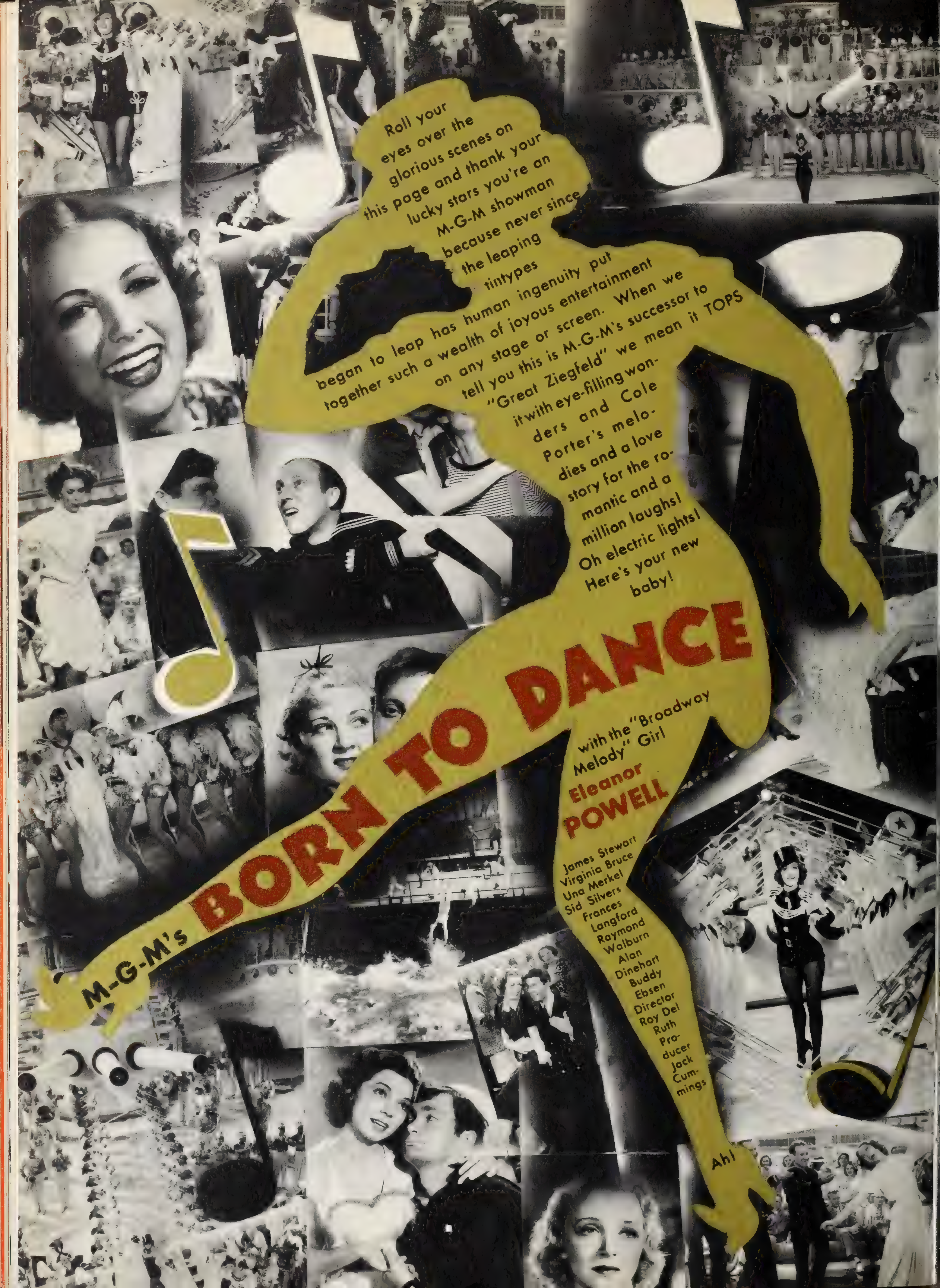
Producer, Joseph L. Mankiewicz; **Director,** W. S. Van Dyke; **Authors,** Alan Green, Julian Brodie; **Screenplay,** John Lee Mahin, Manuel Seff, Gladys Hurlbut; **Cameraman,** Oliver T. Marsh; **Editor,** Frank Sullivan.

Direction, Tops. **Photography,** Excellent.

THAT'S WHY

Marquees

WERE BORN!



Roll your eyes over the glorious scenes on this page and thank your lucky stars you're an M-G-M showman because never since the leaping tintypes began to leap has human ingenuity put together such a wealth of joyous entertainment on any stage or screen. When we tell you this is M-G-M's successor to "Great Ziegfeld" we mean it TOPS it with eye-filling wonders and Cole Porter's melodies and a love story for the romantic and a million laughs! Oh electric lights! Here's your new baby!

M-G-M's
BORN TO DANCE

with the "Broadway Melody" Girl
Eleanor POWELL

James Stewart
Virginia Bruce
Una Merkel
Sid Silvers
Frances Langford
Raymond Walburn
Alan Dinehart
Buddy Ebsen
Director Roy Del Ruth
Producer Jack Cummings

Ah!

November 14, 1936 THE Hollywood REPORTER

MGM'S 'BORN TO DANCE' THE SEASON'S BIGGEST SHOW

Eleanor Powell Again Sensation

"BORN TO DANCE"
(MGM)

Associate Producer......Jack Cummings
Direction .... Roy Del Ruth
Story: Jack McGowan, Sid Silvers, B. G. DeSylva
Screenplay: Jack McGowan, Sid Silvers.
Photography .... Ray June
Songs .... Cole Porter
Musical Director.........Alfred Newman
Dance Ensembles..............Dave Gould
Film Editor..................Blanche Sewell
Marine Adviser: Com. Harvey S Haislip.

Cast: Eleanor Powell, James Stewart, Virginia Bruce, Una Merkel, Sid Silvers, Frances Langford, Raymond Walburn, Alan Dinehart, Buddy Ebsen, William and Joe Mandel, Juanita Quigley, Georges and Jalna, Reginald Gardiner, Barnett Parker, J Marshall Smith, L Dwight Snyder, Jay Johnson, Del Porter.

MGM's "Born to Dance" has one of the best openings and greatest finishes yet seen in one of those big, lavish and entertaining productions. The opening demands attention that holds for the full length of the picture, setting a pace that would seem impossible to follow, while the finish will send an audience out yelling its praises It's a big show

Submarine Locale

This big musical, assembled by MGM around the nimble feet and radiant smile of Eleanor Powell, is a super-galaxy of young dancing and singing talent in a coruscating collection of Cole Porter musical numbers and comedy interludes, with several specialties and two or three big production numbers added It is a generous order of breezy and tuneful entertainment and will give general satisfaction and register solidly at the boxoffice

Its frame is another navy story, located this time on a submarine, with a gob-meets-girl romance, and uses the dependable device of having the gob engineer the girl into an understudy spot in a big show and then engineer the leading woman out on the opening night There are some engaging variations along the way, but it is what the story frames that matters, and matters plenty

Eleanor Powell's dancing seems more magical each time one sees and hears it. She is credited with exhibiting 14 different styles in this show and is just about perfection in them all. Her good looks and unaffected charm continue to be winning assets.

The show opens with a male chorus, "Rolling Home," sung by the gobs in the heart of the submarine as it enters New York harbor, and the singing is led by James Stewart, who becomes Eleanor's romance and by Sid Silvers and Buddy Ebsen, his pals.

The boys, sent on an errand by Captain Raymond Walburn, the jovial but feeble-minded skipper, land in a boy-meet-girl social club, where Una Merkel is clerk, Frances Langford, a waitress, and Eleanor an out-of-town refugee. The dancing and singing, as well as the romancing, begin right there and it continues on into the show business, where Virginia Bruce is a singing star loaded with explosive temperament who walks out on the spectacular battleship finale.

An amusing story-variant has Sid Silvers married to Una Merkel and returning to her after a four-year absence, to find an addition to the family in little Juanita Quigley This situation is pie for Una and Sid and yields many of the best laughs of the piece.

Outstanding Songs

The outstanding songs are "Rap, Tap on Wood," for Eleanor, who has also a lilting waltz song, "I'm Nuts About You" and "Swingin' Away" for the big finale With Stewart she has "So Easy to Love," which is repeated by Frances Langford and Buddy Ebsen Virginia Bruce's best song is "I've Got You Under My Skin" and there is one for Raymond Waldron, "Miss Lucy James," with a male chorus.

One of the hit specialties is Reginald Gardiner's burlesque of a showy orchestra conductor, leading in a policeman's uniform in Central Park an invisible band in a fine orchestral interlude Another topnotch skit is Barnett Parker's floorwalker rave in a department store cottage and a third is a dance by Georges and Jalna.

The music throughout is admirably delivered under Alfred Newman's baton and rates credits to its arrangers, Roger Edens, Edward Powell and Leon Arnaud, with another to Dave Gould for his dance direction and to Merrill .Pye for musical number sets

Bright Dialogue

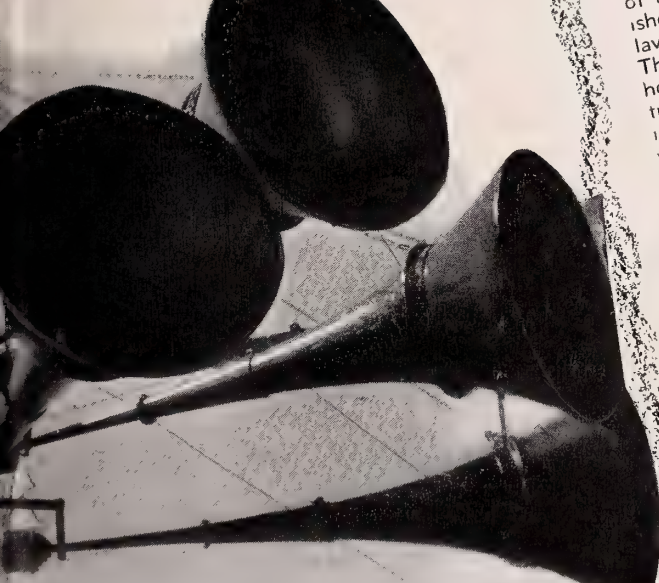
The authors of the piece, Jack McGowan, Sid Silvers and B. G. DeSylva, have decked their story frame out with a heavy sprinkling of laugh-lines and bright gags, and director Roy Del Ruth has adroitly swung the whole into breezy continuity, while Ray June at the camera has given it arresting pictorial value.

In the support James Stewart's bashful gob is amusingly different and engaging Virginia Bruce sings and looks better than ever in her ungrateful part. Frances Langford wins at every opportunity Alan Dinehart scores pleasantly as an enterprising press agent, Buddy Ebsen helps a lot in all departments and Helen Troy scores uproariously as a switchboard operator

The picture is a first producer assignment for Jack Cummings, who must get his share of the praise.

As suggested in the opening paragraph, MGM or any other company has not produced a finish to a picture that is as fast, as lavish and as entertaining as the big finale. The number reeks of heavy expenditure and, whatever the outlay, it is justified by the entertainment.

Exhibitors will welcome this new musical; audiences will do nip-ups over it. It's a cinch to add plenty to any theater boxoffice and that's why pictures are made.



FLASH THE NEWS TO THE WORLD!

(And please don't stop! It's fun to read about hits!

HOT FROM HOLLYWOOD!

Gee it's great to be an M-G-M showman!

You'll see Greta Garbo love Robert Taylor in this one!

TELETYPE MESSAGE
from Culver City Studios

"CAMILLE" ABSOLUTE KNOCKOUT

William Powell and Myrna Loy do it again!

TELETYPE MESSAGE
from Culver City Studios

"AFTER THE THIN MAN" SENSATION

Oh what fun!
Start with
"Love On The Run",
And then keep going!
They'll walk a mile
For "Camille"—
Then go into your
dance with
"Born to Dance"
And prepare for
Merry Xmas with
"After The Thin Man"!

GOLDSMITH WARNS OF TELEVISION PITFALLS AS COAST STARTS TESTS

Needs Constructive Governmental Attitude, Networks of Stations, Careful Engineering, Radio Manufacturers Told

Commercial television broadcasting, to win general public acceptance and to enjoy a healthy growth, must observe certain canons of careful planning, must avoid the pitfalls fallen into by the radio industry or other entertainment mediums, and cannot afford to make mistakes which would discredit it with the public. This was the thesis of a talk on "Commercial Television and Its Needs" made by Dr. Alfred N. Goldsmith, consulting industrial engineer, before the Radio Manufacturers Association in Rochester this week.

The necessary elements for proper commercial development of television, Dr. Goldsmith said, are "a constructive Governmental attitude implemented by corresponding regulation, an active group of television stations at least partly connected into national networks for program syndication, forward-looking program building organizations, careful engineering and manufacturing methods rendered effective by suitable merchandising practices and satisfactory servicing, an enthusiastic and numerous group of home-lookers, and finally a number of broadcast advertisers willing and able to secure the part-time attention of the home audience."

Emphasizing the importance of these elements, Dr. Goldsmith said that the day of widespread public acceptance of television broadcasting will be delayed and the success of the industry reduced by just the extent that any of them are missing from its development.

Constructive and wise Governmental regulation of television standards was viewed as important by the engineer particularly to avoid speedy obsolescence of early, quickly made receivers in the higher price ranges, with consequent general dissatisfaction and loss of confidence. Essential uniformity in standards for broadcasting and reception methods was advised "even at the cost of some inconvenience to individual groups."

Other future problems of the industry which Dr. Goldsmith recommended to the care of Government and for which he urged progressive regulation included allocation of wavelengths in crowded localities preferably to organizations which have shown responsibility and give the most promise of rendering the best public service; regulation and eventual elimination of interference on broadcast wavelengths; assignment of power classifications to stations, and decision on the length of tenure of broadcasting licenses.

The speaker urged extension into the television field of the present radio system of networks and outlet stations. Only on a basis of broad cooperation, he said, can television broadcasting achieve wide attention and success. Casual or careless transmitter production, likely to result if the field is dominated by individuals, would not be in the interest of the industry or of the public, he pointed out.

THEATRES DOOMED, SAYS DRINKWATER

A dire fate is foreseen for motion picture theatres by John Drinkwater, English dramatist. But even he admits it is some time in the future. There will be no motion picture theatres in 25 years, he says. Speaking on the place of drama in education he predicts that television will upset the cinema industry and that it will begin to make itself seriously felt within the next five years.

This same element of development of transmitting stations into networks would aid the recruiting and training of talent for the new medium, Dr. Goldsmith said. It is reasonable to assume, he added, that television programs will require an entirely new army of entertainers with special talent and that the industry will be compelled to develop this group largely without drawing on present fields of entertainment.

Speaking of the relationship of the industry to motion pictures Dr. Goldsmith said, "The motion picture field which, in our opinion, has little to fear from television broadcasting if it maintains a forward-looking attitude and is well guided, will have methods and outputs which can be somewhat adapted to the needs of a certain part of television procedure. Television can, in turn, place at the disposal of the motion picture industry certain new methods and devices which should be useful. Certainly the relationship between these sister arts could and should be pleasant and mutually helpful in the best interests of each."

Dr. Goldsmith warned the commercial leaders and engineers of the industry that every mistake or omission of the past should be carefully remembered and sedulously avoided in the future. "It is hardly possible," he said, "to devote too much care to the engineering design and tests of the first large group of television receivers which the public purchases. An unfavorable first impression at this point will take years to eradicate."

Pointing out that the public now is enjoying almost perfect technical production in allied fields of entertainment, he said that the brightest, sharpest and largest picture which can be economically produced is needed for the introduction. He warned against allowing "gadgets" to accumulate, and urged that testing and supervisory forces in the factories be enlarged to make sure that sets are the best possible.

First Scheduled Tests Start on Coast; British Programs Underway; Farnsworth Predicts American Broadcasting in '37

Recent tests and public demonstrations of television broadcasting, given wide attention in the press, have focused public interest upon the present status of this newest entertainment industry. Facts bearing on its present state of development and its possibilities include the following:

Don Lee Broadcasting Company this week began regularly scheduled tests in Hollywood through radio station KHJ and the television transmitter W6XOA.

The British Broadcasting Company has been transmitting regular television programs from Alexandra Palace, London, since November 2nd. Subjects have included a golf match, a boxing lesson and newsreels.

Philo T. Farnsworth, inventor and director of Farnsworth Television, Inc., Philadelphia, publicly predicted that television broadcasting will begin in the United States in 1937.

Latest technical steps include development of new screens for reception, made of multiple synthetic crystals, and a new vacuum tube for ultra high frequency waves.

Editorial comment on the demonstration last week given by Radio Corporation of America and National Broadcasting Company, for 250 representatives of the press, generally emphasized the opinion that television is not yet commercially practicable.

The lay press, commenting editorially on the RCA-NBC demonstration, pointed out the imperfections of present reception which include occasional blurring, the greenish tinge of the picture, and eyestrain induced after watching the program for any length of time. Most of the commentators, however, applauded the frankness of the radio executives in admitting these faults and credited them with sincerity in their desire to turn out for the public nothing but a finished product.

First tests of television on the West Coast were made this week by the Don Lee Broadcasting Company under the direction of Harry R. Lubcke. The broadcasts will be made every day during daylight hours and once a week in the evening. The transmitter uses the cathode ray system, geared to a definition of 300 lines, and is of 150 watt power, covering a ten-mile area which includes Glendale and parts of Pasadena. Newsreels and short film subjects have been used in the broadcasts.

Transmission of rgular television programs from Alexandra Palace, London, was inaugurated on November 2nd by R. C. Norman, chairman of British Broadcasting Company; Major G. C. Tryon, postmaster

(Continued on following page)

COAST TELEVISION TESTS

(Continued from preceding page)

general, and Lord Selsdon, chairman of the television advisory committee. Following the inaugural speeches, a British Movietone newsreel and two variety acts were shown.

Broadcast first on the Baird system and shown on a Cossor receiver giving a picture approximately eight by ten inches, the whole ceremony was repeated on the Marconi-Electrical Musical Industries system. The Baird transmission is by means of an intermediate film and the EMI system is direct. The two systems will be used in alternate weeks on the regular schedule.

The keynote of the inaugural speeches was the emphasis placed upon the fact that Great Britain was ahead of all the rest of the world in establishing a regular television service. Mr. Norman spoke of "a flying start." Major Tryon made a claim of "leading the world." Lord Selsdon asserted that "technically, Britain leads today" and added that "today's simple ceremony will live in history."

Picture quality was reported to be very uneven but to compare favorably with early motion pictures. Newsreels and topical films dominate the programs and two outstanding features so far have been the televising of a golf match and of a boxing lesson. The television department of the BBC is scheduling special attractions of a topical nature calculated to build up a maximum viewing public for the Coronation transmission next spring, which, the leaders hope, will provide the service with its first spectacular success.

The tests, both here and in England, brought predictions concerning the future of television from two men who have been factors in its development. Mr. Farnsworth, speaking to reporters, said that public television will begin next year. He declined to set an approximate date, observing that the most important thing is that "the main obstacles have been sufficiently mastered."

Transatlantic Television Seen

A prediction that television soon would span the Atlantic ocean was made in a recent four-way short wave broadcast by Guglielmo Marconi, pioneer in wireless transmission. From his yacht in the Mediterranean he conversed during the broadcast with David Sarnoff, RCA president, and a group of foreign broadcasting executives in two cabin planes flying between Niagara Falls and Washington, D. C. Without elaborating on his statement, Signor Marconi said, "We will soon be able to see each other by trans-Atlantic television."

Advances in the delelopment of more efficient luminescent materials, until recently a major problem in the construction of television receivers, were revealed in a paper presented before a joint meeting of the American Physical Society and the Optical Society of America at the Pennsylvania Hotel in New York by H. W. Leverenz of the RCA electronic research laboratory. Mr. Leverenz said that laboratory workers have developed new crystalline structures by rearrangement of molecules which add much needed reflective properties to screens.

A new vacuum tube expected to have "far-reaching effects" in the development of television and other services on the ultra high frequency waves was described at a meeting of the Institute of Radio Engineers in New York by L. A. Samuel and N. E. Sowers of the Bell Telephone Laboratories. The new device generates ten watts of power at a wavelength of about one meter and is expected to solve the problem of how to obtain high stable power for commercial services on waves now almost entirely relegated to experimental work.

Investigation of the Television Corporation of America, headed by Oliver C. Harriman, has been started by Attorney General John J. Bennett of New York State. Mr. Bennett has obtained a court order requiring Mr. Harriman and eight other individuals to appear in supreme court on November 24th for an examination under the general business law. The company is a Maryland corporation, capitalized at 6,000,000 shares of $1 per value each.

Also named in the order were Jack N. Oppenheim, secretary; Harry Coley, treasurer; Ralph A. Clark, William Milne, Fred Knapp, Lewis G. Duell, Hamilton Hoge and William M. Brady.

Assistant attorney general Ambrose V. McCall, who is conducting the investigation, charged that Mr. Knapp and Mr. Duell have been selling the corporation stock in Dutchess County, New York, at prices ranging from $5 to $10 a share.

Say Statements Weren't Filed

The affidavit upon which the order for examination was granted charged that none of the defendants complied with the general business law which requires that security dealers file dealers' statements before engaging in business in the state, and also charged that Mr. Harriman and Mr. Oppenheim had made an oral agreement to sell their personally owned stock to William Milne, a security dealer of Albany, at 50 cents a share.

Mr. Harriman, commenting on the charges, said:

"The company expects to satisfy the attorney general of its bona-fideness, and to have the proceedings withdrawn. The proceedings, instituted by Mr. Bennett, apparently are the results of actions of persons not in any way associated with the company in reselling stocks they had purchased. We had no knowledge of their actions and entirely disapprove of them."

New London Theatre Planned

The old Alhambra theatre in Leicester Square, London, a landmark for 40 years, is to be torn down to make way for a modern motion picture theatre. The new house, to cost $1,500,000, will be a link in the Odeon circuit, controlled by Oscar Deutsch, in which United Artists bought an interest about six month ago.

Armand Joins Radio Station

Jean Armand, former trade paper and theatre exploitation man, has been signed as director of exploitation and publicity for KFWB, the Warner Brothers broadcasting station in Hollywood.

British Company Conforms to Code

British International Pictures, Ltd., of London, has finally conformed to all of the suggestions made by the Production Code Administration here on the contents of "Living Dangerously," and, accordingly, a certificate of approval has been issued to the New York office of BIP, where Budd Rogers is in charge of American sales.

Last September, British International's home office in England, headed by John Maxwell, asked and inspired the British news press to assail and ridicule the American Production Code Administration in the public prints on the charge of "banning" "Living Dangerously," which production not only had not been banned, but on which the Code Administration had spent decided cooperative effort in trying to make it marketable in this country under the same standards of social and moral decency which govern all pictures here.

After publication of these charges, Mr. Maxwell's company in England instructed its Mr. Rogers in New York to personally work with Vincent Hart, of the eastern Code Administration, with a view to correcting the objectionable parts of the production.

Mr. Rogers has not as yet decided on the manner and method of distributing the production in this country.

Mexico Delaying Quota Decision

by JAMES LOCKHART

in Mexico City

No immediate decision is expected with respect to the proposed exhibition quota of one Mexican picture for each 5 or 6 foreign films, with which is linked limitation of imports, regulation of distributors and other measures. The Mexican Government's committee of six, appointed to consider the proposal, solicited industry opinion and is described as deluged by conflicting views.

The committee has been told by various advisors that the industry in this country is not at this time strong enough to bear up under the arrangement sought. It is counseled that, although governmental aid is of unquestionable value to the growing production interests here, it is imperative that caution be exercised in the matter of restrictions lest it be discovered that such aid has been obtained at the sacrifice of profits derived regularly from foreign production, chief among which is the American.

Kincey Acquires Three

H. F. Kincey, general manager of North Carolina Theatres, Inc., and its affiliates, has closed an agreement for affiliation with his circuit of the Carolina, Royal and Bijou in Wilmington, North Carolina.

RKO Office in Java

RKO plans to open an exchange in Batavia, Java, Dutch East Indies. Reginald Armour, in charge for the company in Calcutta, will supervise.

FILM STOCKS APPRECIATE $82,172,500 IN TWO WEEKS

Net Earnings of Distributors Reaching Pre-Depression Levels; Exhibitors Report Increased Box Office Returns

Film Dividend Activity Marked; Income on Admission Taxes Rises $1,732,778; Department of Commerce Notes Recovery

Motion picture stocks have appreciated $82,172,500 in two weeks.

Net earnings of distributors are touching pre-depression levels.

Exhibitors everywhere are reporting an upward movement in box office returns.

Film dividends are being poured out.

Income on admission taxes is up $1,732,778.

The United States Department of Commerce study of national income is reflecting the rapid recovery in motion pictures.

Optimistic notes struck this week further verified the gaining strength of the motion picture financial structure: Columbia Pictures reported a net profit of $129,258 for its third quarter; Twentieth Century-Fox announced cash dividends of 37½ cents and $1.00, respectively, for the preferred and common stocks; United Artists declared a dividend; the National Theatres Circuit of Fox-Chase ordered its first dividend, and indicated a second is coming shortly; financial circles awaited a 50-cent dividend from Paramount; Eastman Kodak declared extra dividends and salary bonus payments.

Other Earnings

In the previous few days, Twentieth Century-Fox announced a $4,451,851 net profit for 39 weeks; RCA and its radio-film subsidiaries reported a net of $1,083,604 for its third quarter; a net of $3,000,000 for Warner's fiscal year was indicated; Paramount's third quarter profits were estimated at $1,000,000; Keith-Albee-Orpheum Corporation reported a net profit of $666,080 for 39 weeks; B. F. Keith announced a net of $531,342 for a similar period, while Heywood-Wakefield, equipment manufacturer, announced a $472,796 profit for the nine months ended September 30th.

The financial press of Wall Street, and financial writers on inland newspapers everywhere have frequently in the last three weeks used headlines to tell of the motion picture's financial progress.

Sweeping Rise in Shares

An upswing in motion picture shares, as sweeping as the election at which it started, has taken place on the New York Stock Exchange since November 4th and shows no signs of early abatement.

In the short time since the nation gave its approval of the New Deal, the market value of motion picture shares listed on the stock exchange, in soaring $82,172,500, has risen to almost triple their appreciation for the entire first half of the year.

Outstripping the general market in the recovery movement that followed the elections, motion picture stocks have attained a new post-depression peak market valuation of $894,764,500. This compares with their listed value on November 2d, the day before election, of $812,592,000; with $721,668,250 on June 30, and with $692,897,500 in January, 1936.

THEATRE AIDS BUSINESS, ACTORS' EQUITY CLAIMS

In an appeal for the support of the legitimate theatre by the business men of New York, Equity Magazine, *official publication of Actors' Equity, says editorially in its December issue that "exhaustive survey has shown by actual figures that the gain to the business of the City of New York alone, attracted by the legitimate theatre, is* $331,000,000 *annually."*

"On this basis," the writer continued, "business should wake up to the fact that not only should they give their whole-hearted support to the theatre, as a matter of simple reciprocity, but they could well afford to subsidize it."

Improved Product a Factor

Motion picture stocks had been climbing steadily for more than a year because of an increasingly substantial rise in the national income. But behind the impetus that the advance received from the general business upswing is the assurance of an unusual supply of outstanding motion picture entertainment.

Already, in two short weeks, the country has witnessed the most notable outpouring of industrial and film stock dividends in its history, which, it is estimated, will bring this year's payments of that kind above even the year 1929.

In addition to this outgiving by corporations of surplus funds in the form of dividends, which, according to a survey by the United Press, will place approximately $3,000,000,000 in the pockets of industrial stockholders for 1936, there has been an exceptional succession of wage increases, bonuses and special payments to employees. These, too, are likely to surpass 1929, the peak year of industrial activity, and will give further revenue to theatre box offices.

Although the primary motive for the sudden avalanche of dividend, wage increase and bonus money has been avoidance of the New Deal's tax on piled-up reserves, some is due also to growing recognition that the greater part of this redistributed wealth goes directly into consumption channels, thus creating an ever-widening cycle of prosperity.

Business Indices Cited

Justification of this view is seen in current business indices. All indications are that Christmas trade this year will exceed the holiday seasons of 1928 and 1929. Industrial activity, including steel operations, automobile production, electricity output, and construction, is the greatest since 1929 and, in some lines, may shortly exceed that year.

Wall Street, convinced that a good share of the increasing national income will jingle in the cash registers of the motion picture box offices, is bidding avidly for film shares. The link of the consumer's welfare with that of the film industry has eloquently been illustrated in the rise of motion picture stocks since November 2.

In a market featured by a steady increase in public participation since the elections, motion picture stocks rose to the point where practically all sold at their best post-depression levels. Some were particularly buoyant, rising as much as 34 points because favorable individual outlooks enhanced them in the eyes of traders already enthusiastic over the general atmosphere of returning prosperity.

Paramount and Warner Brothers issues were the heaviest traded stocks on the board. With the company's net income for the third quarter estimated at between $1,500,000 and $1,700,000, Paramount 1st preferred soared 34 points from a close of 123 on November 2d to 157 on November 16th. The common rose more than five points to around 22 and the 2nd preferred more than four points to 20. Additional impetus was given the rise by expectations of a dividend of 50 cents a share on the common for the third quarter.

Warner has been advancing steadily, aided by rising earnings and increasingly favorable balance sheet showings. Gains of more than three points for the two-week period were shown by the common at around 18 and the preferred at 65¼. The spurt in the common added $13,650,000 to its market valuation since November 2d, bringing it to $70,200,000.

Other Shares Up

Eastman Kodak, which last week voted a wage dividend of $2,220,000 and an extra stock dividend of $1,688,000, ran up six points. Loew's was in heavy demand, gaining more than six points in two weeks to near 64 and bringing its market valuation to $95,437,500, largest, next, to Eastman Kodak, of all the film shares. Kodak's current market valuation is $442,500,000, compared with $427,500,000 on November 2nd.

Twentieth Century-Fox shares were among the most popular on the board, with demand spurred by a highly favorable earnings estimate for the current year. This placed probable net profit for the year ending December 26th at $7,500,000, against a net of $3,090,135 for the corresponding period of the preceding year. The common stock rose more than five points and the preferred more than seven to around 39 and 48, respectively.

Although showing comparatively little activity, the price of Keith-Albee-Orpheum preferred shares reflected the company's brisk gain in earnings for the current year. For the 39 weeks ended September 26th KAO and its subsidiaries reported a net profit of $666,080, against $172,114 for the corresponding period of 1935. B. F. Keith Corporation and subsidiaries reported for the same period a net of $531,842, against $176,753. Keith-Albee-Orpheum preferred at the close November 16th was at 102, up two points from November 2nd.

RKO has added $5,937.500 to its market

(Continued on following page)

TEN DAYS' RISE EQUALS HALF YEAR'S

(Continued from preceding page)

value since November 2nd, by rising more than two points to around 10. Universal preferred spurted seven points to 110 in the period. Although Universal reported a net loss of $812,476 for the 39 weeks ended August 1st, the company currently is in a greatly improved earnings position because of the write off of more than $500,000 of questionable assets.

The scope of the rise in film shares, as compared with other groups on the stock exchange, is shown in the fact that profit-taking sales which followed some of the more spectacular post-election market upswings, cut more deeply into general industrial, railroad and utility stocks. Thus, U. S. Steel, the prime industrial stock, showed for the November 2-16th period a net gain of only ⅝ of a point. General Motors was up 1¼, New York Central was off 1⅞, Consolidated-Edison was off 1¼ and American Telephone up 4⅜.

Only mercantile stocks were able to keep pace with picture stocks in activity and consistent strength, indicating that the rise reflected mostly the enhancement of average consumer purchasing power because of the elections.

Redistribution Factors

Among the most outstanding instances of wealth redistribution that recently have increased the earnings prospects of the motion picture industry were the following:

A dividend payment of $65,250,000 by the General Motors Corp., largest on record for the company. Of the total, $43,500,000 was in the form of an extra.

A wage increase by the same corporation equivalent to five cents an hour, or about $22,000,000 annually and a distribution of a $10,000,000 "appreciation fund" to its employes.

A dividend of $5.50 a capital share by the Chrysler Corp., representing a total disbursement of $24,662,000, largest in its history.

Distribution of $32,773,750 in dividends by the Standard Oil Co. of New Jersey in the form of a 75-cent extra and the regular quarterly of 50 cents a share.

An average 10 per cent wage increase by the steel industry, approximating $80,000,000 for 500,000 employes.

Similar action, on smaller scales, by hundreds of corporations in diversified lines of trade and industry.

Movement Increases Velocity

Meanwhile, the movement has gained increasing velocity and more extra dividends, wage increases and bonus payments are being announced daily.

The Los Angeles Stock Exchange has applied to the Securities and Exchange Commission for extension of unlisted trading privileges in Columbia Pictures Corporation voting trust certificates for common stock and also for the underlying common stock. According to the application, there are issued and outstanding 263,986 certificates.

In regard to public distribution in the vicinity of the exchange, the application says there are 108 stockholders in 11 western states and 88 in California. In replies of 55 members firms to a questionnaire issued by the exchange, transactions in 5,567 certificates were revealed for the period from Sept. 15, 1935, to Sept. 15, 1936.

Columbia Pictures' third-quarter net earnings of $129,258 were equal to 26 cents each on 296,649 common shares outstanding, after dividend requirements on $2.75 preferred stock. The earnings compared with $495,083, or $2.64 each on 182,383 common shares outstanding at the end of the September quarter in 1935, after $3 dividend requirements on the preferred. The consolidated balance sheet for the quarter ended Sept. 26, 1936, shows current assets of $10,328,761 and total current liabilities of $1,459,201. Earned surplus was $4,021,993.94 and working capital $8,869,550.98.

GOVERNMENT STUDIES RISE OF FILM STOCKS

Administration officials in Washington, who are watching the activities of the New York Stock Exchange to determine whether there is a trend toward a stock boom which might get out of hand, are understood to be studying the motion picture securities as a result of recent heavy trading.

While Treasury and Federal Reserve Board officials are known to be somewhat concerned about the recent boom in the stock market, which was especially pronounced following the reelection of President Roosevelt, officials of the Securities and Exchange Commission refused to divulge their views, other than to say that at all times they have about 100 stocks under scrutiny. Whether specific motion picture securities were among those under study could not be learned.

The board of directors of Twentieth Century-Fox Film at its meeting on Monday morning announced the cash dividend of 37½ cents per share for the fourth quarter of 1936 on the outstanding preferred stock, payable December 12th to stockholders of record on November 27th. The board also declared a cash dividend of $1.00 per share on the outstanding common stock, payable likewise on December 12th to holders of record at the close of business November 27th.

Fox's common stock dividend is the second to be paid since the reorganization of the company. The first dividend, also $1.00, was paid for the fourth quarter.

U. A. Declaring Dividend

Dr. A. H. Giannini, president of United Artists, announced in Hollywood, last Friday, that the distributing company will declare a dividend, payable December 15th. The corporation is a closed one.

National Theatres, holding company for Fox West Coast Theatres, Fox Intermountain Theatres, Fox Midwest, Fox Wisconsin and Evergreen States Theatres, declared a dividend last Thursday, reported to be the first since the parent corporation was organized some two years ago. Chase National Bank and Twentieth Century-Fox are the sole stockholders, and it was reported that Fox's share alone from National's dividend approximated $1,500,000. The dividend was a 75-cent-per-share declaration, payable to the end of October.

Officials of Chase Bank in New York intimated a second dividend probably will be declared shortly by National Theatres.

Paramount Dividend Awaited

A dividend of 50 cents a share on Paramount's common stock for the third quarter is expected in financial circles, marking the first dividend payment to be made by the corporation since its emergence under reorganization last year. With the prior dividend requirements of $1.50 on the first preferred and 15 cents on the second preferred the company's indicated dividend disbursements would approximate $1,300,000 for the quarter.

Accumulated dividends on the first preferred will amount to $12 a share at the year's end and to $1.20 a share on the second preferred. Year-end action on clearing up the arrears on both issues, probably in line with moves to reduce the company's undistributed profits taxes, is also regarded as likely in financial quarters. If earnings are maintained at the same rate during 1937 as for the third and current quarter of this year, a dividend of $3 to $4 on the common would not be unlikely, according to financial sources.

Lehman Brothers, an integral investment factor in Paramount and currently identified with the marked activity in the company's issues, attributes the healthy financial position of the company to generally improved theatre business throughout the country. The basic improvement is noted, as a result, both in the earnings of the company's 1,100 theatres and in Paramount's distribution income.

The company's third-quarter report has not been issued yet but estimates place the net for the period at between $1,500,000 and $1,700,000.

$7,377,057 Eastman Distribution

Directors of Eastman Kodak Company in Rochester ordered a distribution of $7,377,057 to stockholders and employees.

Aggregating $1,688,190, an extra dividend of 75 cents a share will be paid December 10 to common stockholders of record November 20, bringing total payments on the common stock this year to $6.75 a share. In addition, the board declared the regular quarterly dividend of $1.25 and the usual quarterly extra of 25 cents a common share, together with the regular $1.50 preferred dividend, all payable January 2 to stockholders of record December 5.

Kodak employees will receive a wage dividend of $2,220,000 on March 1, 1937, which is more than $1,000,000 in excess of the 1936 payment. In previous years the wage dividend has been paid July 1. Each employee who has completed five years' service on Dec. 26, 1936, and who is in the service of the company March 1, 1937, will receive a little more than four times his average weekly wage of the last five years, the company said.

Universal Loss, $812,475

Universal Pictures Company, Inc., reported a net loss of $812,475 for the 39 weeks ended August 1st. Because of a change in accounting policy for foreign subsidiaries the results of 30 weeks of foreign operations are included in this total. Also included are the results of 16 subsidiaries' activities for 34 weeks and a share of the revenue from English distribution for 37 weeks.

If the results of foreign operations had been included for the full 39-week period the consolidated loss for the period would have been $600,815, the company said.

Universal in October announced that more than $500,000 of questionable assets would be written off in order to place the company in a favorable position for earnings next year. The write-offs, announced by J. Cheever Cowdin, chairman of the board, were even then expected to result in a loss being shown for the fiscal year ending November 1st, but it was also said they would place the company in a more favorable earnings position for the new fiscal year. The write-offs follow a survey of Universal's domestic and foreign units made by the new management during the six months which it has been in control.

In addition to involving questionable assets, the wrote-offs included a number of employment contracts which were considered unwise

(Continued on page 75)

THE
BEST PLAY
OF THE
YEAR

THE BEST PLAY OF THE

WHO MADE IT GREAT. .

Maxwell

WINTE

YEAR AND THE STARS
NOW ON THE SCREEN

anderson's

RSET

BURGESS MEREDITH

. . . as much a part of the play as the title . . . as "Mio," sworn to avenge his martyred father.

MARGO

who captured New York's heart as "Mirianne," . . . the girl who fled to "Mio's" arms from a world of hate and danger.

EDUARDO CIANNELLI

. . . unforgettable! . . . as the assassin whom "Mio" hunted down . . . cold, savage, sinister, he could not kill young love.

WINTERSET

JOHN CARRADINE **EDWARD ELLIS**

RKO
Radio
PICTURES

DIRECTED BY ALFRED SANTELL PANDRO S. BERMAN PRODUCTION

FILM STOCKS VALUED $894,764,500

$82,172,500 Appreciation from November 2nd to 16th

New York Stock Exchange

Stock	Approx. Shares Outstanding	Close Nov. 2	Valuation	Close Nov. 16	Valuation	Net Change	Gain in Valuation
Columbia Pictures v.t.c.	145,000	37¼	$ 5,401,250	38⅛	$ 5,528,125	+ ⅞	$ 127,875
Columbia Pictures pfd.	17,000	45½	773,500	44⅜	754,375	— 1⅛	19,125(A)
Consolidated Film	530,000	4¾	2,517,500	5	2,650,000	+ ¼	133,000
Consolidated Film pfd.	400,000	17⅞	7,150,000	17⅝	7,050,000	— ¼	100,000(A)
Eastman Kodak	2,500,000	171	427,500,000	177	442,500,000	+ 6	15,000,000
Eastman Kodak pfd.	60,000	163½	9,810,000	163½	9,810,000	unch.	unch.
Keith-Albee-Orpheum pfd.	60,000	100	6,000,000	102	6,120,000	+ 2	120,000
Loew's, Inc.	1,500,000	57¼	85,875,000	63⅝	95,437,500	+ 6⅜	9,562,500
Loew's, Inc. pfd.	150,000	107¼	16,087,500	105½	15,825,000	— 1¾	262,500(A)
Paramount	1,600,000	16¾	26,800,000	22	35,200,000	+ 5¼	8,400,000
Paramount 1st pfd.	250,000	123	30,750,000	157	39,250,000	+34	8,500,000
Paramount 2nd pfd.	650,000	15⅝	10,156,250	19⅞	12,918,750	+ 4¼	2,762,500
Pathe	600,000	7¾	4,650,000	9½	5,800,000	+ 1¾	1,150,000
Radio-Keith-Orpheum	2,500,000	7⅝	19,062,500	10	25,000,000	+ 2⅜	5,937,500
Twentieth Century-Fox	1,300,000	32¾	42,575,000	38¼	49,725,000	+ 5½	7,150,000
Twentieth Century-Fox pfd	1,300,000	40⅜	52,487,500	47¾	62,075,000	+ 7⅜	9,587,500
Universal Pictures pfd.	20,000	103	2,060,000	110	2,200,000	+ 7	140,000
Warner Brothers	3,900,000	14½	56,550,000	18	70,200,000	+ 3½	13,650,000
Warner Brothers pfd.	103,000	62	6,386,000	65¼	6,720,000	+ 3¼	334,750
			$812,592,000		$894,764,500		$82,172,500

(A)—Loss.

SWEEPING UPSWING IN FILM SHARES RECORDED IN TEN DAYS

(Continued from page 70)

by the new management and are being bought up, it was said.

Commerce Department's Study

That rapid recovery from the depression is being made by the motion picture industry was further indicated by the U. S. Department of Commerce's annual study of national income, made public November 16th.

Relatively late in feeling the full effects of the depression—1932 was said to be the bottom year for the industry—both production and exhibition showed sharp improvement in 1933 and 1934, the latest year for which the department has any estimates.

Valuable principally as showing the trend in the industry, since the Department is without any accurate figures on which to base its calculations, the study of the film industry shows that while employment in exhibition in 1932 dropped to 67.1 per cent of the 1929 level, by 1934 it had climbed to 72.8 per cent, while in production, after dropping to 77.7 per cent, it advanced to 107.9 per cent.

In recognition of trade criticisms of its former reports, the Department this year abandoned its previous method of computation and based its estimates on the number of theatres open, as reported by the Film Board of Trade, and has compromised those figures with various statistics of the Census Bureau to arrive at what may be considered a "fair" figure of the number of persons employed in exhibition.

Carrying this method back to 1929 to obtain a base for comparison, the Bureau reduced the number of persons employed in that year from 285,915, as carried in previous reports, to 129,600, which is felt to be considerably closer to the actual figure.

Payroll Increase Traced

With 129,600 as its base, the report shows that employment by years through the depression period was as follows: 1930, 129,600; 1931, 110,792; 1932, 86,937; 1933, 89,011; 1934, 94,298.

On the same basis, the Department revised its salary and wage payment figure for 1929 from $427,443,000 to $212,416,000, from which point it dropped to $211,419,000 in 1930, $175,876,000 in 1931, $121,188,000 in 1932, and $110,717,000 in 1933 and increased to $119,828,000 in 1934. On this basis, while employment during the worst of the depression dropped to 67.1 per cent of the 1929 level, salaries and wages dropped to 52.1 per cent, and whereas employment in 1934 was at 72.8 per cent of 1929, salaries and wages were only 56.4 per cent.

Of considerable significance, according to department officials, are the figures on corporate savings of motion picture theatres, represented by surplus and deficit figures obtained from the Internal Revenue Bureau. In 1929, it is shown, theatre corporations reporting showed a surplus of $4,219,000, which by 1932 had been turned into a deficit of $64,379,000. In 1933 the deficit was reduced to $33,155,000, however, and for 1934 it was but $6,656,000.

Production Employment Gains

Figures on film production, obtained mainly on the basis of census reports, show that employment dropped from 19,602 in 1929 to 15,224 in 1932, but had recovered by 1934 to 21,143. In the same period, salaries and wages, which amounted to $85,028,000 in 1929, dropped to $61,624,000 in 1932 but increased to $81,716,000 by 1934.

The corporate savings table for production shows that there was a surplus of $23,820,000 in 1929 which was converted into a deficit of $32,627,000 in 1932. In 1933, the deficit was but $16,136,000, and in 1934 a surplus was again shown, amounting to $6,804,000.

The latest report of the department on national income bulks the legitimate theatres with other amusements as a result of criticism of its earlier reports, in which it allocated 49,035 employees to the legitimate houses. That figure is practically wiped out in the current report, in which the number of persons employed in miscellaneous amusements, including the legitimate theatres, is given as 40,344, or about 50,000 under the number assigned to the same pursuits heretofore.

Of all the amusement industries, broadcasting has had the best experience, with employment on the increase every year except 1933. Starting at 9,322 in 1929, employment increased to 10,128 in 1930, 11,022 in 1931 and 11,354 in 1932, dropping back to 11,000 in 1933 but increasing to 11,699 in 1934. Salaries and wages, which stood at $18,569,000 in 1929, increased to $23,631,000 in 1931 and dropped during the next two years to $20,916,000 in 1933, increasing to $23,000,000 in 1934.

1935 Canvass Being Studied

In explaining the discrepancies in figures for exhibition between the current and previous reports, the department explained that adequate and accurate base figures for the industry never have been developed, pointing out that the 1933 canvass by the Census Bureau was so incomplete as to be worthless for the department's purposes. If the 1935 canvass, now being analyzed preparatory to the issuance of reports, is complete, the department will have a proper basis for its computations in future years.

Because of the lack of information, the report discussed the amusement industries only briefly,

(Continued on following page, column 1)

Companies Vote Dividends, Stock Values Increase

(Continued from preceding page)

"The entire field of entertainment," it was said, "is characterized by a high degree of business risk due to the varied acceptance by the public of amusement offerings. Motion picture exhibition has been the leading industry in this field. In recent years its change from 'silent' to 'sound' pictures and its encroachment upon the field of the legitimate theatre has given it a more predominant position. This field of activity has a characteristic worthy of note in that it represents a vertical industry, which manufactures, distributes and sells its product, utilizing to a large extent the chain type of business organization."

Doubt Tax Repeal Move

Administration officials this week in Washington scouted reports that the federal admission tax would be included in a group of levies to be recommended to Congress for repeal as being unproductive of adequate revenue.

Experts of the Treasury and the Congressional tax committees are studying the present revenue act and are expected to recommend the elimination of a number of taxes which cost almost as much to collect as they return in revenue.

While it has been suggested that the admission tax may come within this category, Administration officials do not believe that the experts will find that the cost of collecting the levy is unduly high.

During the last fiscal year the Government collected $17,112,175 from the admission tax, an increase of $1,732,778 over the receipts of the preceding year. Since July 1, the beginning of the fiscal year, receipts have continued above those of 1935, indicating that the total for the current year may be in the neighborhood of $20,000,000. Far from being unduly expensive of collection, the admission tax is paying the Government a nice profit on its effort.

Club Pays Out $60,000

The studio branch of the Warner Club in Hollywood has paid out more than $60,000 in benefits to members during the past two years and a half, according to a report just issued by Tennant C. Wright, president. Most of this sum was disbursed in sick benefits, with death, marriage and birth bonuses making up the balance. The studio division has a membership of 2,600 and was started 30 months ago.

Ricci Joins Gaumont-British

Anthony Ricci, formerly general representative of Nuovo Mondo Motion Pictures Company, has joined the New York sales staff of Gaumont-British under Irving Gumberg.

Superior Product Deal

Superior Pictures, Inc., at St. Louis, has signed to distribute Spectrum Pictures in that territory, which includes eastern Missouri and southern Illinois. Six musical westerns starring Fred Scott are in the deal.

Gershwins to Write "Follies"

Samuel Goldwyn has signed George and Ira Gershwin to write the book, music and lyrics for his forthcoming "Follies." The composers will report in January following their current assignment with RKO Radio.

Hutchinson Is Honored By Australian Minister

A notable gesture of good will towards the motion picture industry in the United States was the luncheon tendered to Walter J. Hutchinson, general foreign manager of Twentieth Century-Fox, by J. A. Prime, Minister of Australia, on Mr. Hutchinson's recent visit to the Austrialian Capital at Canberra. Stanley S. Crick, managing director of Twentieth Century-Fox in Australia, and Charles E. Munro, managing director of Hoyts, were also guests.

Newspapers said that the luncheon was given as a means of further cementing friendly relationships between Australia and America, and as a mark of courtesy and token of goodwll towards three men who had done much towards development of the industry in Australia.

E. J. Smith Is Named Imperial Sales Manager

E. J. Smith, formerly western division manager for United Artists, has joined Imperial Distributing Corporation as general sales manager in charge of all exchanges.

Mr. Smith was also at one time managing director for Universal in England and after holding that post for 10 years he became general sales manager in the United States followed by the eastern sales managership of Warners and the general sales managership of Associated Exhibitors and later Tiffany.

Spartanburg Employes Organize Social Club

The employees of the four Wilby-Kincey theatres in Spartanburg, S. C., have formed the S.C.S.C. Club for "social relaxation after business hours and discussion of business problems." Officers are Fred Reid, president; Carol E. White, vice-president; Dan Austell, treasurer, and Mrs. Virgil Moore, secretary. The club meets every Monday night immediately after the closing of the theatres.

Mears Is RCA Vice-President

N. A. Mears has been elected vice-president of RCA Manufacturing Company, in charge of purchasing, and R. Shannon has been elected vice-president in charge of manufacturing, the company said this week. Mr. Mears was formerly manager of materials control for the company. Mr. Shannon has been manufacturing manager of RCA-Victor.

Rosener Establishes Circuit

Herbert Rosener Enterprises has been formed in San Francisco to operate a circuit to play foreign-made and "unusual" pictures. He has theatres in Oakland, Los Angeles, San Francisco, Montlake, Seattle, Carmel, Palo Alto, San Bernardino, Almeda, Stockton and St. Albans. Another theatre is to be opened soon in Portland, Ore.

Fortune Takes "She Devil"

Fortune Agency, of which Al Friedlander is head, has taken over "She Devil Island" from First Division Exchanges. The company will handle distribution and sales promotion for the film in foreign and domestic territories.

Foreign Stock Buying Starts Federal Study

Administration moves to regulate purchases by foreign interests of American securities on the stock exchanges of this country are under way and may be translated into legislation in the near future, President Franklin D. Roosevelt said in a press conference in Washington last Friday.

Marriner S. Eccles, chairman of the Federal Reserve Board, and James Landis, chairman of the Securities and Exchange Commission, are now studying means of correcting the situation, which is regarded by the Administration as a threat to the stabilization of currencies. The danger, the President indicated, could be immediate if foreign holders of American securities unloaded on the market suddenly.

No indication of the type of legislation which may be sought was given, but it was stated that while present gold export regulations tended to control the situation, this means did not afford the complete protection desired.

Whether or not the Administration would move to restrict the sales as well as purchases of domestic securities by foreign interests likewise was not disclosed, as the entire situation still is in the study stage. However, the projected action may have a direct bearing on foreign purchases of film stocks, which recently have attracted marked interest abroad. Only last week, 35,000 shares of Loews, Inc., were acquired by undisclosed British interests from the Irving Thalberg estate through Hirsch, Lilienthal and Company, brokers. The transaction was at current market prices and represented an exchange of more than $2,200,000.

The Royal Liverpool group of British insurance companies was a large investor in Paramount Publix stocks just prior to the company's reorganization in 1935, and its holdings of the bankrupt company's securities made it a dominating factor in the Paramount reorganization and subsequent administration of the company. British interests were reported to have disposed of large blocks of the new Paramount stock immediately in advance of its market recession during last spring and the early part of the summer. Harold A. Fortington, financial secretary of the British insurance groups, withdrew from the chairmanship of the Paramount executive committee shortly thereafter. The C. M. Woolf British interests hold a large but not a dominant interest in Universal.

Loeffler GB Exchange Head

Joseph E. Loeffler has been appointed manager of the GB exchange in Cleveland, succeeding Harry Scott, resigned. Mr. Loeffler was formerly with the W. W. Hodkinson exchange, Metro-Goldwyn-Mayer and the Fischer Film Exchange, all in Cleveland. For the last two years he had been a salesman for Gaumont British.

Electrical Research Products, Inc., has installed the new Mirrophonic sound equipment in 208 theatres, the company reported this week.

168 FEATURES LISTED FOR THEATRE TIEUPS IN "NATIONAL BOOK WEEK"

The attention of motion picture theatre owners again is directed, for the 15th year, to "National Book Week," now underway. In this connection the National Board of Review has made available, for use in arranging programs that lend themselves to book tieups, an annual compilation of "Selected Book-Films," prepared in conjunction with the "Book Week" movement that is sponsored by the National Association of Book Publishers.

The manner and method of effecting tieups with book stores, schools, libraries and the like are well known to most exhibitors, these exploitation mediums usually lending aid readily in furthering interest in well known books, either new or old.

All films selected by the Review Committees of the National Board from September, 1935, to October, 1936, which had their source in novels or published plays and stories are included in the compilation, and in addition films having special book tie-up values, though not adaptations, are recorded. The compilation contains films taken from 74 novels, 70 from published plays and stories, 12 having special book tie-up possibilities, and another 12 foreign-language book-films. This list provides not only information for immediate activity with book-film programs, but also future use in exploitation arrangements uniting library, theatre, school and club interests.

Among outstanding book-film releases during the year were "Anthony Adverse," "Dodsworth," "Magnificent Obsession," "Mutiny on the Bounty," "Tale of Two Cities," "Three Musketeers," "Show Boat," "Little Lord Fauntleroy," "Trail of the Lonesome Pine," "San Francisco," "Green Pastures," "Midsummer Night's Dream," "Romeo and Juliet."

The order of arrangement is: picture title, source title if different, names of author and company. The symbols preceding the title indicate audience classification: "f" for the family audience, 12 years and up; "m" for the mature audience, 18 years and up; "j" for the juvenile audience under 12 years; and "*" especially interesting or well done:

Films Adapted from Novels

m Absolute Quiet, (By George F. Worts). Metro-Goldwyn Mayer.
f *Amateur Gentleman, The, (By Jeffery Farnol). United Artists.
m *Anthony Adverse, (By Hervey Allen). Warner.
f Arizona Raiders, The, ("Raiders of Spanish Peaks" by Zane Grey). Paramount.
j Bar 20 Rides Again, (By Clarence Mulford). Paramount.
f Boulder Dam, (Book by Dan M. Templin). Warner.
f Captain Blood, (By Rafael Sabatini). First National.
fj Captain January, (By Laura E. Richards). 20th Century-Fox.
m Case Against Mrs. Ames, The, (By Arthur Somers Roche). Paramount.
f Country Beyond, The, (By James Oliver Curwood). 20th Century-Fox.
f *Country Doctor, The, (By Willis Thornton). 20th Century-Fox.
f Desert Gold, (By Zane Grey). Paramount.
m *Dodsworth, (By Sinclair Lewis). United Artists.
f Eagle's Brood, The, (By Clarence Mulford). Paramount.
f End of the Trail, ("Outlaws of the Palouse" by Zane Grey). Columbia.
m Everything Is Thunder, (By Joselyn Lee Hardy). Gaumont-British.
f Ex Mrs. Bradford, The, (By James Edward Grant). RKO-Radio.
f Farmer in the Dell, The, (By Phil Stong). RKO-Radio.
f Feather in Her Hat, A, (By I. A. R. Wylie). Columbia.
fj Gallant Defender, The, (By Peter B. Kyne). Columbia.
m Garden Murder Case, The, (By S. S. Van Dine). Metro-Goldwyn-Mayer.
fj Gentle Julia, (By Booth Tarkington). 20th Century-Fox.
f *Ghost Goes West, The, (By Robert Sherwood). United Artists.
f *Georgeous Hussy, The, (By Samuel Hopkins Adams). Metro-Goldwyn-Mayer.
m Great Impersonation, The, (By E. Phillips Oppenheim). Universal.
f Harvester, The, (By Gene Stratton Porter). Republic.
f House of a Thousand Candles, The, (By Meredith Nicholson). Republic.
m I Married A Doctor, ("Main Street" by Sinclair Lewis). Warner.
f *Last Days of Pompeii, The, (By Bulwer-Lytton). RKO-Radio.
fj Last of the Mohicans, The, (By James Fenimore Cooper). United Artists.
f Last of the Pagans, The ("Typee" by Herman Melville). Metro-Goldwyn-Mayer.
f Leavenworth Case, The, (By Anna Katherine Green). Republic.
fj *Little Lord Fauntleroy, (By Frances Hodgson Burnett). United Artists.
f Lone Wolf Returns, The, (By Louis Joseph Vance). Columbia.
f Love Before Breakfast, ("Spinster Dinner" by Faith Baldwin). Universal.
f *Magnificent Obsession, The, (By Lloyd Douglas). Universal.
m Melody Lingers On, The, (By Lowell Brentano). United Artists.
m Mimi, ("La Vie de Boheme" by Murger). First Division.
f Mine with the Iron Door, The, (By Harold Bell Wright). Columbia.
m Murder of Dr. Harrigan, The, (By Mignon G. Eberhart). First National.
f *Mutiny on the Bounty, ("Mutiny on the Bounty," "Men Against the Sea" and "Pitcairn Island" by Charles Nordhoff and James Norman Hall). Metro-Goldwyn-Mayer.
m *My Man Godfrey, (By Eric Hatch). Universal.
f Nevada, (By Zane Grey). Paramount.
m Next Time We Love, ("Next Time We Live" by Ursula Parrott). Universal.
f Peter Ibbetson, (By George du Maurier). Paramount.
fj Poor Little Rich Girl. (By Eleanor Gates). 20th Century-Fox.
f Ramona, (By Helen Hunt Jackson). 20th Century-Fox.
f *Rendezvous, (By Herbert Yardley). Metro-Goldwyn-Mayer.
f *Rhodes, The Empire Builder, ("Cecil Rhodes, the Empire Builder" by Sarah G. Millin). Gaumont-British.
f *Robin Hood of El Dorado, The, (By Walter Noble Burns). Metro-Goldwyn-Mayer.
f *San Francisco, (By Robert Hopkins). Metro-Goldwyn-Mayer.
f Scrooge, ("Christmas Carol" by Charles Dickens). Paramount.
m Secret Agent, (By W. Somerset Maugham). Gaumont-British.
f *Show Boat, (By Edna Ferber). Universal.
m Small Town Girl, (By Ben Ames Williams). Metro-Goldwyn-Mayer.
f So Red the Rose, (By Starke Young). Paramount.
f Spanish Cape Mystery, The. (By Ellery Queen). Republic.
f Special Investigator, (By Stanley Gardner). RKO-Radio.
fj Stormy, (By Cherry Wilson). Universal.
f Strike Me Pink, ("Dreamland" by Clarence Budington Kelland). United Artists.
f Sutter's Gold, (Biography by Blaise Cendrars). Universal.
m Suzy, (By Herbert Gorman). MGM.
m Sylvia Scarlet, (By Compton Mackenzie). RKO-Radio.
f *Tale of Two Cities, A, (By Charles Dickens). Metro-Goldwyn-Mayer.
f Things to Come, (By H. G. Wells). United Artists.
f Three Godfathers, (By Peter B. Kyne). Metro-Goldwyn-Mayer.
fj *Three Musketeers, The, (By Alexander Dumas). RKO-Radio.
f *Trail of the Lonesome Pine, The, (By John Fox, Jr.). Paramount.
f Transatlantic Tunnel, (By B. Kellerman). Gaumont-British.
f Two in the Dark, (By Gellett Burgess). RKO-Radio.
f Under Two Flags, (By Ouida). 20th Century-Fox.
m Valiant Is the Word for Carrie, (By Barry Benefield). Paramount.
f Way Down East, (By Lottie Clair Parker). 20th Century-Fox.
m Wife vs. Secretary, (By Faith Baldwin). Metro-Goldwyn-Mayer.

Films Adapted from Published Plays and Short Stories

f *Ah Wilderness, (Play by Eugene O'Neill). Metro-Goldwyn-Mayer.
f And So They Were Married, (Story by Sarah Addington). Columbia.
fj Border Flight, (Stories by Ewing Scott). Paramount.
f Born to Fight, (Story "To Him Who Dared" by Peter B. Kyne). Conn.
f Bunker Bean, (Story by Harry Leon Wilson). RKO-Radio.
f Case of the Velvet Claw, The, (Story by Erle S. Gardner). First National.
f *Ceiling Zero, (Play by Frank Wead). First National.
f *Chatterbox, (Play by David Carb). RKO-Radio.
f Collegiate, (Story "Charm School" by Alice Duer Miller). Paramount.
m *Craig's Wife, (Play by George Kelly). Columbia.
f Dangerous Waters, (Story "Glory Hole" by Theodore Reeves). Universal.

(Continued on following page)

BOOK-WEEK PICTURES

(Continued from preceding page)

m *Desire, (Story by Hans Szekely). Paramount.

m Don't Turn 'Em Loose, (Story "Homecoming" by Tom Walsh). RKO-Radio.

fj Earthworm Tractors, (Saturday Evening Post stories by William H. Upson). First National.

m Exclusive Story, (Story by Martin Mooney). Metro-Goldwyn-Mayer.

m Forgotten Faces, (Story by Richard Washburn Childs). Paramount.

m General Died at Dawn, The, (Story by Charles Booth). Paramount.

m Girl from Mandalay, The, (Story "Tiger Valley" by Raynard Campbell). Republic.

f Girls' Dormitory, (Play by Ladislaus Fedor). 20th Century-Fox.

m *Give Me Your Heart, (Play "Sweet Aloes" by Jay Mallory). Warner.

f Golden Arrow, The, (Story by Michael Arlen). First National.

f *Green Pastures, (Play by Marc Connolly, novel "Ol' Man Adam an' His Chillun" by Roark Bradford). Warner.

f Hearts Divided, (Play "Glorious Betsy" by Rita Johnson Young). First National.

f Her Master's Voice. (Play by Clare Kummer). Paramount.

f I Conquer the Sea, (Story by Richard Carroll). Academy.

fj *In Old Kentucky, (Play by Charles T. Dazey). 20th Century-Fox.

m Kind Lady, (Story by Hugh Walpole). Metro-Goldwyn-Mayer.

f King of Burlesque, (Story "The Day Never Came" by Vina Delmar). 20th Century-Fox.

m Lady of Secrets, (Story "No More Yesterdays" by Katherine Brush). Columbia.

f Love Begins at 20, (Play "Broken Dishes" by Martin Flavin). First National.

fj M'liss, (Story by Bret Harte). RKO-Radio.

f *Mary of Scotland, (Play by Maxwell Anderson). RKO-Radio.

f *Midsummer Night's Dream, A, (Play by William Shakespeare). Warner.

fj Milky Way, The, (Play by Lyman Root). Paramount.

f *Mr. Deeds Goes to Town, (Saturday Evening Post serial by Clarence Budington Kelland). Columbia.

f Moon Is Our Home, The, (Cosmopolitan story by Faith Baldwin). Paramount.

f My American Wife, (Story by Elmer Davis). Paramount.

fj Old Hutch, (Story by Garrett Smith). Metro-Goldwyn-Mayer.

f $1000 a Minute, (Saturday Evening Post story by Everett Freeman). Republic.

m Passing of the Third Floor Back, The, (Play by Jerome K. Jerome). Gaumont-British.

m *Petrified Forest, The, (Play by Robert E. Sherwood). Warner.

f Petticoat Fever, (Play by Mark Reed). Metro-Goldwyn-Mayer.

f *Picadilly Jim, (Story by P. G. Wodehouse). Metro-Goldwyn-Mayer.

fj Poppy, (Play by Dorothy Donnelly). Paramount.

f *Prisoner of Shark Island, The, (Story by Nunnally Johnson). 20th Century-Fox.

m Private Number, (Play "Common Clay" by Cleves Kincaid). 20th Century-Fox.

f Professional Soldier, (Story by Damon Runyon). 20th Century-Fox.

fj Racing Blood, (Story by Peter B. Kyne). Conn.

f Return of Sophie Lang, The, (Stories by Frederick Irving Anderson). Paramount.

f *Romeo and Juliet, (Play by William Shakespeare). Metro-Goldwyn-Mayer.

f Rose of the Rancho, (Play by Richard Tully). Paramount.

m Second Wife, (Play "All the King's Men" by Fulton Oursler). RKO-Radio.

f Secret Patrol, (Story by Peter B. Kyne). Columbia.

f Seven Keys to Baldpate, (Play by Earl Derr Biggers). RKO-Radio.

f Sins of Man, (Story by Joseph Roth). 20th Century-Fox.

f Star for a Night, (Story "The Holy Lie" by Karin Michaelis). 20th Century-Fox.

f *Stars Over Broadway, (Cosmopolitan story by Mildred Cram). Warner.

m *These Three, (Play by Lillian Hellman). United Artists.

f Three Married Men, (Story by Owen Davis, Sr.). Paramount.

f Three Wise Guys, (Story by Damon Runyon). Metro-Goldwyn-Mayer.

f Till We Meet Again, (Play by Alfred Davis). Paramount.

f Times Square Playboy, (Play "Home Towners" by George M. Cohan). Warner.

m To Mary—With Love, (Saturday Evening Post story by Richard Sherman). 20th Century-Fox.

j Too Many Parents, (Stories by Jesse L. Williams and George Templeton). Paramount.

f Trouble for Two, (Story "The Suicide Club" by Robert Louis Stevenson). Metro-Goldwyn-Mayer.

f Two Fisted, (Play "Is Zat So?" by James Gleason and Richard Tabor). Paramount.

m Unguarded Hour, The, (Play by Ladislaus Fedor). Metro-Goldwyn-Mayer.

f Wives Never Know, (Story by Keane Thompson). Paramount.

f Your Uncle Dudley, (Play by Arthur Rivkin). 20th Century-Fox.

Films with Special Book Value Tie-up

fj *Annie Oakley—(Famous woman sharpshooter in the Buffalo Bill days). RKO.

fj *China Clipper—(Based on development of aviation and successful trans-Pacific flight). First National.

fj Drake the Pirate—(Dr. Charles Beard directed the research for this life of Francis Drake). First Division.

fj Fang and Claw—(Frank Buck's Asiatic animal expedition). RKO-Radio.

fj *Little America—(Admiral Byrd's second expedition). Paramount.

f Message to Garcia, A—(Dramatization of Elbert Hubbard's famous slogan). 20th Century-Fox.

f *Nine Days a Queen—(Lady Jane Grey's short reign after Edward VI's death). Gaumont British.

fj *Story of Louis Pasteur, The—(The struggles of the great scientist). FN.

fj Two in Revolt—(Horse and dog story). RKO-Radio.

fj *Voice of Bugle Ann, The—(Country life in Missouri with the hunting dogs). Metro-Goldwyn-Mayer.

f White Angel, The—(Life of Florence Nightingale). First National.

f Wings Over Ethiopia—Paramount.

Foreign Language Films—Novels, Plays and with Tie-up Value

f *Cloistered—(Unusual picture of life in a French cloistered convent. English narrator). Best.

m *Crime et Chatiment—(Novel by Feodor Dostoyevski. French dialogue). Lenauer.

f Lorenzino de Medici—(Renaissance Florence. Italian dialogue). Nuovo Mondo.

fj *Marie Chapdelaine—(Novel by Louis Hemon. French dialogue). Franco-American.

m *Maternelle, La—(Novel by Leon Frapie. French dialogue). Garrison.

fj New Gulliver, The—(Based on Jonathan Swift's "Gulliver's Travels," with puppets for actors. Russian dialogue). J. Burstyn, 1501 Broadway, N. Y. C.

f Pa Solsidan—(Play "On the Sunny Side" by Helge Krog. Swedish dialogue). Scandinavian.

f Raggen, Det Ar Jag Det—(Novel "Raggen, That's Me" by Gunner Widegren. Swedish dialogue). Scandinavian.

f Re Burlone—(Naples in the 1840's. Italian dialogue). Nuovo Mundo.

f Skarhards-Flirt—(Play "The Resort Flirt" by Gideon Wahlberg. Swedish dialogue). Scandinavian.

f Ungkarlspappan—(Play "The Bachelor Father" by Edward Childs Carpenter. Swedish dialogue). Scandinavian.

m We Are From Kronstadt—(Civil War in Russia. Russian dialogue). Amkino.

Note: All the above foreign productions have English subtitles.

In a recent survey the Young Reviewers of the National Board—the boys and girls from 8 to 16 years who take their cinema very seriously—stated just what books they thought the companies would "do well" to film. Among the boys' selections were: "Ivanhoe" (receiving the most votes), Stevenson's "Kidnapped," Verne's "Michael Strogoff," Cooper's "The Deerslayer" and "The Pioneers," "Lancelot and Elaine," Ludwig's "Napoleon," "Marc Anthony" and "The Merchant of Venice." The most popular choices of the girls were: "The Old-Fashioned Girl" and sequels (these books received the most votes), "Silas Marner," "Kidnapped," "Ivanhoe," "John Halifax, Gentlemen," "Nobody's Boy" (Sans Famille), "Mill on the Floss," "Hamlet," Tarkington's "Seventeen," Ethan Frome," "Marie Antoinette," "To Have and to Hold" and "The Black Swan," which two voters even cast and strangely enough they both chose the same heroine and hero, Olivia de Haviland and Errol Flynn. Single choices ran into great numbers but these books listed received a number of votes each. In a vote as to what type of picture was preferred the biographical, historical, costume type was far in the lead and from the choice of books one can see that the answers "fit in." Answering another question quite a number of the young people preferred to read instead of going to the movies as there were "more good books than there were good movies"—in this the girls outnumbered the boys. Perhaps next year's Book-Films List will carry some of these selections.

Reliable Closes Deal

Reliable Pictures Corporation has a deal closed with Ferdinand V. Luporini whereby he will distribute 30 features for Reliable throughout the world, with the exception of the United States. The deal includes 12 dramas and 18 westerns.

Symon Named Dramatic Coach

Burk Symon has been named dramatic coach and test director at the home office of Twentieth Century-Fox in New York. He was associated with David Belasco as general stage director.

The Twentieth Century-Fox offices in Des Moines have been moved into a new building at 13th and High streets.

Metro-Goldwyn-Mayer is reissuing "Trader Horn" for Christmas bookings.

he girl-in-a-million who never said "yes" to a marriage proposal meets the man with a million who never took "no" for an answer
"Smartest Girl in Town"

The smartest cast around . . . in the smartest comedy of the season! . . . Flash and class production values . . . sparkling dialog . . . breathless tempo, and laugh upon laugh . . . in this reckless romance of a model with a fortune in her figure who went gunning for a fortune in seven figures.

GENE RAYMOND
ANN SOTHERN

in

Smartest Girl in Town

with

HELEN BRODERICK
ERIC BLORE
ERIK RHODES
HARRY JANS

RKO Radio PICTURES

Directed by Joseph Santley
Produced by Edward Kaufman

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended November 14, 1936, from 112 theatres in 18 major cities of the country was $1,179,659, an increase of $66,374 over the total of the preceding week ended November 7, 1936, when 104 theatres in 17 large cities aggregated $1,113,285.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1935)** **(Dates are 1936 unless otherwise specified)**
Boston							
Boston	3,246	25c-65c	"Women Are Trouble" (MGM) (on stage: Fats Waller and Orch.) (6 days)	15,000	"The Girl on the Front Page" (Univ.) (plus stage show)	13,000	High 9-7-35 "Hot Tip" 35,000 (plus stage show "Folies Bergere") Low 6-13 "The Harvester" and "Abdul the Damned" 4,000
Fenway	1,382	30c-50c	"Here Comes Carter" (F.N.) and "I'd Give My Life" (Para.)	7,000	"Dimples" (20th Cent.-Fox) and "Rose Bowl" (Para.)	5,000	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"A Woman Rebels" (Radio)	17,000	"Ladies in Love" (20th Cent.-Fox)	14,000	High 2-29 "Follow the Fleet" 37,000 Low 8-17-35 "Jalna" 5,500
Loew's Orpheum	2,970	35c-65c	"Libeled Lady" (MGM) (2nd week)	16,000	"Libeled Lady" (MGM) (1st week)	16,500	High 11-16-35 "Mutiny on the Bounty" 25,000 Low 6-27 "Sins of Man" and "Half Angel" 9,000
Loew's State	3,537	35c-65c	"Libeled Lady" (MGM) (2nd week)	14,000	"Libeled Lady" (MGM) (1st week)	15,000	High 11-16-35 "Mutiny on the Bounty" 24,500 Low 7-6-35 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"Pigskin Parade" (20th Cent.-Fox) (plus stage show)	28,500	"Valiant Is the Word for Carrie" (Para.) (plus stage show)	26,000	High 4-6-35 "Private Worlds" 56,000 (plus stage show) Low 7-20-35 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"Here Comes Carter" (F.N.) and "I'd Give My Life" (Para.)	9,500	"Dimples" (20th Cent.-Fox) and "Rose Bowl" (Para.)	8,000	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"Ladies in Love" (20th Cent.-Fox) (on stage: Ted Lewis and band)	24,006	"Dimples" (20th Cent.-Fox)	13,005	High 11-14 "Ladies in Love" 24,006 (on stage: Ted Lewis and band) Low 7-27-35 "Broadway Gondolier" 6,600
Century	3,000	25c	"Sworn Enemy" (MGM) and "Hot Money" (W.B.)	7,500	"Straight from the Shoulder" (Para.) and "The Case of the Velvet Claws" (F.N.)	7,700	High 10-17 "Pepper" and "King of the Royal Mounted" 9,500 Low 8-3-35 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"Cain and Mabel" (W.B.)	11,006	"The Big Broadcast of 1937" (Para.)	9,700	High 9-5 "The Gorgeous Hussy" 23,500 Low 4-11 "Three Godfathers" and "Her Master's Voice" 4,900
Hippodrome	2,500	25c-40c	"The Gay Desperado" (U.A.) and "Our Relations" (MGM)	8,700	"Wedding Present" (Para.) and "M'Liss" (Radio)	7,500	High 2-9-35 "David Copperfield" 17,200 Low 4-11 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	3,300	25c	"Legion of Terror" (Col.) and "Tugboat Princess" (Col.)	6,500	"Two in a Crowd" (Univ.) and "Yellowstone" (Univ.)	7,980	High 1-12-35 "Broadway Bill" 17,100 Low 10-31 "The President's Mystery" and "Sitting on the Moon" 3,800
Chicago							
Apollo	1,400	30c-60c	"Dimples" (20th Cent.-Fox)	8,000	"A Midsummer Night's Dream" (W. B.)	5,400	High 9-12 "Girls' Dormitory" 11,900 Low 5-25-35 "The Devil Is a Woman" 1,000
Chicago	4,000	35c-75c	"The Big Broadcast of 1937" (Para.) (plus stage show)	38,500	"Adventure in Manhattan" (Col.) (plus stage show)	32,000	High 1-18 "The Bride Comes Home" 56,600 Low 4-27-35 "Living on Velvet" 24,000
Garrick	900	30c-60c	"Libeled Lady" (MGM) (2nd week)	7,7000	"Libeled Lady" (MGM) (1st week)	9,000	High 11-3 "Sing, Baby, Sing" 10,300 Low 5-4-35 "One New York Night" 3,000
Oriental	3,490	25c-40c	"Charlie Chan at the Race Track" (20th Cent.-Fox) (on stage: Leon Errol and revue)	18,500	"Lady, Be Careful" (Para.) (plus stage show)	21,000	High 11-2-35 "Woman Wanted" 25,500 (on stage: Major Bowes' Amateurs) Low 9-21-35 "Man on the Flying Trapeze" 13,400
Palace	2,509	30c-60c	"The Gay Desperado" (U.A.) (plus stage show)	19,200	"Don't Turn 'Em Loose" (Radio) (plus stage show)	17,200	High 9-12 "Swing Time" 35,600 (plus stage show) Low 4-11 "Love Before Breakfast" 6,000
Roosevelt	1,591	30c-60c	"The Devil Is a Sissy" (MGM)	11,400	"Cain and Mabel" (W.B.) (2nd week)	9,000	High 1-5-35 "Forsaking All Others" 27,000 Low 11-23-35 "O'Shaughnessy's Boy" 7,000
State-Lake	2,776	20c-35c	"Seven Sinners" (GB) (plus stage show)	16,800	"Satan Met a Lady" (W.B.) (plus vaudeville revue)	16,700	High 9-12 "The Iron Man" 20,100 Low 7-20-35 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"Dodsworth" (U.A.) (2nd week)	19,000	"Dodsworth" (U.A.) (1st week)	28,000	High 2-29 "Modern Times" 35,500 Low 4-13-35 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,330	30c-42c	"Legion of Terror" (Col.)	5,000	"My Man Godfrey" (Univ.)	8,500	High 1-12-35 "Bright Eyes" 9,000 Low 6-22-35 "The Daring Young Man" 1,300
Hippodrome	3,800	30c-42c	"A Woman Rebels" (Radio)	11,000	"Cain and Mabel" (W.B.)	12,000	High 9-21-35 "Top Hat" 27,500 Low 8-24-35 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"Craig's Wife" (Col.) (on stage: Ethel Waters and revue)	21,500	"Ladies in Love" (20th Cent.-Fox) (plus stage show)	18,500	High 4-6-35 "Transient Lady" 39,000 Low 6-8-35 "Break of Hearts" 5,500
State	3,400	30c-42c	"Tarzan Escapes" (MGM)	14,000	"Valiant Is the Word for Carrie" (Para.) (6 days)	6,500	High 4-18 "Petticoat Fever" 40,500 (on stage: Jack Benny and Mary Livingston) Low 3-16-35 "Folies Bergere" 6,000
Stillmann	1,900	35c-65c	"Rose Bowl" (Para.) (6 days) (25c-35c)	4,000	"The Devil Is a Sissy" (MGM) (30c-42c)	6,000	High 7-25 "San Francisco" 11,000 Low 5-9-36 "Too Many Parents" 2,000
Denver							
Aladdin	1,500	25c-50c	"The Gay Desperado" (U.A.)	6,000	"Pigskin Parade" (20th Cent.-Fox)	5,000	High 11-14 "The Gay Desperado" 6,000 Low 6-22-35 "Nell Gwyn" and "My Heart Is Calling" 600
Broadway	1,500	25c-40c	"Give Me Your Heart" (W.B.)	2,000	"Dodsworth" (U.A.)	2,000	High 5-16 "The Great Ziegfeld" 8,000 (50c-$1.36) Low 12-28-35 "Unfinished Symphony" 300
Center	1,500	15c-35c	"Jailbreak" (W.B.) and "Ticket to Paradise" (Republic) (plus stage show)	2,200	"Damaged Lives" (Independent) (25c)	6,000	....
Denham	1,500	25c-40c	"In His Steps" (Grand National)	5,000	"Valiant Is the Word for Carrie" (Para.)	6,000	High 2-29 "Klondike Annie" 13,000 Low 8-24-35 "Without Regret" 1,750
Denver	2,500	25c-50c	"Cain and Mabel" (W.B.) (plus stage band)	9,000	"Give Me Your Heart" (W.B.) (plus stage band)	9,500	High 11-16-35 "Mutiny on the Bounty" 15,000 Low 12-28-35 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"A Woman Rebels" (Radio) and "All American Chump" (MGM)	6,000	"Old Hutch" (MGM) and "The Gig Game" (Radio)	9,000	High 5-18-35 "Romance in Manhattan" 16,000 Low 12-28-35 "The Perfect Gentleman" 2,000
Paramount	2,000	25c-40c	"Adventure in Manhattan" (Col.) and "Legion of Terror" (Col.)	4,000	"Pigskin Parade" (20th Cent.-Fox) and "Back to Nature" (20th Cent.-Fox)	6,000	High 5-11-35 "Bride of Frankenstein" 7,000 Low 11-30-35 "Bad Boy" 800

[THEATRE RECEIPTS--CON'D]

Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Hollywood							
Chinese	2,500	30c-55c	“The Great Ziegfeld” (MGM).....	11,000	“Dimples” (20th Cent.-Fox) and.. “Mister Cinderella” (MGM)	8,000	High 2-22 “Modern Times”................ 26,000 Low 5-4-35 “West Point of the Air”..... 4,900
Pantages	3,000	30c-65c	“A Woman Rebels” (Radio) and.. “The Man I Marry” (Univ.)	7,700	“Magnificent Brute” (Univ.) and.. “Without Orders” (Radio)	9,200	High 9-12 “My Man Godfrey” and “Yellowstone” 21,000 Low 4-13-35 “Mister Dynamite” and “Great God Gold” 2,500
W. B. Hollywood	3,000	30c-65c	“Cain and Mabel” (W.B.) and.... “The Case of the Black Cat” (F.N.)	19,500	“Follow Your Heart” (Republic).. and “Here Comes Carter” (F.N.)	7,400	High 11-14 “Cain and Mabel” and.... “The Case of the Black Cat” 19,500 Low 6-27 “The Big Noise”............... 4,000
Indianapolis							
Apollo	1,100	25c-40c	“Cain and Mabel” (W.B.).........	5,500	“Dimples” (20th Cent.-Fox)........ (6 days-2nd week)	3,000	High 9-12 “My Man Godfrey”........... 8,000 Low 6-27 “Sins of Man”.................. 1,600
Circle	2,800	25c-40c	“Wedding Present” (Para.) and.. “Don't Turn 'Em Loose” (Radio)	3,200	“Valiant Is the Word for Carrie” (Para.) and “Wives Never Know” (Para)	6,500	High 10-10 “Anthony Adverse”.......... 10,000 (25c-55c) Low 3-16-35 “Transient Lady”........... 2,000
Loew's	2,800	25c-40c	“Tarzan Escapes” (MGM) and.... “Adventure in Manhattan” (Col.)	8,300	“Old Hutch” (MGM) and......... “Craig's Wife” (Col.)	9,000	High 10-24 “Libeled Lady”................ 15,000 Low 4-6-35 “Casino Murder Case”...... 2,750
Lyric	2,000	25c-40c	“The Captain's Kid” (F.N.)...... (plus stage show)	9,500	“Pigskin Parade” (20th Cent.-Fox) (plus stage show)	10,700	High 9-12 “Pepper”........................ 14,000 (on stage: Major Bowes' Amateurs) Low 2-7-35 “Murder of Dr. Harrigan”.. 5,700 (on stage: vaudeville)
Kansas City							
Apollo	1,100	25c	“Nine Days a Queen” (GB)...... (9 days)	1,800	....		....
Mainstreet	3,100	25c-40c	“Charge of the Light Brigade”.... (W. B.)	8,100	“Pigskin Parade” (20th Cent.-Fox)	10,700	High 11-23-35 “Case of the Lucky Legs” 22,000 Low 1-12-35 “I Sell Anything”........... 2,000
Midland	4,000	25c-40c	“Tarzan Escapes” (MGM) and.... “Our Relations” (MGM)	11,900	“Old Hutch” (MGM) and.......... “The Man Who Lived Twice” (Col.)	10,200	High 8-24-35 “China Seas”............... 25,000 Low 9-14-35 “Bonnie Scotland”.......... 6,000
Newman	1,900	25c-40c	“Pigskin Parade” (20th Cent.-Fox)	7,600	“Valiant Is the Word for Carrie” (Para.)	8,000	High 5-25-35 “Goin' to Town”............ 14,000 Low 5-18-35 “Dinky”....................... 3,000
Tower	2,000	25c	“The Captain's Kid” (F.N.)........ (plus stage show)	7,800	“15 Maiden Lane” (20th Cent.-Fox) (plus stage show)	6,400	High 1-18 “Magnificent Obsession”...... 14,500 Low 3-14 “Lady of Secrets”............... 5,000 (plus stage show)
Uptown	2,000	25c-40c	“Daniel Boone” (Radio) and...... “The President's Mystery” (Republic)	3,200	“Wedding Present” (Para.) and.. “The Case of the Velvet Claws” (F.N.)	3,400	High 9-7-35 “Steamboat Round the Bend” 11,000 Low 7-27-35 “Black Sheep”.............. 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	“Romeo and Juliet” (MGM)....... (6th week)	5,800	“Romeo and Juliet” (MGM)...... (5th week)	6,500	....
Four Star	900	30c-55c	“Under Your Spell” (20th Cent.-Fox)	4,000	“Valiant Is the Word for Carrie” (Para.) (3rd week)	2,800	High 5-18-35 “Les Miserables”........... 7,800 Low 12-17-35 “Return of Peter Grimm” 2,400
Grand Intern't'l.	750	35c-40c	“Builders of Socialism”............ (State Rights) (2nd week)	1,900	“Builders of Socialism”............ (State Rights) (1st week)	2,300	High 7-25 “Ecstasy” .... 5,000 (6 days-2nd week) Low 12-7-35 “Such a Girl You Never Forget” 900
Hillstreet	2,700	30c-65c	“A Woman Rebels” (Radio) and.. “The Man I Marry” (Univ.)	7,300	“Magnificent Brute” (Univ.) and.. “Without Orders” (Radio)	9,800	High 9-12 “My Man Godfrey” and “Yellowstone” 24,000 Low 11-2-35 “Three Kids and a Queen” 2,800
Loew's State ...	2,500	30c-55c	“The Great Ziegfeld” (MGM)......	19,000	“Dimples” (20th Cent.-Fox) and.. “Mister Cinderella” (MGM)	11,500	High 12-7-35 “Mutiny on the Bounty”.. 24,500 Low 10-26-35 “Way Down East”........ 6,200
Paramount	3,596	30c-55c	“The Gay Desperado” (U.A.)...... (on stage: Charles Collins and revue)	19,200	“Wedding Present” (Para.) and.. “The Man Who Lived Twice” (Col.) (plus stage show)	15,800	High 8-22 “Yours for the Asking”....... 33,000 (on stage: Eddie Cantor and Bobby Breen) Low 6-27 “Case Against Mrs. Ames”... 9,126 (plus stage show) (5 days)
W. B. Downtown	3,400	30c-65c	“Cain and Mabel” (W.B.) and.... “The Case of the Black Cat” (F.N.)	20,000	“Follow Your Heart” (Republic).. and “Here Comes Carter” (F.N.)	6,700	High 11-14 “Cain and Mabel” and “The Case of the Black Cat” 20,000 Low 6-27 “The Big Noise”................ 3,800
Minneapolis							
Lyric	1,239	20c-25c	“Sworn Enemy” (MGM)..........	2,000	“Anthony Adverse” (W.B.)........ (35c-55c)	3,000	High 11-7 “Anthony Adverse” .... 3,000 Low 11-3 “Hollywood Boulevard” and “I'd Give My Life” 900
Minnesota	4,000	25c-55c	“Libeled Lady” (MGM)...........	20,000	“Valiant Is the Word for Carrie” (Para.)	10,000	High 1-4 “The Bride Comes Home”..... 31,326 Low 4-4 “Klondike Annie”................ 8,000
RKO Orpheum..	2,900	25c-40c	“Walking on Air” (Radio)........ (plus stage show) (35c-60c)	16,000	“The Case of the Velvet Claws”.. (F.N.) (5 days)	2,500	High 9-21-35 “Top Hat”.................. 18,000 Low 6-13 “The Golden Arrow”........... 3,000
State	2,300	25c-40c	“Wedding Present” (Para.)....... (5 days)	2,000	“Dimples” (20th Cent.-Fox).......	6,000	High 9-19 “Sing, Baby, Sing”........... 8,000 Low 10-17 “The Last of the Mohicans” 4,000
World	400	25c-35c	“East Meets West” (GB).......... (9 days)	4,500	“Follow Your Heart”............. (Republic) (5 days)	800	High 9-5 “Secret Agent”.................. 6,000 Low 9-19 “The Private Life of Louis XIV” 1,900
Montreal							
Capitol	2,547	25c-60c	“The Devil Is a Sissy” (MGM) and “Women Are Trouble” (MGM)	9,500	“The Big Broadcast of 1937” (Para.) and “The Final Hour” (Col.) (2nd week)	6,500	High 2-9-35 “Lives of a Bengal Lancer” 15,500 Low 8-3-35 “My Heart Is Calling” and “College Scandal” 7,000
His Majesty's....	1,700	25c-50c	“Seven Sinners” (GB) and........ “Love in Exile” (GB)	5,500	“East Meets West” (GB) and.... “Limelight” (British) (2nd week)	5,000	High 10-17 “Nine Days a Queen” “Two's Company” 9,000 Low 6-2-34 “All Quiet on the Western Front” 3,000
Loew's	3,115	25c-60c	“Adventure in Manhattan” (Col.).. (on stage: Ina Ray Hutton and Orch.)	10,500	“The Bengal Tiger” (W.B.)...... (plus stage show)	14,500	High 9-26 “Public Enemy's Wife” (John Boles on stage) 15,000 Low 6-15-35 “Mark of Vampire” and “Baby Face Harrington” 5,500
Palace	2,600	25c-65c	“The Great Ziegfeld” (MGM)....	10,500	“Ladies in Love” (20th Cent.-Fox) and “15 Maiden Lane” (20th Cent.-Fox)	12,000	High 12-7-35 “Mutiny on the Bounty”.. 15,000 Low 7-20-35 “Drake of England” and “The Nitwits” 7,500
Princess	2,272	25c-65c	“The Magnificent Brute” (Univ.) and “The Girl on the Front Page” (Univ.)	8,500	“Valiant Is the Word for Carrie” (Para.) and “Wedding Present” (Para.)	7,500	High 2-22 “Modern Times” and “Guard That Girl” 12,500 Low 12-28-35 “Remember Last Night?” and “East of Java” 3,000
New York							
Astor	1,141	55c-$2.20	“Romeo and Juliet” (MGM)...... (13th week)	9,500	“Romeo and Juliet” (MGM)...... (12th week)	9,000	....
Capitol	4,700	25c-85c	“Libeled Lady” (MGM)........... (2nd week)	43,247	“Libeled Lady” (MGM) .... (1st week)	58,000	High 1-5-35 “Forsaking All Others”..... 87,400 Low 5-30 “Three Wise Guys”............. 7,000
Criterion	1,700	25c-75c	“Polo Joe” (W. B.)................	7,000	“In His Steps” (Grand National)..	10,000	....
Palace	2,500	25c-65c	“Give Me Your Heart” (W.B.) and “Unde Your Spell” (20th Cent.-Fox)	7,000	“The Man I Marry” (Univ.) and.. “Dimples” (20th Cent.-Fox)	8,500	High 10-5-35 “Top Hat”................... 15,000 Low 7-25 “The Poor Little Rich Girl” and “Dancing Pirate' 4,800
Paramount	3,700	25c-85c	“The Big Broadcast of 1937” (Para.) (on stage: Clyde Lucas and Orch.) (3rd week)	32,000	“The Big Broadcast of 1937” (Para.) (on stage: Clyde Lucas and Orch.) (2nd week)	47,000	High 1-19-35 “Lives of a Bengal Lancer” 65,300 Low 12-21-35 “Millions in the Air”...... 10,000
Rialto	594	25c-55c	“Without Orders” (Radio).........	7,000	“Wives Never Know” (Para.)....	5,500	....
Rivoli	2,200	25c-99c	“Ladies in Love” (20th Cent.-Fox) (2nd week)	14,000	“Ladies in Love” (20th Cent.-Fox) (1st week)	27,000	High 2-15 “Modern Times”............... 65,000 Low 6-29-35 “Nell Gwyn”................ 8,100
RKO Music Hall	5,954	40c-$1.65	“As You Like It” (20th Cent.-Fox) (plus stage show)	59,000	“A Woman Rebels” (Radio)....... (plus stage show)	70,000	High 9-7-35 “Top Hat”...................131,200 (plus stage show) Low 11-30-35 “Crime and Punishment”.. 45,000 (plus stage show)
Roxy	6,200	25c-75c	“The Girl on the Front Page”.... (Univ.) (plus stage show)	32,000	“East Meets West” (GB).......... (plus stage show)	30,000	High 1-4 “If You Could Only Cook”.... 62,000 (plus stage show) Low 4-20-35 “My Heart Is Calling”..... 17,500 (plus stage show)
Strand	3,000	40c-99c	“Charge of the Light Brigade”.... (W.B.) (2nd week)	31,000	“Charge of the Light Brigade”.. (W.B.) (1st week)	37,000	High 5-11 “The G Men”................... 60,138 Low 4-4-36 “Snowed Under”............. 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Oklahoma City							
Capitol	1,200	10c-41c	"Our Relations" (MGM) (8 days)	2,600	"Two in a Crowd" (Univ.)	1,900	High 8-29 "Girls' Dormitory" 3,900 Low 5-9 "Big Brown Eyes" 1,300
Criterion	1,700	10c-55c	"Old Hutch" (MGM) (6 days)	3,600	"The General Died at Dawn" (Para.)	4,000	High 9-14-35 "Steamboat Round the Bend" 10,000 Low 11-12-35 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-36c	"Don't Turn 'Em Loose" (Radio) (plus stage show) (4 days) (10c-40c) "First a Girl" (GB) and "Yellowstone" (Univ.) (3 days)	2,700 800	"Pepper" (20th Cent.-Fox) and "Border Flight" (Para.) (4 days) "Two Many Parents" (Para.) and "36 Hours to Kill" (20th Cent.-Fox) (3 days)	2,500 800	High 1-19-35 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26-35 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-55c	"Valiant Is the Word for Carrie" (Para.) (6 days)	3,000	"A Midsummer Night's Dream" (W.B.)	3,000	High 11-16-35 "Mutiny on the Bounty" 8,800 Low 8-24-35 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"A Woman Rebels" (Radio) and "The Man Who Lived Twice" (Col.)	4,800	"Without Orders" (Radio) and "Daniel Boone" (Radio)	3,600	High 9-14-35 "Top Hat" 9,500 Low 6-6 "Dancing Pirate" and "Murder on the Bridle Path" 2,600
Omaha	2,200	25c-40c	"The Magnificent Brute" (Univ.) and "Lady, Be Careful" (Para.) (6 days)	5,000	"Valiant Is the Word for Carrie" (Para.) and "Charlie Chan at the Race Track" (20th Cent.-Fox)	5,600	High 7-11 "San Francisco" and "The First Baby" 11,600 Low 10-5-35 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	25c-40c	"Pigskin Parade" (20th Cent.-Fox) and "Postal Inspector" (Univ.)	8,500	"The Devil Is a Sissy" (MGM) and "Two in a Crowd" (Univ.)	8,000	High 2-29 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28-35 "Mister Hobo" and "Three Kids and a Queen" 5,800
Paramount	2,900	25c-55c	"Libeled Lady" (MGM)	9,500	"The Big Broadcast of 1937" (Para.)	10,400	...
Philadelphia							
Aldine	1,300	40c-65c	"Under Your Spell" (20th Cent.-Fox) (5 days)	4,200	"East Meets West" (GB)	6,500	High 10-3 "Dodsworth" 19,000 Low 1-26-35 "The Runaway Queen" 2,200
Arcadia	600	25c-50c	"The Devil Is a Sissy" (MGM) (5 days)	1,700	"The General Died at Dawn" (Para.) (6 days)	2,200	High 1-25-35 "The Bride Comes Home" 4,800 Low 9-21-35 "Bonnie Scotland" 800
Boyd	2,400	40c-55c	"Valiant Is the Word for Carrie" (Para.)	10,500	"A Midsummer Night's Dream" (W. B.)	11,000	High 1-4 "A Tale of Two Cities" 30,000 Low 8-17-35 "Jalna" 6,000
Earle	2,000	25c-55c	"Wedding Present" (Para.)	11,000	"Libeled Lady" (MGM)	13,000	High 1-4 "Miss Pacific Fleet" 22,000 Low 10-5-35 "I Live for Love" 9,500
Fox	3,000	40c-65c	"Pigskin Parade" (20th Cent.-Fox) (6 days-2nd week)	11,000	"Pigskin Parade" (20th Cent.-Fox) (1st week)	16,000	High 5-9 "Under Two Flags" 31,000 Low 9-28-35 "Redheads on Parade" 7,500
Karlton	1,000	25c-40c	"Mister Cinderella" (MGM)	2,100	"The Man Who Lived Twice" (Col.)	2,100	High 10-5-35 "Top Hat" 6,300 Low 6-1-35 "Dinky" 1,200
Keith's	2,000	30c-50c	"Cain and Mabel" (W.B.)	2,400	"Craig's Wife" (Col.)	2,600	High 4-13-35 "Roberta" 5,800 Low 1-2-35 "The Right to Live" 900
Stanley	3,700	40c-55c	"Charge of the Light Brigade" (W.B.)	17,000	"Cain and Mabel" (W.B.)	14,500	High 9-12 "Swing Time" 30,500 Low 5-11-35 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"Legion of Terror" (Col.)	5,800	"Accusing Finger" (Para.)	5,700	High 1-11 "Riffraff" 10,000 Low 3-23-35 "Captain Hurricane" 1,800
Portland, Ore.							
Blue Mouse	1,700	30c-40c	"Ladies in Love" (20th Cent.-Fox)	2,500	"The Big Broadcast of 1937" (Para.)	2,000	High 6-17-35 "Life Begins at Forty" 2,700 Low 6-22-35 "My Heart Is Calling" 1,400
Broadway	1,912	30c-40c	"Libeled Lady" (MGM) and "The Case of the Black Cat" (F.N.) (3rd week)	6,000	"Libeled Lady" (MGM) and "The Case of the Black Cat" (F.N.) (2nd week)	6,000	High 5-16 "The Singing Kid" 8,500 Low 7-27-35 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	30c-40c	"The Great Ziegfeld" (MGM)	4,000	"The President's Mystery" (Republic) and "Follow Your Heart" (Republic)	5,000	High 1-25 "A Midsummer Night's Dream" 12,000 Low 1-19-35 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"East Meets West" (GB) and "Wedding Present" (Para.)	6,000	"Pigskin Parade" (20th Cent.-Fox) and "Adventure in Manhattan" (Col.)	8,500	High 9-28-35 "She Married Her Boss" 9,500 Low 11-23-35 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"Cain and Mabel" (W.B.) and "Rose Bowl" (Para.)	9,000	"Ladies in Love" (20th Cent.-Fox) and "Three Married Men" (Para.)	7,500	High 4-20-35 "Private Worlds" 11,500 Low 5-2 "The Witness Chair" and "Big Brown Eyes" 5,000
United Artists	945	30c-40c	"Come and Get It" (U.A.) (2nd week)	7,800	"Come and Get It" (U. A.) (1st week)	9,000	High 10-17 "Dodsworth" 9,500 Low 6-8-35 "Age of Indiscretion" 4,000
San Francisco							
Clay	400	15c-35c	"Cloistered" (Best)	1,850	"Walpurgis Night" (Scandinavian) (4 days-2nd week)	550	High 12-28-35 "Peasants" 2,500 Low 10-24 "I Desire You" 700
Embassy	1,400	10c-40c	"Gambling with Souls" (Intern'l)	7,500	"Legong" (DuWorld) and "Missing Girls" (Chesterfield) (2nd week)	4,000	High 11-14 "Gambling with Souls" 7,500 Low 12-7-35 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	15c-75c	"Charge of the Light Brigade" (W.B.) and "Here Comes Carter" (F.N.)	16,000	"Pigskin Parade" (GB) and "Seven Sinners" (GB)	15,000	High 9-19 "Road to Glory" and "Kelly the Second" 20,000 Low 11-30-35 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	10c-40c	"A Woman Rebels" (Radio) (plus vaudeville)	16,500	"Daniel Boone" (Radio) (plus vaudeville)	13,500	High 8-15 "The Last Outlaw" (on stage: Eddie Cantor) 34,000 Low 5-23 "Dancing Pirate" 9,000
Orpheum	2,440	15c-40c	"Legion of Terror" (Col.) and "The Man I Marry" (Univ.) (6 days)	6,200	"Magnificent Brute" (Univ.) and "The Girl on the Front Page" (Univ.)	11,200	High 9-19 "My Man Godfrey" and "Yellowstone" 17,000 Low 10-26-35 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-75c	"Tarzan Escapes" (MGM) and "The Man Who Lived Again" (GB)	10,000	"Anthony Adverse" (W.B.)	14,000	High 7-11 "San Francisco" 23,000 Low 3-2-35 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,470	15c-40c	"Pigskin Parade" (20th Cent.-Fox) and "Seven Sinner" (GB) (6 days)	4,800	"The Big Broadcast of 1937" (Para.) and "15 Maiden Lane" (20th Cent.-Fox)	6,500	High 8-1 "San Francisco" 12,400 Low 6-29-35 "No More Ladies" 5,000
United Artists	1,200	15c-65c	"The Gay Desperado" (U.A.) (5 days-2nd week)	5,400	"The Gay Desperado" (U.A.) (1st week)	8,500	High 10-26-35 "Barbary Coast" 15,000 Low 12-28-35 "Mimi" 2,500
Warfield	2,700	15c-75c	"Libeled Lady" (MGM) and "Sitting on the Moon" (Republic) (3rd week)	17,000	"Libeled Lady" (MGM) and "Sitting on the Moon" (Republic) (2nd week)	15,000	High 10-5-35 "I Live My Life" 35,000 Low 3-28 "Colleen" and "Too Many Parents" 13,000
Seattle							
Blue Mouse	950	25c-55c	"The Big Broadcast of 1937" (Para.) "Sworn Enemy" (MGM)	5,100	"Cain and Mabel" (W.B.) and "The Big Game" (Radio)	3,200	High 11-30-35 "Mutiny on the Bounty" 6,100 Low 2-16-35 "Million Dollar Baby" and "Notorious Gentleman" 2,900
United Artists	1,200	15c-65c	"Dodsworth" (U.A.) (6 days)	7,100	"The Great Ziegfeld" (MGM) (2nd week)	8,100	High 9-19 "Anthony Adverse" 11,300 Low 4-26 "The Trail of the Lonesome Pine" 2,600
Liberty	1,800	20c-55c	"Come and Get It" (U.A.) (15c-55c)	10,400	"Legion of Terror" (Col.) and "Come Closer Folks" (Col.) (25c-40c)	3,800	High 9-28-35 "She Married Her Boss" 7,900 Low 4-13-35 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"The Great Ziegfeld" (MGM)	4,500	"A Midsummer Night's Dream" (W. B.)	3,600	High 2-16-35 "Roberta" 6,100 Low 1-26-35 "The Man Who Reclaimed His Head" 2,850
Music Hall	2,275	25c-35c	"Mummy's Boys" (Radio) and "Isle of Fury" (W.B.) (plus vaudeville)	4,650	...		...
Orpheum	2,450	25c-40c	"Valiant Is the Word for Carrie" (Para.) and "Two in a Crowd" (Univ.) (6 days-2nd week)	4,900	"Valiant Is the Word for Carrie" (Para.) and "Two in a Crowd" (Univ.) (10 days-1st week)	7,150	High 9-21-35 "Top Hat" 10,400 Low 8-31-35 "Dante's Inferno" and "Lady Tubbs" 4,800
Palomar	1,500	15c-35c	"Bengal Tiger" (W.B.) (plus vaudeville)	3,900	"Follow Your Heart" (Republic) (plus vaudeville)	4,500	...
Paramount	3,050	20c-40c	"Old Hutch" (MGM) and "The Girl on the Front Page" (Univ.)	5,800	"The Big Broadcast of 1937" (Para.) and "Sworn Enemy" (MGM)	8,200	High 12-14-35 "Annie Oakley" 9,200 Low 6-6 "Till We Meet Again" and "Times Square Playboy" 3,250

B & K LOOP CONTROL IS ALMOST COMPLETE

If Circuit's Bid for McVickers Is Accepted, RKO Palace Alone Will Be On the Outside

by WILLIAM F. CROUCH
in Chicago

The deal whereby United Artists supplied films for the United Artists theatre in Chicago's Loop, for 26 weeks out of the year, has expired.

From now on the company's pictures will be played by Balaban and Katz in whatever Loop theatres the circuit desires. "Dodsworth" was the last film to go into the United Artists theatre under the old arrangement, which became obsolete with the arrival of this season's product.

United Artists' "Come and Get It" goes into the Roosevelt and "The Garden of Allah" into the Chicago theatre late this month.

At present Metro-Goldwyn-Mayer product seems to have the edge at the United Artists theatre. "Born to Dance" will follow "Old Hutch," the current attraction, and next will be "Love on the Run."

Ownership of the United Artists theatre is commonly attributed to Joseph and Nicholas Schenck. Balaban & Katz leases and operates the theatre, with several years yet to go on the contract.

If the B & K bid for the McVickers theatre is accepted by the Chicago school board, which controls the leasing of the theatre, it is understood the circuit will open it immediately, but B & K executives say they themselves are undecided as to policy.

With B & K taking over the State-Lake theatre this spring only one first-run opposition theatre, the RKO Palace, will remain in the Loop, provided B & K gets the McVickers, which formerly was operated by Jones, Linick & Schaefer, also bidding for the lease.

▽

John Balaban, vice-president of Balaban & Katz theatres, is in the Michael Reese hospital for observation. He is not seriously ill, according to his physician, Dr. Jacob Meyer, but is getting a vacation from his heavy office duties.

▽

A midseason sales conference was held this week at the Blackstone by the Warner sales force. In attendance from New York were Gradwell Sears, general sales manager; Arthur Sachson, S. Charles Einfeld, Robert Wochrie, Carl Leserman, Roy Haines and Norman Moray. Also attending were Leo Blank, Chicago district manager; Wolf Cohen, Toronto, Robert Smeltzer, Washington, D. C., Ben Kalmerson, Pittsburgh, Fred Jack, Detroit, and Jock Brower of Los Angeles.

▽

One of the neatest jobs of publicity seen here in a long time is the advance campaign staged by Sam Clark of the Warner office for the appearance of the flying caravan of Hollywood "Golddiggers" at the Chicago theatre for one performance this week. The girls have been publicized in every newspaper with dozens of pictures and stories.

The outstanding tieup was with the State Street Council, to choose the twelve most beautiful girls working in State Street stores to compete against the Hollywood importations. The local girl selected as "Queen of the Golddiggers" will get a free trip to Hollywood and a film test.

▽

Miss Fanny Hogg, daughter of a Chicago businessman, has just been given a long term contract by Metro-Goldwyn-Hayer. Miss Hogg was "discovered" by Zeppo Marx while she was appearing in plays of the WPA Theatre Project. Her stage name is Ellen Alden.

▽

After considerable wrangling the Chicago Censor Board decided to let the Mae West picture, "Go West Young Man," go through without any cuts and without a "pink ticket." After the screening some of the censors wanted to make various cuts and limit it to adult audiences.

▽

The successful engagement of "Dodsworth" at the United Artists theatre and now the Apollo has been marked by heavy billing of Mary Astor. Her name has been used in larger type than Ruth Chatterton's. Publicity stories have been built around her in most cases but always as regards her role in the film. No reference to her recent legal battle has been made at any time.

▽

Four Warner theatres here are being given special acoustical treatment by the use of special wall panels to improve the sound. The theatres are the Ogden, Frolic, Stratford and Oakland Square.

▽

Arrivals from the coast this week via the Santa Fe *Chief* were: Lily Pons, Pandro Berman, Leo Spitz, Mrs. Mervyn LeRoy, Guy Kibbee and Richard Dix. Bette Davis took the *Chief* for Hollywood to resume work at Warners after her legal battle in Great Britain. Miss Davis told this reporter she planned to "be a good little girl."

▽

Construction of the new Rhodes theatre has been stopped until spring. The theatre is to be built of monolithic concrete and as it is necessary to "run" all of the concrete at one time further building will be delayed until after the cold winter breezes have passed.

▽

Miss Emma Abplanalp, secretary of the Chicago Film Board of Trade, has moved her offices into the Blum building at 624 South Michigan.

▽

The Warner Club plans to hold its annual dance at the Knickerbocker hotel on December 4th. The affair will be a dinner-dance.

▽

William R. Rodgers, general sales manager for MGM, held a midseason sales meeting at the Congress Hotel last week. In attendance were Tom Connors, E. M. Saunders, Sam Shirley, William Scully, George Hickey, Jack Flynn, Harris Wolfberg, Charles Kessick, Henry Nathanson and Alan F. Cummings.

Mr. Rodgers, who has been on a tour of the west, reported business the best since 1927-28-29. Sales for this season are far ahead of last year, Mr. Rodgers said, and already MGM has sold 75 per cent of its accounts, a percentage to date much higher than for the last few years.

Argentine Producers Form Organization

The Association Productores de Peliculas Argentinas has been organized in Buenos Aires with a membership composed exclusively of local producers and studio managers, according to a report to the Department of Commerce from Trade Commissioner Joe D. Walstrom in Buenos Aires. The aims of the new organization are to promote the development of the Argentine film industry and to collaborate with Government officials on problems relating to motion pictures.

New England Receipts Rising, Sanford Finds

Bert Sanford, Jr., northeastern sales manager of Electrical Research Products, Inc., returned to New York this week following a general survey of the New England area. Comenting on current conditions, Mr. Sanford said, "Not since 1929 have we seen such enthusiasm among exhibitors who are really enjoying better business and receipts are constantly increasing."

John Bowers Found Dead

The body of John Bowers, star of silent film days, was washed ashore Tuesday near the motion picture colony at Malibu Beach, near Hollywood. He had been missing since Monday. Coming to Hollywood from the New York stage in 1916, Mr. Bowers appeared in "Lorna Doone," "Chickie," "Sky Pilot" and "Mounted Fury" among others. He had not been active for several years, however.

Pettijohn Improving

Charles C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, Inc., was reported Wednesday as resting comfortably at Mount Sinai Hospital in New York, where he was taken on Monday after being stricken while in his office. Physicians said that Mr. Pettijohn might have to remain under observation several days before his illness could be definitely diagnosed.

New Merle Oberon Contract

Samuel Goldwyn and Alexander Korda have signed Merle Oberon to a new five-year contract under which the two producers will share the actress' services. Miss Oberon is in New York at present, on her way to London to make "I, Claudius" for Mr. Korda. She recently finished "Beloved Enemy" in Hollywood.

Ohio Eliminations Increase

During the five-week period in October, the censors of Ohio reviewed a total of 714 reels and ordered, for various reasons, eliminations in 49 of these. This compares with September reviewing of 460 reels, from which there were 13 eliminations ordered.

Goldwyn Signs Writers

Samuel Goldwyn this week signed Beatrice Kaufman as eastern story editor and Thomas B. Costain as studio story editor with headquarters in Hollywood. Miss Kaufman resigned from the editorial staff of *Harper's Bazaar* to take the new position and she will remain in New York.

When their great romance unfolds . . .

an enraptured public will hold its breath . . .

(TURN OVER, WE CAN HARDLY WAIT)

—and when MARLENE DIETRICH

their romantic fire for the first

takes all the exotic beauty of

the greatest temptation since

The GARDEN OF ALLAH

Produced by DAVID O. SELZNICK

and CHARLES BOYER kindle
time together on the screen it
TECHNICOLOR to depict
the Garden of Eden . . . . .

"ENTERTAINMENT OF HIGHEST APPEAL AND STURDY BOX-OFFICE CALIBRE!"

— *Daily Variety*

"BREATH-TAKING IN BEAUTY! A B. O. DRAW!"

— *Film Daily*

"THE BEST COLOR PICTURE TO DATE!"

— *Louella O. Parsons*

"MOST BEAUTIFUL AND COMPELLING PICTURE EVER MADE!"

— *Hollywood Reporter*

"THIS BEAUTIFUL PRODUCTION WILL PROVE TO BE A SURE-FIRE BOX-OFFICE SENSATION!"

— *Lloyd Pantages*

"THE FINEST DRAMA OF THE YEAR AND ONE OF PRODUCER DAVID O. SELZNICK'S GREATEST!"

— *Movie Classic Magazine*

"AN EXCEPTIONALLY OUTSTANDING DRAMA THAT WILL APPEAL TO EVERYBODY!"

— *Modern Screen Magazine*

"AN EXQUISITE PRODUCTION. IT MAKES SCREEN HISTORY IN COLOR!"

— *Boston Globe*

SELZNICK INTERNATIONAL
Presents

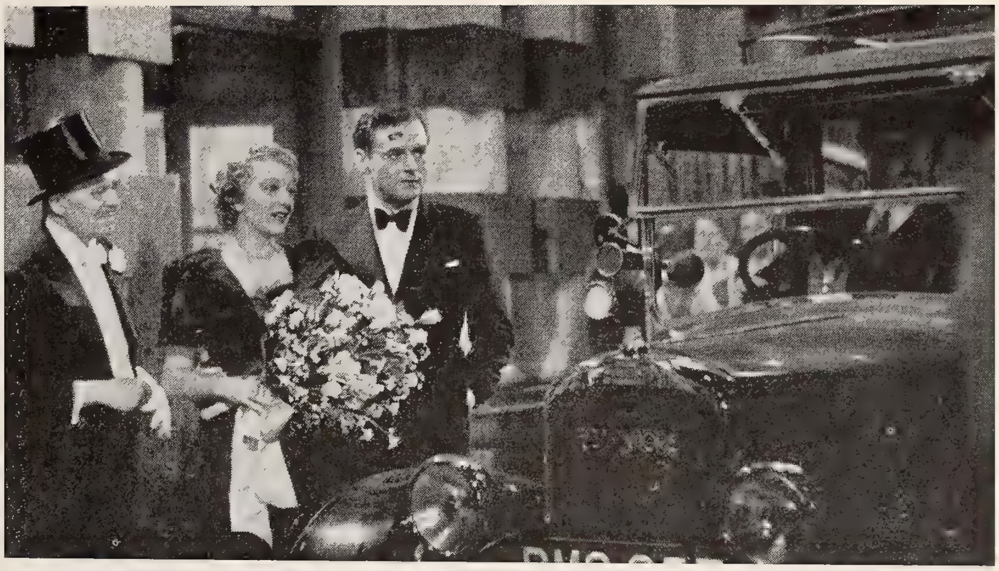
Marlene *Charles*
DIETRICH · BOYER
in The Garden of Allah
IN TECHNICOLOR
Produced by DAVID O. SELZNICK
Directed by RICHARD BOLESLAWSKI • From the book by ROBERT HICHENS
Released thru
UNITED ARTISTS

Now Playing

RADIO CITY MUSIC HALL

IN THE BRITISH STUDIOS

by **BRUCE ALLAN**
in London



The famous Savoy Hotel in London was reproduced on one of the Denham stages for the London Films production "Men Are Not Gods" and was the background of this scene. Here are Lawrence Grossmith, Gertrude Lawrence and Sebastian Shaw rehearsing a sequence. Miriam Hopkins is star of the picture.

Kane's Second

Robert T. Kane's second New World production, "Under the Red Robe," goes on the floor at Denham immediately. The script has been completed by Philip Lindsay, Lajos Biros and Arthur Wimperis. The cast, still to be added to, includes Conrad Veidt, Raymond Massey, Monty Banks, Sophie Stewart and Patricia Hilliard. Victor Seastrom is director of this adaptation of a Stanley Weyman novel.

Planned as New World's third is "Cyrano de Bergerac," which will also be a black and white production, but Mr. Kane said that a color successor to "Wings of the Morning" will be put in hand as soon as the British technicolor plant is working. Prints of "Wings" are expected from Hollywood any week.

▽

Korda in Rome

For Victor Saville's "Storm in a Teacup," London Films has cast Vivien Leigh, Rex Harrison, Sara Allgood and Cecil Parker. Saville has just finished the "Q. boat" picture, "Dark Journey."

William Cameron Menzies, director, and Vincent Korda, art director, have gone to Rome for locations for "I Claudius," next Charles Laughton picture, and will collect data for the imperial "triumphs" and other spectacular features planned. From the trip rose quite unfounded rumors that Korda planned to make the picture in the Mussolini studio, even to transfer all production there.

▽

Comedy at Shepherd's Bush

Jack Hulbert and his wife, Cicely Courtneidge, are teamed in "The Count's Livery," which went on the floor at Shepherd's Bush studio this week. They last played for G-B in "Falling For You." Herbert Mason, director of the successful Arliss picture, "His Lordship," is making "The Count's Livery," and in the cast are Frank Cellier and the Glyndebourne opera star, Aulikki Rautawaara, making her screen debut.

The only other picture at present in production at Shepherd's Bush is "King Solomon's Mines," but in the cutting room are "O. H. M. S." and "The Great Barrier," and the subsidiaries are both active, Gainsborough on "Good Morning, Boys," Will Hay starring, and G-B Instructional with the official and defense film, "The Gap."

▽

Hagen Signs Stone

Julius Hagen has signed George E. Stone for the leading comedy part in "She Got What She Wanted," under Albert de Courville's direction at J. H. studios, Elstree. Dorothy Dare, who took over Ruth Etting's part in the stage production, "Transatlantic Rhythm," of contentious memory, is cast as a wisecracking American girl, and Jim Gerald, a French actor in the Hagen bilingual "Widow's Island," also has a comedy role.

"Widow's Island," at Hammersmith, is in last scenes, in a riverside setting. For "Silver Blaze," at Twickenham, racing stable sequences have been completed.

▽

Paderewski Finishes

Lothar Mendes shot the last scene for "Moonlight Sonata," Pall Mall production in which Paderewski is starred, on location in Northumberland, and made immediate preparations for a holiday trip to Hollywood previous to beginning his second for the company in December. Two big camps were erected for the company on location and Charles Farrell took lessons in wood-felling from local experts prior to undertaking feats of that type for the screen. A January premiere is planned for "Moonlight Sonata," with Paderewski under promise to attend.

▽

BIP Stages Play Hit

Graham Cutts has started direction of "Aren't Men Beasts" at BIP, Elstree; Robertson Hare and Alfred Drayton are repeating the roles they still are playing in the very successful stage production of the same title at the Strand theatre. June Clyde, who came from America for "Dance Band"; Billy Milton and Margaret Vyner, Australian actress who made a hit in "Sensation," are also cast. "Sensation," directed by Brian Desmond Hurst, is almost finished; John Lodge is the star and Francis Lister and Athene Seyler have important character roles.

The BIP Welwyn studio is occupied by "The Dominant Sex," an Argyle production directed by Norman Lee and starring Sally O'Neil. Introduced in scenes made tuneful by Irish song and dance is Rory O'Connor, 14-year-old step-dancing champion of Ireland for three years and victor also at the Tailteann Games, Irish equivalent of the Olympic contests. O'Connor frequently has broadcast to America. Also known on the air on the American side is the Tara Ceilidh Band, which plays numbers of its own and accompanies Tom Burke and Talbot O'Farrell in the film.

▽

Asher Finds Girl

After the last day's work on the Claude Hulbert "The Vulture," at the Warner-First National studio at Teddington, Lesley Learoyd, playing her first screen part after experience with the Croyden Repertory company, was given a long-term contract by Irving Asher. A condition is a change of her name to Lesley Brook.

Keith Falkner, wellknown concert singer, is another screen newcomer at Teddington.

▽

Itemized

"For Ever and Ever" is the final title of Criterion's-Douglas Fairbanks, Jr., feature first announced as "Jump for Glory." Raoul Walsh directs.

Anna Lee is out of "King Solomon's Mines" cast temporarily, because of influenza.

George Arliss is planning a Hollywood trip as a holiday only.

Sir Cedric Hardwicke was to leave for New York Wednesday for a stage appearance in "Promise."

Milton Rosmer, G-B director, is playing Touchstone in the Old Vic production of "As You Like It."

THE PRIZE
PICTURE OF

IRENE DUNNE IN

Theodo
Go

COLUMBIA PICTURES

COLUMBUS

Opening day beats "Deeds"! Second day beats "Deeds"! Third day beats "Deeds"! Wow!

BOSTON

Simply sensational! Second day gross tops record-breaking figures set by "Deeds" opening!

PITTSBURGH

Wham! First day nearly twice as big as first day of great "Deeds" run!

PHILADELPHI

What a first weekend
Holdouts every hour! Gros
25 percent over "Deeds"

WINNING
THE YEAR!

MEMPHIS

First three days 50 per cent better than "Deeds"! And that was top money grosser!

ST. LOUIS

One of the biggest first days in history of house —and getting bigger every day

ra
es Wild

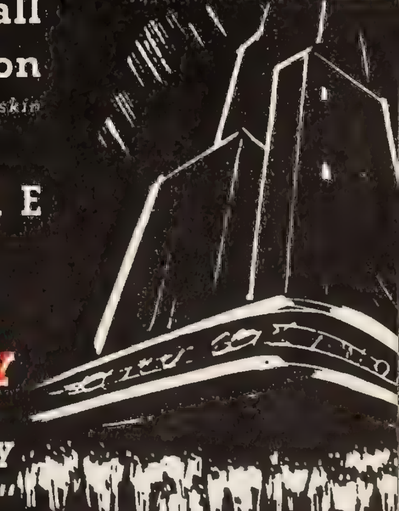
MELVYN DOUGLAS

Thomas Mitchell • Thurston Hall
Rosalind Keith • Spring Byington

Screen play by Sidney Buchman • Associate producer Everett Riskin

Directed by Richard Boleslawski

A COLUMBIA PICTURE



DALLAS

Wow! "Deeds" opening day figures beat a mile! Theatre jammed!

NEW YORK CITY

Smash! "Rocked Radio City Music Hall with laughter!" raves N. Y. Daily Mirror

BRITISH TRADE AWAITS G-B FINANCIAL DETAILS

Lord Tyrrell Indorses "Green Pastures"; 32 Million Theatre Merger; Five Dixey Directors

by BRUCE ALLAN

in London

The trade is waiting with considerable interest the consolidated statement of assets and liabilities of Gaumont-British Corporation and its subsidiary companies which the directors are required to produce by the shareholders' resolution at the annual meeting. It already has been recorded that the meeting was adjourned, by a vote hostile to the directors. The next session is considered unlikely before December at the earliest.

Included in Mark Ostrer's speech as chairman at the meeting was a statement that a plan for consolidating all the interests of the company had met with certain difficulties due to the fact that independent interests had holdings in various subsidiaries. A draft consolidated statement, he said, had been prepared by the auditors and would be circulated "as soon as possible."

The shareholders' vote means, in effect, that they refuse to pass the report and accounts until the statement is before them.

The situation thus created reflects with considerable accuracy the atmosphere of the meeting at Film House, which was chiefly critical of the absence of a dividend while £200,000 ($100,000) was put to a special reserve necessary, it was implied, because the American returns on G-B pictures had not balanced the large amounts invested in their production.

Business in U. S. 4 to 5 Millions

The statement that G-B had done between $4,000,000 and $5,000,000 business in America, in all, did not lessen the shareholders' curiosity about the profit and loss account of G-B Distributors, the subsidiary which handles distribution in all countries. Implied in official statements was that losses in this company were responsible for the special emergency reserve. It may be assumed that when the figures are revealed there will be further discussion about the three policies of production open to the G-B organization:

Continued major production with America in view.

Less expensive production for Great Britain only.

Abandonment of production altogether.

That the third course should be even discussed,—and Mr. Ostrer, deprecating the possibility, emphasized that it would "make dividends certain,"—is an indication of the importance which production costs have as a deciding factor in the shaping of the future policy of G-B and, in effect, amount to a statement that the directors are at any rate contemplating the possibility of G-B becoming solely a theatre owning organization, or at least making production a minor activity.

Very present in the minds of those at the meeting was the thought that, legal reserve and legal terminology aside, the real master of G-B was John Maxwell, who sat on the platform with Col. H. Micklem between him and Mr. Ostrer, and actually took no part in the proceedings. So many shareholders addressed questions to or about Mr. Maxwell that Mr. Ostrer at one stage said that he might like to reply personally. To this Mr. Maxwell gave an assenting nod, but the abrupt termination of the meeting prevented what might have been a very illuminating statement.

Apart from being asked whether, as a director of G-B, he accepted full responsibility for the report, "and if not why not," Mr. Maxwell had, from another shareholder the pointed queries:

"Is he satisfied with his deal?

"Will he be able to restore the company to a dividend paying basis?

"How long will it take?"

It may be doubted whether Mr. Maxwell would have favored the meeting with details of his plans. His public attitude is that he is only one of the directors of G-B and not in control of the company. It seems possible, however, that he might have given a general idea of his views on the major problem of production costs, in regard to which there was undoubtedly an atmosphere that G-B's financial problem was mainly due to its American activities.

Studio Concentration Seen

A possibility discussed in inside quarters of the trade, after the meeting, was that the G-B studio at Shepherd's Bush, already de-staffed on a very big scale, might ultimately be scrapped by Mr. Maxwell, and all production for the ABP-G-B combination centered at Elstree. Carying this story a stage further, from a rather well informed source came the suggestion that if the existing BIP plant were not susceptible to adequate extension and modernization, Mr. Maxwell might be found in control of, or at any rate using, the Amalgamated plant now approaching completion and, according to expert opinion, likely to surpass even Pinewood in modernity of layout and equipment.

Confirmation of these stories is unlikely at this date, but they link with the proceedings at the G-B meeting in a way which does not seem to have been generally noticed.

Identity of Interest with ABP

Assuming the abandonment of production to be the obvious path of financial salvation for G-B—and that was pointed out, almost in those words, by Mr. Ostrer,—it is generally assumed that the company will not walk in that road, firstly because of prestige and secondly because production, even for a world market, has not been finally demonstrated to be uneconomic, under economic management.

This consideration overlooks one rather important fact; that G-B has, or will have, a substantial identity of interest with ABP, which is not only a production (as well as a theatre owning) company, but has in Mr. Maxwell a chief with very definite production theories of his own, which include views on costs rather far removed from those which have guided the past policy of G-B.

It is not a very far-fetched deduction, therefore, to assume that the final solution of the present position may be found in G-B ceasing to function as a producing organization and all production for the ABP-G-B fusion being centralized with ABP, and conducted on the established Maxwell lines of economy, with a limited objective in view.

If this surmise proves to be correct, the future of GB, or of ABP-G-B, activities in America may turn out to be governed by any steps which are open to Mr. Maxwell to get some security of outlet there in return for his enormous buying powers, with a 600 theatres backing, here. Similarly, the scope of ABP-G-B production would be strictly governed by the scale of any such agreement.

Remembering that the major question of the Twentieth Century-Fox holding in Metropolis and Bradford Trust has not been disposed of, people here are not disposed to rule out of consideration the possibility of a *modus vivendi* even yet being arrived at between Sidney Kent, wanting dates in England, and John Maxwell, wanting dates in America and possibly leaving the final scope of his production to be determined by the security he obtains.

Although, at the G-B meeting, there was no organized attempt to represent the lost Fox-Metro deal as preferable to that with ABP, an individual shareholder deprecated the way in which the American deal has been "jettisoned" after months of negotiation and asserted: "Our directors have not acted honorably to these gentlemen."

"Green Pastures" Admitted

Granting a certificate for public (adult) exhibition to "Green Pastures," five months after the picture was first submitted, Lord Tyrrell, president of the British Board of Film Censors, has established a rather important precedent for his office.

Among the fixed rules under which the British Board has operated since its establishment by the industry is one that no sacred figures may be shown on the screen. This regulation has been responsible for the banning of several outstanding picture which transgressed the letter of the rule, though by common consent possessing no offensive characteristics.

His decision has won for the British Board a more favorable press than any recent action of that body.

▽

New Bar on Child Patrons

The London County Council, licensing authority for the London area, which often gives a lead by its rulings to similar authorities in all parts of the country, has decided that children under 16 should not be admitted to see "horrific" films under any circumstances. Previously they have been admitted, as in the case of "A" films, in the company of adults.

▽

$32,500,000 Theatre Merger

Details were released this week of the amalgamation plan of Union Cinema Co., Ltd., and its associated theatre companies, Oxford and Berkshire Cinemas, Ltd., and National Provincial Cinemas, Ltd.

It provides for flotation of a new company with a capitalization of £6,500,000 in 2,000,000 six per cent first preference £1 shares, 1,500,000 six per cent second preference of the same value, 10,000,000 "A" ordinaries of 5s value and 2,000,000 ordinaries, also of 5s category. Both preference classes are redeemable at 22s at the option by the board or by means of a one per cent sinking fund operating from 1940.

Special meetings of shareholders will be held on November 27th to consider an offer of interchange of shares on the basis of 37 new "A" ordinaries and 12 new ordinaries for every £1 ordinary in Union; two "A" and 12 ordinaries for each 5s ordinary in Oxford and Berks; three "A" and one ordinary for each 5s ordinary in National Provincial. Proportionate offers are made in respect of preference shares.

▽

Five Dixey Directors Named

Five exhibitor members of the board of directors of Capt. A. C. N. Dixey's new company, Independent Exhibitors' Distributing Company, have been elected by a mail vote of the exhibitor members of the new organization.

Of the 22 nominees for the five posts on the board of directors, the following were elected: R. McLaughlin, for Scotland; Major J. Milner, M.P., and Jack Prendergast, for the northern area; R. H. Dooner, for the Midlands and west, and Randolph Richards, for the south.

If your audiences enjoy

Action and Adventure

give 'em a load of thrills with

JACK HOLT

NORTH OF NOME

EVELYN VENABLE

GUINN "Big Boy" WILLIAMS

JOHN MILJAN · ROGER IMHOFF

Directed by William Nigh

"Above average entertainment for thrill and action fans!"
—*Motion Picture Daily*

"Rugged adventure! Ideal action fare!"
—*Hollywood Reporter*

North of Nome! Nature snarling in the raw ... bullets blazing a bloody trail to wealth ... savage men taking what they crave! Thrill piles upon thunderous thrill 'mid the rumbling roars of Arctic avalanches!

A COLUMBIA PICTURE

COLUMBIA, MGM, W. B. HOLD SALES MEETINGS

Distributors Call Mid-Season Conventions to Map Selling Campaigns for Winter

With sales and box office records in most cases reaching new high marks, large distributors are continuing their efforts to maintain the upward swing, several companies calling special mid-season sales conventions to map extended campaigns for the winter period.

Columbia Pictures set for Saturday the first of three special district meetings in San Francisco.

Metro-Goldwyn-Mayer held a formal sales meeting in Chicago.

Warner Brothers-First National scheduled a similar meeting for Chicago on Wednesday and Thursday.

Imperial Pictures' staff meets in Chicago, with Vice-president Lou Berman presiding.

Ross Federal Service, box office checkers for national distributors, likewise set a fall convention for Chicago this week.

The first of a series of district meetings presided over by Abe Montague, general sales manager for Columbia, was set for San Francisco on Saturday. Expected at the gathering, a two day session, were Rube Jackter, assistant sales manager; Jerome Safron, western division manager, and the branch managers, office managers, bookers and sales forces of the company's six west coast exchanges in Denver, Los Angeles, Portland, Salt Lake City, San Francisco and Seattle.

Branch managers attending included W. C. Ball, W. C. Riter, J. R. Beale, R. C. Hill, L. E. Tillman and Neil Walton.

The meeting will be followed by similar sessions in New Orleans, Chicago and New York but the dates have not yet been set.

Rodgers Heads Chicago Meeting

William F. Rodgers, general sales executive for Metro-Goldwyn-Mayer, closed a meeting with district managers of the company in Chicago with the statement that during his 30 day trip around the country he had found business amazingly good with big pictures grossing better than in the boom period. The sales manager added that he has closed contracts with more than 75 per cent of the possibilities in the country and that sales are well ahead of last year. The company, he said, is trying out its own checking system but no decision has been made on its retention.

Attending the meeting were Tom J. Connors and E. M. Saunders, sales managers for the east and west; William A. Scully, New York; George A. Hickey, Los Angeles; Jack Flynn, Detroit; S. A. Shirley, Chicago; Harris P. Wolfberg, Kansas City; Charles Kessnick, Atlanta; Henry Nathanson, Toronto, and Alan F. Cummings, home office representative.

Warners' Chicago Session

A mid-season meeting of Warner Brothers, Cosmopolitan and First National sales executives and district managers was conducted on Wednesday and Thursday at the Blackstone hotel in Chicago. The meeting was called for general discussion of distribution policies as well as for the setting of sales plans for the remainder of the product for the season and the outlining of plans for next season.

Home office executives who left New York to attend the meeting are Gradwell Sears, vice-president and general sales manager; Major Albert Warner, vice-president and treasurer; S. Charles Einfeld, vice-president in charge of advertising and publicity; Carl Leserman, assistant general sales manager; Norman H. Moray, in charge of sales for Vitaphone short subjects and trailers; Robert Mochrie, assistant general sales manager for the west; Herbert J. Ochs, for the east, and Arthur Sachson.

Addition of $3,000,000 to the budget, for Class A pictures to be released two or three a month, was announced by Mr. Sears.

District managers at the sales sessions were Roy Haines, eastern manager; Robert Smeltzer, mid-Atlantic manager; Ben Kalmenson, central manager; Leo Blank, midwestern manager; Fred M. Jack, southern manager; Jack Brower, west coast manager, and Wolf Cohen, Canadian manager.

Ross Meets Field Staff

Harry Ross, president of Ross Federal Service, Inc., was in Chicago this week to preside at the fall midwestern convention of the company's field personnel at the Hotel Congress. Controller Frank X. Miske and other home office executives were also in attendance.

The convention, which was scheduled to last all week, was devoted to discussion of new lines of endeavor projected by the company and of more intensive home office supervision of the field forces. Before leaving New York, Mr. Ross said that several important decisions concerning the company's checking service are expected to result from the convention.

All field executives of the midwestern division, directed by Walter Brown in Chicago, attended, including F. A. Rosevelt, Cleveland; Harry Schiffrin, Des Moines; B. E. Jolley, Indianapolis; H. O. Gleiss, St. Louis; W. O. Redden, Kansas City, and Murray K. Ross, Minneapolis.

Zanuck Retains Directors

Darryl F. Zanuck, vice-president in charge of production at Twentieth Century-Fox, this week signed 12 directors anew to long term contracts. They are Edward H. Griffith, Norman Taurog, William Seiter, Henry King, John Ford, Roy del Ruth, Tay Garnett, John Cromwell, Sidney Lanfield, George Marshall, Otto Preminger and David Butler.

Sussman Sales Week Set

Twentieth Century-Fox exchanges in the east have set aside November 22-28 as Bill Sussman Week. Mr. Sussman is eastern division manager.

Sees General Use Of Double Track

The use of double track film recording and reproducing may be more or less general in American within the next 12 to 15 months, E. M. Hartley, manager of RCA Photophone, indicated this week in response to an inquiry by Allied States Association of Motion Picture Exhibitors. Mr. Hartley's reply, made public in Washington last week, said that Loew's circuit already is being equipped for double track film and that its use may be general throughout the circuit within the next few months.

Both the RCA and the Western Electric systems "are being built so that film may be interchanged," Mr. Hartley wrote, "and, furthermore, the systems are being so designed that they can be modified to play either single or double track film regardless of whether they are RCA or Western Electric recorded."

Allied's query resulted from a report from one of its regional units that an exhibitor member had been advised by an RCA salesman that because of the impending adoption of double track film "all theatres will have to be equipped with either Western Electric's Mirrophonic or RCA push-pull system in order to exhibit major company film."

Salesmen Seek $10,000 Fund

Approximately $10,000 is expected to be raised by the Motion Picture Salesmen, Inc., at the annual Thanksgiving Frolic, Dinner and Dance at the Hotel Astor in New York on November 25. The money will be set aside for charitable purposes in the local industry circles. Harry H. Buxbaum of the Twentieth Century-Fox exchange is chairman of the relief committee, which comprises Matty Cahan, Joseph Lee and Moe Sanders.

Wickland Joins Republic

Larry Wickland has joined Republic Pictures as an associate producer in Hollywood and has been placed in charge of serials by Nat Levine, production executive. Mr. Wickland will start work soon on "Dick Tracy." Harry Salpeter, recently signed as story editor by Mr. Levine, also has moved into his headquarters at the studio.

Hathaway and Jones Promoted

Henry Hathaway and Grover Jones have been named co-producers of "Souls at Sea" by William LeBaron, production head at the Paramount studios. Mr. Hathaway also will direct the picture.

RKO Publishing Fan Paper

RKO will start a monthly fan paper for distribution in its theatres next month, with John Dowd as editor. The new paper will be called *RKO Hollywood Review* and will carry advertisements as well as fan stories.

Warner Club To Dance

The second annual ball of the Brooklyn Warner Club will be held at the St. George hotel, Brooklyn, on Saturday, November 28. Stars of stage and screen have promised to appear.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 45

Bluebook School Question No. 45 *was: (A) Describe the difference between choke coils and transformers and the action of transformers; also what is "magnetic kick"? (B) From what is the secondary wattage derived, and in what manner? What controls proportions of primary and secondary voltages? (D) Suppose primary and secondary transformer coils to have an equal number of turns, what would be the result?*

The following made satisfactory answers: C. Rau and S. Evans; G. E. Doe; D. H. Danielson; W. C. Brown; H. Edwards; C. Oldham; R. A. Jooker; R. and K. Wells; A. L. Cooper; M. and J. Devoy; C. L. Loft; S. O. Sears; C. Lonie; D. Pollock; J. A. Zachritz; C. Champney; W. Limmroth; H. P. Richardson; L. Cimikoski; C. B. and L. M. Traxler; R. R. Lee; L. F. Hayes; F. H. S. and P. Dalbey; H. Jones; W. H. Edmonds; H. B. Smith; C. A. Ellison; D. L. Johnson; T. T. Golley; W. S. Jones; F. L. and L. Saylor; U. S. Logan; T. Turk; D. H. Purcell; W. S. Samuels; C. L. Stanhope; C. and S. E. Gay; J. R. Davidson; W. Burns and T. R. Fanning; O. Hunt; B. B. Hornstein and R. R. Jacobs; H. J. Abernathy; L. E. Dodson and H. T. Todd; T. H. Morton and F. H. and L. Klar; B. Simms and T. C. Hood; G. N. Guidotti; R. K. Holt, D. Maxwell and G. Yates; M. F. Singleton and H. T. Appleton; G. Lantry and W. N. Bolton; C. L. Davis, H. T. Plum, B. L. Sanderson and R. V. Manning; H. D. Samuels; B. Caldwell; S. Neilson; W. Porter; W. G. Artley; J. Wentworth; W. B. Little; T. L. Barton, L. A. Beachwood and M. F. Robinson; N. Prane and B. R. Mills; T. L. Dennis; C. H. Lowrie and H. Lathrope; F. M. Brown; L. M. Banning; S. V. Gregerson; H. A. Aims and F. E. Dorp; P. F. Maxwell; E. and G. E. Lomax and R. B. Camell; P. N. Davis and W. R. Baxter; T. L. Candale; F. G. Barton and S. C. Greene; D. L. Lilly; R R. Robins and W. Winkle; R. Tomkins; S. Carberry; S. T. Lane and W. R. Wohn; T. L. Redhouse; G. T. Jones and A. L. Leonard; T. R. Tomlinson and W. R. Mathews; M. L. Oleson.

The reply of M. F. Singleton to Section A is selected for publication:

"A transformer consists of two separate alternating current circuits joined by common magnetic circuit. It provides a means of transferring a. c. from one circuit to another by means of magnetic induction, either at approximately equal voltage and amperage, or at higher amperage and lower voltage, or higher voltage and lower amperage. In physical construction transformers consist of two coils of wire wound upon a laminated iron core, the one to which power is applied being termed the *primary;* the one in which secondary voltage is applied, the *secondary*. When power is applied to the primary, a magnetic field is built up by the core, and through magnetic induction a secondary voltage is set-up in the secondary coil, from which power may be taken.

"A choke coil consists of a single coil of wire wound upon an iron core. When power is applied thereto, magnetic reactance or *impedance* is set up, which same acts as resistance to flow of current. This impedance is very often termed *magnetic kick,* though the term has no standing in electrical parlance. Transformers create a new, wholly separate current through induction. The choke coil merely sets up magnetic resistance to current flow."

Charles Oldham replies:

"A choke coil differs from a transformer in that it tends to limit the volume of current an a. c. voltage can force through. One very important fact is that any given choke coil having a fixed impedance will impede or "choke" the flow of high frequency current to greater extent than it will a current of low frequency. The impedance effect is dependent upon two factors; namely, the inductance of the coil and the frequency of the current, this combined effect being termed *impedance,* or colloquially, *magnetic kick.*

"Transformers are devices to which a. c. power is applied at definite pressure, the effect being that power in the form of secondary current is taken from it, of equal frequency but at different pressure, either higher or lower. The transformer merely alters one factor of power or energy. It does not change one form of power into another. Any increase in secondary pressure means a corresponding decrease in current exactly to the extent that, save for inevitable power losses, the product of *volts* times *amperes* will remain equal. In any transformer are two coils of wire, both wound upon an iron core having certain characteristics. When a. c. power is applied to one coil (the primary), that coil is magnetized, whereupon magnetic flow occurs that envelopes the other (secondary) coil, in which a secondary voltage is, by this action, induced. For this reason all wattage taken from secondary must be and is subtracted from primary."

(B) *R. A. Hooker* says, "All secondary wattage is derived from the primary. Disregarding inherent transformer losses, if 5,000 watts be taken from the secondary, 5,000 watts must be put into the primary, though the secondary wattage may be at lower voltage and higher amperage, or vice versa. The secondary is energized by induction—that is to say, changes in the magnetic field surrounding the secondary, which changes cause current to be generated in the secondary coil by inductance."

(C) A. L. Cooper answers, "Secondary output as compared with primary input is directly proportional to number of turns of wire in each coil. If the secondary voltage is less than primary, the secondary wire turns are less in number, and vice versa."

C. L. Loft says, "The proportions of primary to secondary voltage is controlled by relative number of wire turns in each coil. For example, if secondary has twice the turns contained in primary, secondary voltage will be twice that of primary. If it has only half as many turns as primary, then secondary voltage will be only half that of primary."

(D) Strangely, only very few got this correct. S. O. Sears says, "If both coils have exactly an even number of turns, secondary voltage will be equal to that of primary, *less an efficiency loss of about ten percent.*"

You are invited to take a good look at the italics, and see where you nearly all stubbed your toes.

BLUEBOOK SCHOOL QUESTION NO. 50

(A) Tell us why a really good workman never blames his tools.

(B) What do you regard as the two chief good maintenance requirements?

(C) What is the difference between a parallel and a series circuit?

(D) What are harmonics?

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

New Central Depot For Film Delivery

With film delivery service companies in Philadelphia, Des Moines and Minneapolis having adopted the plan, George Callahan of Exhibitors Film Delivery Service of Pittsburgh will inaugurate a central shipping depot.

Horlachers in Philadelphia was the first to institute the central shipping plan with Isles and McKinney in Des Moines following. Charles McCarthy of Minneapolis put the idea into operation last week and it is understood M. Jamison of Kansas City will shortly bring the plan into that city.

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LETTERS FROM READERS

RECALLS DEBT THAT'S OLDER THAN ZUKOR'S

To the Editor of the Herald:

That was a very interesting picture you ran on page 11 of the November 7th of the Herald, the one showing Mr. Adolph Zukor paying off a debt to his former property boy, a debt of 20 years' standing.

But that's not the record, because for 23 years I have had a debt of 50 cents outstanding against Mr. William A. Brady, the great stage producer, which, figured at 6 per cent interest per year, now equals $1.91, only to date Mr. Brady has not paid this money to me and so far as I know at the present time he is not figuring on paying it.

Well, it all happened this way. I was 10 years old. The World Studios, of which Mr. Brady was then the head, decided to make a sensational picture, "The Whip," a great race horse story. Down on the eastern shore of Maryland, near a small village by the name of Queenstown (my home town), was an obsolete railroad with a track that ran for a couple of miles. The big scene in the picture was the wreck of a train. This section of the track was selected to stage the big wreck. The company arrived and this was a big event in my life, also in the life of the village. I stopped school and lived day and night with the men who were sent to film the picture, as many additional scenes had to be taken. Once in a while Mr. Brady journeyed down from New York. Then one day, when the weather was rather cool, Mr. Brady instructed me to hotfoot it to town (a distance of two miles from location), go to the only hotel in town and ask them to have some hot coffee made and ready for him. He promised me the sum of 50 cents. I ran to town, the coffee was prepared . . . but Mr. Brady forgot to pay. I am 33 years of age now; that was 23 years ago. The debt still stands . . . 50 cents plus interest at 6 per cent for 23 years equals $1.91. Figure it up. Oh yes, Irving Cummings, now a Fox director, was the star of the picture. He and I were buddies then.—Earle M. Holden, *Manager, Capitol Theatre, Atlanta, Georgia.*

P. S. Incidentally, my contact with the company at that time gave me the notion that the movie game was okay, but I didn't enter into the theatre business until I was 22 years of age.

TRACING HISTORY OF CHAIR THROUGH FILM

To the Editor of the Herald:

I have been informed that a motion picture which bore the title of "Marie Antoniette" was released in 1929 by a firm called "Unusual Photo Play." Because we, the public, are informed that good pictures use only authentic settings, I am most anxious to get in touch with the producer of this photo play.

A Frenchman, who saw this picture or possibly another depicting the life of Marie Antoniette, informs me that during the course of the play Marie arose from her chair, which was a "spring" or "patent" rocker, and gave it up to her admirer to sit in while he smoked.

I have in my possession a suite of old chairs which I have traced to have been sent to the United States about 1825 by Louis Philippe, later king of France. Earlier evidence convinced me that the chairs had been especially designed and built for Louis XVI and Marie Antoinette.

However, there is a spring rocker in the set which because of certain peculiarities of workmanship and design plainly gives evidence of the fact that this is the first chair of this type ever built.

I have been able to give very probable reasons for Marie's having had such a chair, yet antique experts to whom I have written here in the United States deny that such is possible, even though there seems to be no record of the invention of this type of a chair to substantiate their theories.

Also it would seem from evidence I have uncovered that these chairs very probably were a gift to Marie and Louis from some very wealthy Englishman, since I am satisfied they were built in England by Thomas Sheraton. This Frenchman who told me of having seen this photo play said it seemed to him that Marie's admirer had been an English nobleman. So if this is true I am most anxious to learn his name also.

I have an idea that if I have not been misinformed about this picture, no doubt the producer obtained data for his settings in France rather than the United States.

I believe it should not be hard for you to understand my anxiety to obtain all the authentic evidence I can upon this subject.

Can you possibly give me any information at all about the matter? Was this picture produced here or in France and by whom? How can I get in touch with the right persons who could inform me?

I assure you I shall be most appreciative of any help you can give me.—Mrs. Jessie Bell, Route 5, Box 172, Tacoma, Wash.

MICKEY MOUSE WINS PRESIDENTIAL RACE

To the Editor of the Herald:

I am sending a written explanation of an incident on the Presidential election which I believe will be most interesting and amusing to your subscribers.

Mickey Mouse will be our next President, according to the applause he received at this theatre one night.

Our newsreel ended with the following title: "Who Will Be Our Next President?" Next was a shot of President Roosevelt, who received a great hand of applause amid some boos and hisses. Then came a shot of Landon, who received mostly boos and hisses amid some applause. Then on the split second after Landon, my operator made an unexpected quick changeover to the cartoon showing a large shot of Mickey Mouse, who received the greatest ovation any candidate will ever get, thereby proclaiming him our next President.

The audience, including myself, just roared with laughter.—Joseph Pagliaro, Park Theatre, New York.

Conn Leases Studio For Four New Units

Maurice Conn has signed a three-year lease on the Reliable Studios in Hollywood. The new studio personnel already signed by Mr. Conn includes Leo Taub, studio manager; Martin G. Cohn, film editor; Sherman Lowe, story editor, and Warren Stokes, advertising and publicity head.

Mr. Conn has four units which will produce at Reliable and the productions will be released through the newly formed Television Pictures. Victor and Edward Halperin are associated with Mr. Conn in Treasure Pictures, the first of which is "Robin Hood, Jr.," with Frankie Darro and Kane Richmond.

Melody Pictures is producing the first of four pictures which will star Pinky Tomlin. Conn Productions and Ambassador Pictures are the other two units which will work at the studio.

Simons New Rodgers Aide

M. L. Simons, who has been with Metro-Goldwyn-Mayer for the past 10 years, the last three as editor of the *Distributor,* the company's house organ, has been promoted to assist William F. Rodgers, general sales manager. Mr. Simons started with the company in 1927 as a checker in Indianapolis, later becoming a booker.

U. A. Home Office Changes

Several changes were made this week in the home office personnel of United Artists. Phillip Dow was promoted to assistant to Harry Gold, eastern sales manager; George Roth was changed to the circuit contract department and Louis Ginsburg was put in charge of sales control, with Richard Russo named as his assistant.

"Rainbow" Releases Set

Sol Lesser will release "Rainbow on the River" day and date in 40 key cities during Christmas Week, he announced in Hollywood this week. Mr. Lesser will come to New York shortly to confer with Radio executives on a $200,000 advertising campaign.

Fred Pelton Leaves MGM

Fred Pelton Tuesday resigned as executive studio manager at Metro-Goldwyn-Mayer in Hollywood, concluding a term of eight years in that position. He said he was weighing several offers from studios in Hollywood and abroad.

Warner Pittsburgh Dance Nov. 22

The Warner Club of Pittsburgh will hold its annual dinner dance at the Hotel William Penn on November 22. More than 1,000 are expected to attend, including several from the home office club in New York.

"Dodsworth" Wins Award

Samuel Goldwyn's production of "Dodsworth" was selected as the best picture of the month of October by the combined critics of the Scripps-Howard newspapers. Critics in 29 cities voted on the awards.

Nat Bader Returns to Field

Nat Bader, of the field staff of Quigley Publications, has resumed his activities after a month's illness.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Interlude"	Original and screen play, Robert Riskin. Directors: Robert Riskin, Harry Lachman.	Grace Moore, Cary Grant, Aline MacMahon, Henry Stephenson, Catherine Doucet, Edgar Kennedy, Gerald Oliver-Smith, Barnett Parker, Marcelle Corday, William Pawley.	Editing
"Women of Glamour"	Original screen play, Lynn Starling, Mary McCall, Jr. Director: Gordon Wiles.	Melvyn Douglas, Virginia Bruce, Leona Maricle, Regin-Denny, Pert Kelton, Miki Morita.	Shooting
"A Slug for Cleopatra"	Original, Richard Sale. Screen play, Grace Neville, Fred Niblo, Jr. Director: David Selman.	Charles Quigley, Rosalind Keith, Henry Mollison, Rita LaRoy, James Conlon, Arthur Loft.	Shooting
"Grand Old Woman"	Original story, Edwin Olmstead. Screen play, Albert DeMond. Director: Lynn Shores.	May Robson, Dean Jagger, Irene Hervey, Douglass Dumbrille, Arthur Loft, Gene Morgan, John Gallaudet, Charles Wilson, Mary Astor.	Shooting
METRO-GOLDWYN-MAYER			
"After the Thin Man"	Original, Dashiell Hammett. Screen play, Frances Goodrich, Albert Hackett. Director: W. S. Van Dyke.	William Powell, Myrna Loy, Elissa Landi, James Stewart, Sam Levene, Jessie Ralph, Dorothy McNulty, Dorothy Vaughn, Teddy Hart, Paul Fix, Edith Kingdon.	Shooting
"Captains Courageous"	From the novel by Rudyard Kipling. Adaptation, Marc Connelly. Director: Victor Fleming.	Freddie Bartholomew, Spencer Tracy, Lionel Barrymore, Mickey Rooney, Charles Grapewin, Billy Burrud, Walter Kingsford, Donald Briggs, Sam McDaniels, John Carradine, Dave Thursby, Leo Carroll, William Stack, Jonathan Hale, Richard Powell, Jay Ward.	Shooting
"Way Out West"	Director: James Horne.	Laurel and Hardy, Sharon Lynne, Rosina Lawrence, James Finlayson, Tiny Sanford, James Norton, Flora Finch.	Shooting
"Change the Baby"	Director: Gus Meins.	Patsy Kelly, Lyda Roberti, Robert Armstrong, Lynne Overman, Don Alvarado, Rosina Lawrence, Avalon Four, Jimmy Grier and Orchestra, Herbert Rawlinson, Chick Chandler, Lois Wilde.	Shooting
"Maytime"	Screen play, Albert Hackett, Frances Goodrich. Director: Robert Z. Leonard.	Jeanette MacDonald, Nelson Eddy, John Barrymore, Virginia Reid, Tom Brown.	Shooting
PARAMOUNT			
"Mind Your Own Business"	Screen play, Dore Schary. Original, J. Francis Larkin. Director: Norman McLeod.	Charlie Ruggles, Alice Brady, Lyle Talbot, Jack LaRue, Benny Baker, Frankie Darro, Robert Baldwin, Lloyd Crane.	Shooting
"A Man and a Woman"	Director: Richard Wallace.	Edward Arnold, George Bancroft, Gail Patrick, Francine Larrimore, Sidney Blackmer, Aileen Pringle, Jonathan Hale.	Shooting
"Let's Make a Million"	Director: Ray McCarey.	Edward Everett Horton, Charlotte Wynters, Margaret Seddon, Margaret McWade, Irving Bacon, Porter Hall, Purnell Pratt, J. M. Kerrigan.	Shooting
"Maid of Salem"	Original, Bradley King. Screen play, Walter Ferris, Bradley King, Durward Grinstead. Producing director: Frank Lloyd.	Claudette Colbert, Fred MacMurray, Harvey Stephens, Louise Dresser, Gale Sondergaard, Edward Ellis, E. E. Clive, Bonita Granville, Bennie Bartlett, Beulah Bondi, Mary Treen, Sterling Holloway, Virginia Weidler, Colin Tapley, Russell Simpson, Brandon Hurst, Ivan Simpson, Donald Meek.	Shooting
"Trail Dust"	Screen play and dialogue by Al Martin. Adapted from the Clarence E. Mulford. Director: Nate Watt.	William Boyd, Jimmy Ellison, George Hayes, Stephen Morris, Gwynne Shipman, Britt Wood, John Beach, Al St. John.	Editing
REPUBLIC			
"Beware of Ladies"	Original, Gerald Beaumont. Screen play, Lester Cole. Director: Irving Pichel.	Donald Cook, Judith Allen, George Meeker, Russell Hopton, Phil Dunham, William Newell, Robert Strange, Robert Emmett Keane, Dwight Frye, Goodee Montgomery, William Crowell, Josephine Whitell.	Editing
RKO RADIO			
"Street Girl"	Original, W. Carey Wonderly. Screen play, P. J. Wolfson, Dorothy Yost, Harold Kussell. Director: Leigh Jason.	Lily Pons, Gene Raymond, Jack Oakie, Lucille Ball, Mischa Auer, Herman Bing, Harry Jans, Patricia Wilder.	Editing
"Coast Patrol"	Screen play, Comm. Frank Wead, John Twist. Director: Ben Stoloff.	Victor McLaglen, Preston Foster, Donald Woods, Ida Lupino, Helen Flint, Pierre Watkin, Alan Curtis, William Corsan, Frank Mayor.	Editing
"They Wanted to Marry"	Story, Larry Bachmann, Darwin L. Teilhat. Screen play, Paul Yawitz, Ethel Borden. Director, Lew Landers.	Gordon Jones, Betty Furness, E. E. Clive, Patsy Lee Parsons, Diana Gibson, Alan Curtis, Henry Kolker, William Benedict, Frank M. Thomas.	Editing
TWENTIETH CENT.-FOX			
"One in a Million"	Original, Harry Hamilton. Screen play, Nunnually Johnson. Director: Sidney Lanfield.	Sonja Henie, Adolphe Menjou, Ritz Brothers, Ned Sparks, Dixie Dunbar, Don Ameche, Arline Judge, Jean Hersholt, Leah Ray, Borrah Minnevitch.	Shooting
"Stowaway"	Story, Sam Engel. Screen play, William Conselman, Arthur Sheekman, Nat Perrin. Director: William A. Seiter.	Shirley Temple, Robert Young, Alice Faye, Eugene Pallette, Helen Westley, Allan Lane, Astrid Allwyn, Arthur Treacher, J. Edward Bromberg, Helen Jerome Eddy, Robert Greig, William Stack.	Editing
"Holy Terror"	Director: James Tinling.	Jane Withers, Tony Martin, Leah Ray, Andrew Tombes, John Arledge, Joe Lewis, El Brendel.	Shooting
"Peach Edition"	Original, Mark Kelly. Screen play, Ben Markson. Director: Alan Dwan.	Rochelle Hudson, Michael Whalen, George Hassell, Douglas Fowley, Astrid Allwyn.	Shooting
UNITED ARTISTS			
"You Only Live Once"	Original screen play, Gene Towne, Graham Baker. Director: Fritz Lang.	Sylvia Sidney, Henry Fonda, William Gargan. Jean Dixon, Barton MacLane, Ward Bond, Warren Hymer, Chic Sale, Margaret Hamilton, John Wray, Guinn Williams, William Pawley.	Shooting
"A Star Is Born"	Director: William Wellman.	Janet Gaynor, Fredric March, Adolphe Menjou, May Robson, Andy Devine, Owen Moore.	Shooting
UNIVERSAL			
"Top of the Town"	Original, Lou Brock. Screen play, Charles Grayson. Director: Walter Lang.	George Murphy, Doris Nolan, Hugh Herbert, Gregory Ratoff, Gertrude Niesen, Ella Logan, Henry Armetta, Mischa Auer, The Three Sailors, Jack Smart.	Editing
"Treve"	Story, Arthur Payson. Screen play, Marcus Goodrich. Director: Lew Collins.	"Toughy" (the dog), Noah Beery, Jr., Barbara Reed, Samuel S. Hinds, Hobart Cavanaugh.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Another Dawn"	Original story, screen play, Laird Doyle. Director: Wm. Dieterle.	Kay Francis, Ian Hunter, Errol Flynn, Frieda Inescourt, Herbert Mundin, Billy Bevan, Clyde Cook, G. P. Huntley, Jr.	Shooting
"San Quentin"	Original, John Bright, Robert Tasker. Screen play, Tom Reed, Humphrey Cobb. Director: Lloyd Bacon.	Humphrey Bogart, Pat O'Brien, Ann Sheridan, Barton MacLane, Joseph Sawyer, Joseph King, Gordon Oliver.	Editing
"Justice After Dark"	Original and screen play, Don Ryan and Kenneth Gamet. Director: Frank McDonald.	Ann Dvorak, John Litel, Walter Miller, John Sheehan, William Davidson, Stanley Fields, Carlyle, Moore, Jr., Joseph Crehan, Joan Woodbury.	Shooting
"Men in Exile"	From the stories by Houston Branch, Marie Baumer. Screen play, Roy Chanslor. Director: John Farrow.	Dick Purcell, June Travis, Victor Varconi, Margaret Irving, Alan Baxter, John Alexander.	Editing

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"THE BAND THAT JACK BUILT"
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"MAY ALL YOUR TROUBLES BE LITTLE ONES"
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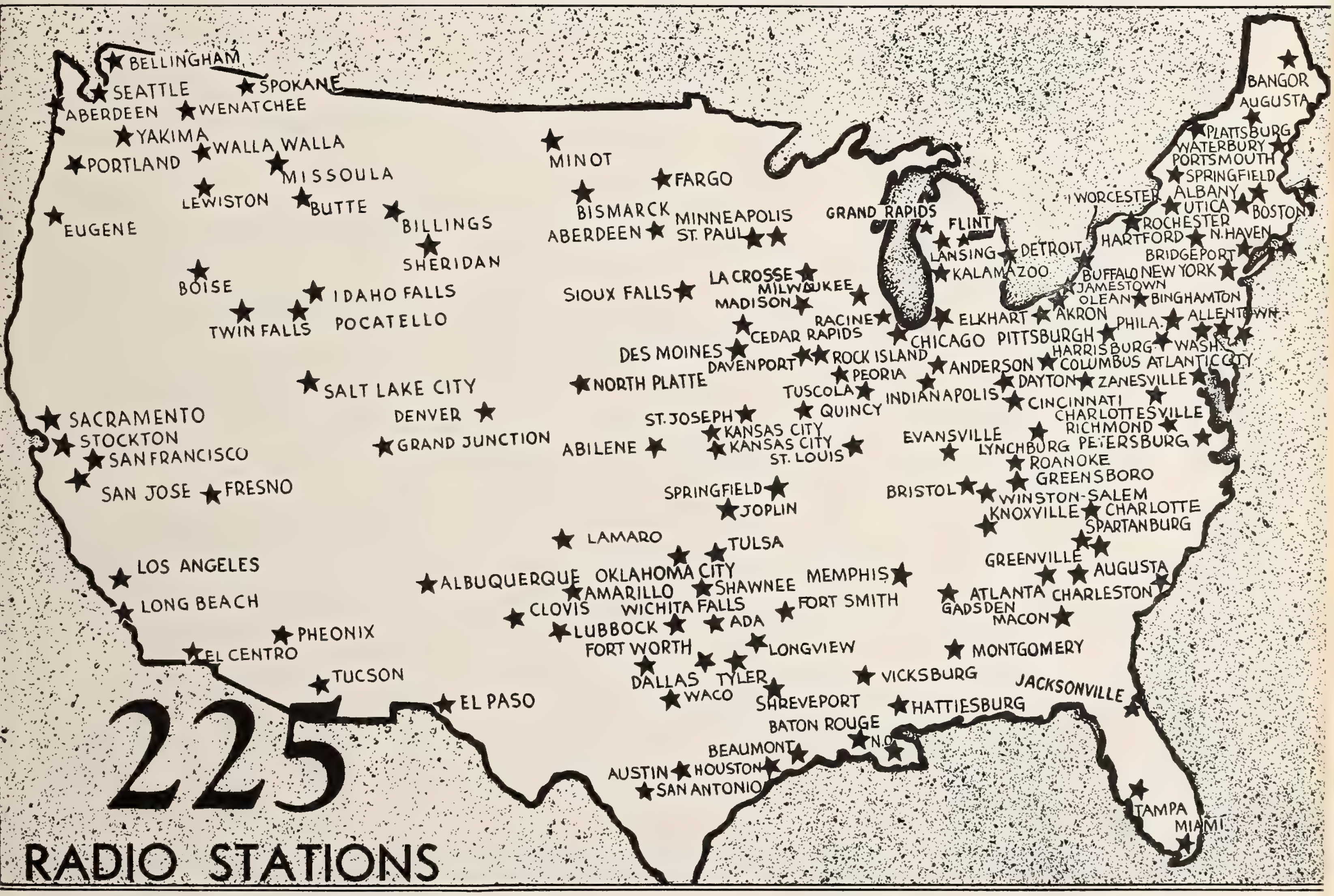

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Burroughs-Tarzan

TUNDRA: Del Cambre—This is an educational picture of the Far North and can be used if advertised as such. There is a lot of interesting animal stuff and scenery galore but hard to figure it entertainment.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

Columbia

TRAPPED BY TELEVISION: Mary Astor, Lyle Talbot—We did normal business and our audience pronounced it a good program. Played October 24.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

First National

CASE OF THE VELVET CLAWS, THE: Warren William, Claire Dodd—Just fair, although William is a favorite here. Guess our people are getting tired of these Clue Club mysteries as the draw is getting less every time. Running time, 63 minutes. Played October 28-29.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CHINA CLIPPER: Pat O'Brien, Beverly Roberts—This was a swell show of the aviation type. When the final fadeout comes, the patriotic person in your audience will have a feeling that America is still the land of the free and the home of the brave whether Roosevelt is President or not, and people will take it as entertainment, too.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

EARTHWORM TRACTORS: Joe E. Brown, June Travis—This was a swell slapstick comedy. Had some very nicely faked thrills and a story that was more interesting than most of Joe's.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

ROAD GANG: Donald Woods, Kay Linaker—A very good weekend program. Not as good as "I Am a Fugitive from a Chain Gang," but well patronized and liked.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SINGING KID, THE: Al Jolson, Beverly Roberts—Jolson's worst picture. Losing his popularity fast.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TRAILIN' WEST: Dick Foran, Paula Stone—Not as good as I expected after reading "What the Picture Did for Me." Had some good Vitaphone shorts that helped the draw. Played November 4-5.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

WHITE ANGEL, THE: Kay Francis, Ian Hunter, Donald Woods—A wonderful picture everywhere but at the box office. The older patrons thought it was great, but the young folk did not seem to care to find out whether it was good or not. Not a small town picture, but pleased those who came. Running time, 91 minutes. Played October 17-18.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Grand National

SOUTHERN MAID: Bebe Daniels—This is a poor imitation of a picture and typical of what I have obtained from independent producers every time I have been soft and bought some to help the industry. Don't run it.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

Metro-Goldwyn-Mayer

DEVIL IS A SISSY, THE: Freddie Bartholomew, Jackie Cooper, Mickey Rooney—Very entertaining picture. Pleased old and young and has a great moral behind same. Did nice business from rural patrons as well as city folk. Running time, 92 minutes. Played October 16-17.—W. M. Redmond, Rose Theatre, Glendive, Mont. General patronage.

GARDEN MURDER CASE, THE: Edmund Lowe, Virginia Bruce—A very smart mystery story, well acted and with normal midweek patronage.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD

Rockefeller Center, New York

HIS BROTHER'S WIFE: Robert Taylor, Barbara Stanwyck—Excellent drama. Showed to about normal attendance, which was good because we had a bad storm both nights with about eight inches of snow. Running time, 89 minutes. Played November 1-2.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

KELLY THE SECOND: Patsy Kelly, Pert Kelton—Designed solely for laughing purposes, this hilarious piece of hokum fits in admirably on a dual bill or will stand alone in smaller spots for weekend. We played it with "Sins of Man" and it made a good combination. Running time, 71 minutes. Played November 4-5.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

OLD HUTCH: Wallace Beery, Cecilia Parker—Here's the kind of a picture that pleases my audience 100 per cent. And, what is more important, this is the kind that brings them in at the box office. To illustrate: "His Brother's Wife," recently played, did the poorest business in this theatre since August 1st, while "Old Hutch" was around the top. Good, wholesome entertainment. A story of small town life, well acted, with humor, romance and just the right degree of suspense. Running time, 78 minutes. Played November 6-8.—William J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

PETTICOAT FEVER: Robert Montgomery, Myrna Loy—No story at all. Just a lot of crazy foolishness. Montgomery and Loy usually good drawing cards here. But they surely flopped in this one. Played October 30-31.—Elmer Hughes, Elward Theatre, Mesquite, Nev. General patronage.

PUBLIC GHOST NO. 1: Charley Chase—About the usual for Charlie, which is not worth what he costs. Where do they get this raise in price on his comedies? Running time, 20 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ROBIN HOOD OF EL DORADO, THE: Warner Baxter, Ann Loring, Margo—An excellent production that pleased. Altogether too rough for me, but the cash customers seemed to think it was O. K. and that is all that counts. Wonderful acting by entire cast. Running time, 86 minutes. Played October 21-22.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SMALL TOWN GIRL: Janet Gaynor, Robert Taylor—Most popular and lovable team on the screen. Give us more pictures like this and we will keep in the show business. Played October 16-17.—Elmer Hughes, Elward Theatre, Mesquite, Nev. General patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—Pleased. Timely but much too long. Became tiresome. Played October 25-26.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local and small town patronage.

WE WENT TO COLLEGE: Charles Butterworth, Hugh Herbert, Walter Abel, Edith Atwater, Una Merkel—A college picture of the old boys coming back and getting plastered. Divided opinions. Seen better.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

MURDER WITH PICTURES: Gail Patrick, Lew Ayres—This is just another murder picture. Had plenty of comedy relief.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

POPPY: W. C. Fields, Rochelle Hudson—Misses his earlier pictures by 50 per cent. By far not his usual run of comedy. Pleased, but that's all I can say. He can do better if given the right stories. Played October 30-31.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local and small town patronage.

SPENDTHRIFT: Henry Fonda, Pat Paterson, Mary Brian—We ran into a snowstorm with the conditions so bad that we took a licking on the picture that pleased all who saw it. Played November 4-5.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WEDDING PRESENT: Joan Bennett, Cary Grant—Nice cast and nice production. This will go back home or in the city or with any kind of crowd. It is light comedy, perhaps too light, but the crowd liked it.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

WIVES NEVER KNOW: Charles Ruggles, Mary Boland—Charlie Ruggles makes more friends in this and believe I had as hilarious a crowd in my theatre during this show as I have had for anything this year.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

Republic

SITTING ON THE MOON: Roger Pryor, Grace Bradley—With three songs, dancing numbers and some comedy this makes above average entertainment. Played November 7-8.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

UNDERCOVR MAN: Johnny Mack Brown—A western that has lots of laughs. Seemed to please.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

RKO Radio

BIG GAME, THE: June Travis, Philip Huston—This is a swell picture made into entertainment as well as football thrills. The game is good and a knowledge that the best players in the world are doing their stuff for you will sell it to every spot in town. It is good entertainment.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

DANIEL BOONE: George O'Brien, Heather Angel—This was a fine Western type of picture made with care and considerable expense and hopefully classed as a special. It was well done, but could not sell to my crowd as a special. Neither could I sell them "The Texas Rangers," which was a real epic, so guess my crowd is prejudiced against anything they think might be educational. True Western adventure story.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

SWING TIME: Fred Astaire, Ginger Rogers—This was up to their previous standard and will do business right along with "Follow the Fleet" and "Top Hat" and please them all.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

SWING TIME: Fred Astaire, Ginger Rogers—A very fine musical that would have been improved greatly had there been more story and less dancing. My patrons said "too much dancing." The elimination of the blackface dancing of Astaire, in my opinion, would have pepped the picture up somewhat. Business below Astaire and Rogers average. Running time, 105 minutes. Played November 1-3.—William J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

TWO IN REVOLT: Louise Latimer, John Arledge—This was booked to please the youngsters, as it was

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the occasion of the annual Hallowe'en party given by the Community Chest for the youngsters of the town. Of course we had a packed house. The picture pleased. Played October 31.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WITHOUT ORDERS: Sally Eilers, Robert Armstrong—This was a nice show and typical of the aviation pictures. Comes out O. K. and the crowd enjoys the story and thrills. The story is better than average and so is the production.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

Twentieth Century-Fox

BACK TO NATURE: Jed Prouty, Spring Byington—Here is a fine picture for the whole family. It is pleasing from start to finish. Very comical and a fine picture for weekends. Running time, 56 minutes. Played October 14-15.—W. M. Redmond, Rose Theatre, Glendive, Mont. General patronage.

BORDER PATROLMAN, THE: George O'Brien, Polly Ann Young—Very good action picture that pleased. Running time, 59 minutes. Played November 4-5.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt—Very good picture, but not worth special price as rental. I paid too much. Gave nice satisfaction as to story value, but it misses the special class by a 25 per cent cut from the special class price. Played November 1-2.—J. W. Lehrkind, Strand Theatre, Sulphur Springs, Mont. Local and small town patronage.

DIMPLES: Shirley Temple, Frank Morgan, Stepin Fetchit—Just an ordinary Temple picture. Frank Morgan and Stepin Fetchit take most of the glory. As all Temple pictures go, it does a nice business. Running time, 78 minutes. Played October 18-20.—W. M. Redmond, Rose Theatre, Glendive, Mont. General patronage.

PADDY O'DAY: Jane Withers, Pinky Tomlin, George Givot—Fair. Not her best. Held interest, but the Russian overacted. Will get by as a fair programmer. Played November 3-4.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local and small town patronage.

POOR LITTLE RICH GIRL, THE: Shirley Temple, Alice Faye—Not up to the former Temple pictures and fewer favorable comments. Receipts third less than we usually gross on her pictures. Running time, 78 minutes. Played November 1-3.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

SINS OF MAN: Jean Hersholt, Don Ameche—Played it with "Kelly the Second" and it made a good combination. Played November 4-5.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

UNDER TWO FLAGS: Ronald Colman, Claudette Colbert, Victor McLaglen, Rosalind Russell—We were disappointed in our attendance for we had fine weather and we expected a real draw. We lost money on this show. Played October 28-29.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WHITE FANG: Michael Whalen, Jean Muir, Slim Summerville—Very good Northern picture. Beautiful scenery, good cast, interesting story with plenty of comedy furnished by Slim Summerville. Pleased. Running time, 70 minutes. Played October 14-15.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

United Artists

DODSWORTH: Walter Huston, Ruth Chatterton, Mary Astor—This was one swell show. I can't find any sign of the Mary Astor diary hurting her. The public generally liked her well enough to feel that the press were wrong and, as we know, the press is very glad to take up any dirt they can find and make mud of it. Walter Huston was fine.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

GHOST GOES WEST, THE: Robert Donat, Jean Parker—Sorry he didn't go West before I booked this one. If I ever ran a worse one than this I have forgotten it. I felt like a bandit for taking their money. Nothing but walkouts the first night and not enough the second night to pay for the electricity. If Robert Donat belongs in the movies so do I. If you have bought this dud, double feature it and then don't run it. Awful. Running time, 85 minutes. Played October 28-30.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Warner Brothers

THESE THREE: Miriam Hopkins, Merle Oberon, Joel McCrea, Bonita Granville—I think this one pleased everyone. Interesting story and acting that is the tops. Think the audience will be disappointed not to see Mary (played by Bonita Granville) get capital punishment. She is plenty good in a very unsympathetic part. This one ought to please any audience. Running time, 93 minutes. Running time, October 24-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PARAMOUNT THEATRE'S TENTH ANNIVERSARY

The New York Paramount theatre this week marked its tenth anniversary with the opening of Mae West's picture, "Go West, Young Man," the 482nd feature to play the house since the opening on November 19, 1926. In the decade the Paramount has had a total attendance of 44,987,000 persons.

Of the 482 pictures shown only three have played four consecutive weeks, Mae West's "I'm No Angel"; "Poppy," starring W. C. Fields, and "The Big Broadcast of 1937," which concluded its fourth week on Tuesday night.

The first picture to play the theatre was "God Gave Me Twenty Cents," directed by Herbert Brenon with a cast including Lois Moran, Lya DePutti, Lois Wilson and Jack Mulhall.

ANTHONY ADVERSE: Fredric March, Olivia de Havilland, Anita Louise—A great picture from the production standpoint, swell acting, but had very little appeal to the rural trade. Needs plenty of exploitation. Running time, 139 minutes. Played October 4-6.—W. M. Redmond, Rose Theatre, Glendive, Mont. General patronage.

CAIN AND MABEL: Marion Davies, Clark Gable—Read some poor reports on this picture and was somewhat afraid to push it. I now regret this because in my opinion it is first-class entertainment. While the story at times seems to falter and some of the intended comical situations fail to bring laughter, the musical numbers are high-class and the settings for them have seldom been equaled or surpassed. All in all, I would say the picture gave very good satisfaction. The first night's business was splendid, the second and third about average. Running time, 92 minutes. Played November 8-10.—William J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

GREEN PASTURES, THE: Rex Ingram, Hall Johnson Choir—This one took an awful nosedive at the box office. Had been shown at two neighboring towns and the word-of-mouth advertising killed it here. Think it pleased about half of the very small audience. Personally, I did not like it. For one who lives in the dust bowl there would not be much inducement to go to Heaven after seeing the colored women dusting, attired in huge gingham wings. If you can this one early it might be all right, but not after it has been shown in nearby towns. The Hall Johnson Choir is the highlight. Running time, 93 minutes. Played November 6-8.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HEARTS DIVIDED: Marion Davies, Dick Powell—Very good, Usually a costume show does not go over here, but this one seemed to click. Dick Powell is popular here. Running time, 70 minutes. Played October 31-November 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

JAILBREAK: Craig Reynolds, June Travis—If this organization doesn't discontinue sending out trailers which are a menace rather than a help, they will not sell us another contract with trailers included. The picture was very good and pleased, but the trailer kept people away rather than bringing them in. Running time, 60 minutes. Played October 30-31.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Short Features

Columbia

DR. BLUEBIRD: Color Rhapsodies—An uplifting theme of helpfulness is the subject of this fine cartoon. An improvement on the type that scares the children with hideous creatures. Running time, one reel.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

PAIN IN THE PULLMAN, A: Broadway Comedies—The Three Stooges have worked up such a local following that we give them extra billing. "A Pain in the Pullman" was grand slapstick with plenty of originality. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Educational

EASY PICKIN'S: Cabin Kids—First of this series I have run and it went over good. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

THANKS, MR. CUPID: Musical Comedies—Poorest two-reeler I've ever seen. I canned it the second show of the opening night.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local and small town patronage.

Metro-Goldwyn-Mayer

AUDIOSCOPIKS: Peter Smith—This is a novelty picture photographed in third dimension photography. Splendid, and, oh boy, how interesting to watch this new picture when all objects come flying right at you that you duck like it was real. Running time, one reel.—Rudolf Duba, Royal Theatre, Royal Theatre, Kimball, S. D. Small town patronage.

BOTTLES: Harman-Ising—Very, very good. Running time, 10 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HARNESSED RHYTHM: MGM Sports—Excellent single. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

HOW TO VOTE: MGM Miniatures—This must be run prior to an election to get the full benefit. Robert Benchley, pinch hitting for the speaker of the evening, is almost as good as in his first subject, "How to Sleep." Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

LUCKY CORNER, THE: Spanky McFarland—Exceptionally good comedy. The kids always draw the crowd.—Elmer Hughes, Edward Theatre, Mesquite, Nev. General patronage.

POOR LITTLE ME: Harman-Ising—Another of a consistently smart series. We have yet to see a poor cartoon from Metro. Running time, 10 minutes.—Mrs. E. L. Tait, Lauder Theatre, Mount Forest, Ontario, Canada. Small town and rural patronage.

RURAL MEXICO: FitzPatrick Travel Talks—Quite interesting. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ST. HELENA AND ITS MAN OF DESTINY: FitzPatrick Travel Talks—Another interesting FitzPatrick masterpiece that we repeated each evening at the end of our show. Thanks for your letter, Mr. FitzPatrick. We're glad you read our reports, which were sincere.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SUNKIST STARS AT PALM SPRINGS: Edmund Lowe—The latest and most beautiful of all Metro's Musical Revues in Technicolor. We would play 52 of these a year if they would make 'em. Running time, 18 minutes.—Mrs. E. L. Tait, Lauder Theatre, Mount Forest, Ontario, Canada. Small town and rural patronage.

VAMP 'TIL READY: Charley Chase—A real laugh, very clever and different. They went for it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

MARCH OF TIME: Was a little afraid of this series for my audience. Thought they might be somewhat tiresome. Have now tried three of them and find that they rank with the newsreels as being my most interesting shorts. Running time, 20 minutes.—William J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

United Artists

THROUGH THE MIRROR: Mickey Mouse—Good coloring but exceedingly short on entertainment. When the kids keep quiet on a Mickey Mouse it must be poor. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

STEEL AND STONE: Our Own United States Series—Interesting short. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

VITAPHONE GAIETIES: Big Time Vaudeville Reel—Another excellent reel of four vaudeville acts. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

VITAPHONE GAIETIES: Big Time Vaudeville Reel—Good, peppy single reel. This series is all good. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

VITAPHONE HIPPODROME. Big Time Vaudeville Reel—Not a good subject in the lot. Usually these

RECORD BREAKER

EIGHTEEN months ago Eastman Super X Film was introduced as a special film for a special purpose. Today it stands as the world's leading all-purpose negative. Breaker of records, it is a notable contribution to a record-breaking era in the motion picture industry. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER* X

PANCHROMATIC NEGATIVE

are very good and we look forward to them with pleasure, but this was one of the poorest. Running time, 11 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WHEN FISH FIGHT: Pepper Pot—Play it. Your fishermen will eat it up. It's a reel of action.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WIFE OF THE PARTY, THE: Ken Murray—Here finally is a pip! The "yes" and "no" guy in this comedy stole the show without a doubt. But in addition to him the story and cast were good. It is almost a sensation when you hear people laugh at comedies like they did at this one. Running time, 20 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

I'M A BIG SHOT NOW: Merrie Melodies—Good. That goes for all of these colored cartoons. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MAID FOR A DAY: Grace Hayes—Very good. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MISS GLORY: Merrie Melodies—Good. That goes for all of these colored cartoons. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ODD OCCUPATIONS: Our own United States Series—Would be good but recording is so poor it is not worth running. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

REGULAR KIDS: Broadway Brevities—A real clever children's program that every exhibitor will be proud of.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Vitaphone

CITY'S SLICKER, THE: Dawn O'Day, Radio Rubes—Very good two-reeler from Vitagraph. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ECHO MOUNTAIN: Fred Lawrence, Rosalind Marquis—One of the best musicals, all in color. These colored musicols go a long way in putting over a show. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HARRY RESER AND HIS ESKIMOS: Melody Masters—Excellent musical number. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

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Navy Spends $307,000 For Pictures in Year

The United States Navy spent $307,000 for the leasing of motion pictures for the recreation of its enlisted personnel afloat and ashore during the fiscal year which ended June 30, last, it was shown this week by the chief of the Bureau of Navigation in his annual report to the Secretary of the Navy.

An appropriation of $85,000 was set aside from the funds provided by Congress for the leasing of films, the remainder being secured from ship's stores profits and contributions from ships and stations.

During the year 228 men were admitted to the schools at San Diego and New York, where the Navy teaches sound film technicians, and 197 were graduated. The six-week course was given to 68 men at New York and 160 at San Diego, and graduations were 56 at New York and 141 in California.

G. C. Blumenthal Opens Exchange

George C. Blumenthal, for the last 16 years western division manager for Educational Pictures Corporation, has left the company to open his own independent exchange in San Francisco. He will be associated with his brothers, Sid Blumenthal and Edmund Blumenthal, both of whom will continue to operate the Liberty Exchange as in the past.

Richards Sets Distribution

B. W. Richards will leave Hollywood shortly for New York where he will close with a major company for the distribution of six features based on the Dan Dunn cartoon strip now syndicated in newspapers. He will produce the series in association with Arthur S. Beck.

Spencer Buys in Halifax

F. G. Spencer Company, Ltd., St. John, N. B., has purchased the Orpheum, Halifax, making the 19th theatre in the Maritime Province now operated by the circuit. Percy R. Fielding has also been appointed manager of the Orpheum, Wolfville, N. S.

Rosenzweig-Cocalis to Build

David Rosenzweig, associated with Sam D. Cocalis in the operation of a number of theatres in Brooklyn, the Bronx and Long Island, has completed plans with other associates for the building of three theatres, two in Brooklyn and one in Maspeth, L. I.

Eskins Increases Circuit

Jacob Eskins, operator of a number of theatres in Wisconsin, has taken over the Vernon and Temple theatres at Viroqua, Wis., from the Vernon Theatre Corporation and the La Crosse Trust Company respectively.

Lenauer Cinematheque Agent

Jean H. Lenauer, president of Lenauer International Films, Inc., has been named New York representative of the Cinematheque Francaise. This organization corresponds in its aims to the purpose of the New York Modern Film Art Library.

Van Vaumann to Study Ecuadorian Film Problems

Cyril Van Baumann, who with Andre Roosevelt recently returned from an exploration trip through hitherto unexplored parts of Ecuador, has been commissioned by the South American republic to make a survey and report on the possibility of establishing motion picture studios in Ecuador to film several features around the lives of South American historical figures.

Native Production Increases in Egypt

The demand in Egypt for motion pictures with Arabic dialogue has resulted in the erection of a number of studios in that country for the production of films in the native tongue, according to a report to the Department of Commerce from Commercial Attache James T. Scott in Cairo. There are five such studios now operating in Egypt and two more are under construction in the Cairo district. All of the plants are using America-made equipment.

Films Shown in Greece Reach Record High

A total of 323 motion pictures with sound were exhibited in Greece during the 1935-36 season, an increase of 20.5 per cent over the previous season, according to a report from Commercial Attache K. L. Rankin at Athens: Seventy-two per cent of the films exhibited were American.

Chileans Seek Foreign Drafts

Motion picture importers in Santiago, Chil, have made representations to the Ministry of Finance to overrule the refusal of the Exchange Control Commission to grant foreign currency drafts, according to a New York *Times* cable. The importers fear the lack of drafts may lead to the prohibition of further importations.

Wilson on New Psychic Shorts

Carey Wilson is doing the dialogue and explanatory comments in a new series to be produced by Jack Chertok at Metro-Goldwyn-Mayer in Hollywood. "What Do You Think?" is the title of the series, which will deal with psychic phenomena.

Noble Leaves Westland

T. B. Noble has resigned as general manager of Westland Theatres in Nebraska and Colorado to operate his own theatre in Oklahoma City under the company name of Cornhuskers Theatres, Inc.

Heffner Names Agent

The new Roy Heffner-George Ryan exchange in New Haven, distributing American Film Company and other independent production from Boston, will be represented in the Connecticut city by Adolph G. Johnson.

Judd Republic Manager

J. E. Judd has been named manager of Republic-Midwest's office at Omaha, succeeding Rob Ringler, who is now in Kansas City.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

FRIENDSHIP AMONG MANAGERS

The manager who has only words of praise and goes out of his way to help the other fellow is aiding his own cause. The man who puts his brother-showman on the pan and refuses to co-operate is kicking himself right smack in the pants. That's as simple as two-plus-two and it is gratifying to find so many of the boys who know their arithmetic.

Looking at the situation even from the brightest side, the manager has a whole heluva lot to contend with from the home office all the way down to his boiler room. His efforts may be appreciated, but not in every instance; the difficulties of his position understood, but not by every employer. Thus, it certainly stands to reason that men doing the same job, confronted with the same obstacles, should see eye to eye and be among the first to spotlight managerial accomplishment and to lend a helping hand. Too many don't, but praise be, a lot of them do.

There's Ben Schwartz, f'rinstance, at the Ohio Theatre, in Lima. Ben had a stage show booked in and to make sure that everybody in the area would get to know about it, his brother-managers Glenn Nelson and Bunny Sommers, operating in the same sector, got behind the date in their lobbies, ads and on the screen, turning handsprings to boost the attraction. Gratefully, Schwartz wrote to Warner Cleveland division headman Nat Wolf, praising the boys for their assistance and his letter of appreciation, under the heading: "A Tribute to Brother Managers," was carried prominently in Ohio Mouthpiece, the divisional house-organ.

"To receive a pat on the back, one must first make a like gesture," says the Warnerite, and how true it is.

As a group, managers will never reach their proper place in the sun until they are as willing at the drop of a hat to battle for each other and to build up the other fellow when and where the buildup counts.

▽ ▽ ▽

IT'S PART OF HIS EQUIPMENT

That theatremen are on deck to function almost automatically in times of stress "until the doctor comes" and after is no new story in these pages. Countless tales have been recounted here of their speed in being Johnny-on-the-Spot when lightning action is the order of the day and to the long list is now added the names of Round Tablers Les Pollock and Ed Harrison.

At Loew's Rochester, Pollock was suddenly confronted with a sound breakdown due to the AC line to the booth going bad. So instead of running himself into a fever, Les hopped up on the stage and to quote from his newspapers: "turned the mishap into a merry romp by offering cash awards to those in the audience who thought they could do a stunt. Fourteen acts were put on by various of the patrons, a good time had by all and better yet, no one left the house although money-back was offered those who preferred not to wait until repairs were made."

And in Waterville, Maine, a severe storm plunged the Opera House into complete darkness during a capacity Saturday kid matinee. Before the youngsters had time to become frightened and possibly stampede, Ed Harrison popped down at the piano and being a fancy guy at the keyboard had the kids singing lustily until the lights were again in service.

If your manager is not elaborately praised for going into immediate high when the alarm rings, it must be because his quick-thinking is accepted as one of the ready stocks in trade of the competent showman's equipment.

▽ ▽ ▽

NEAT WAY OF SHOWING IT

In these days of repeated circuit contests for bigger grosses and in which every manager does not always compete with what may be termed frenzied enthusiasm, the story of annual "Moreau Week" put on voluntarily by M & P theatremen in Al Moreau's division is one to conjure with. For some years now, to show appreciation of his efforts in their behalf, the boys get together, appoint committees, promote home office prize money and select a week usually in September when every man shoots his biggest guns to bring home plenty of "black" for the Bossman, who doesn't know a thing about it until the Big Event starts.

How they went about it and what some of the boys did this year is set down on another page of this section from reports forwarded by Committeeman Harry Botwick. It's a splendid thought and behind it an elementary lesson to theatremen in general on what it means to have the respect and confidence of the man out on the firing line.

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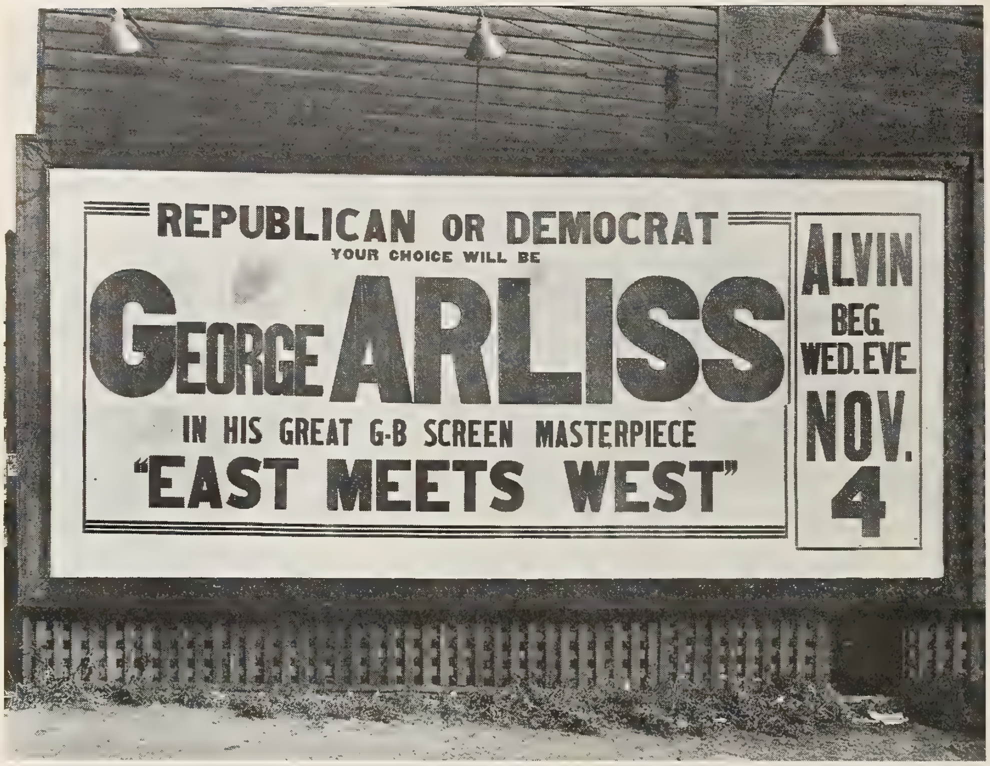
And it's about time to retell the Yuletide story of the manager who, asked what he would like best for Christmas, answered:

"A canned goods matinee."

A-Mike Vogel



ELECTION TIEIN. With advertisers endeavoring in every way to tie in to the general excitement of the presidential election, George Tyson broke out a lot of type 24-sheets on "East Meets West" at the Harris-Alvin, Pittsburgh, with copy headed "Republican or Democrat" as illustrated above.

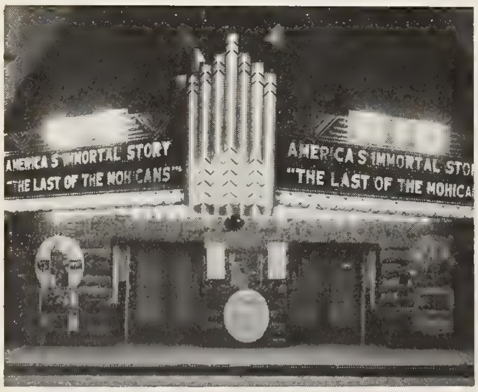
Broadway "Penny Club" Proves Kiddie Draw

A kiddie activity that is receiving splendid response at the Broadway Theatre in Astoria, L. I., is the "Broadway Penny Club," instituted by Sam Norman. According to Norman, the club is one of the only two such clubs in the country, the other being conducted in St. Louis.

Kiddie members are required to bring a penny each week to the special kiddie show. An account is kept of each member's deposits and the kids are urged not to be delinquent. Special buttons are awarded after a certain amount has been paid in.

Nearly 500 kiddies have already enrolled, with more applying each week. Manager Norman proposes to use the accumulated penny bank sometime next June to run a special outing for the club members.

"Have You Contributed Lately?"



LOG FRONT. For his date on "Last of the Mohicans" at the Fox Rio, in Helena, Mont., Manager Ted Kirkmeyer created a complete log front to carry out the atmosphere of the picture.

Principal Endorses "Brute" for Weschler

The realistic steel scenes in "Magnificent Brute" led Manager V. C. Weschler of the Colonial Theatre, Erie, Pa., and the principal of the local Technical High School into a hearty cooperation stunt that whipped up student interest in the picture. As part of the principal's cooperation stills, window cards and posters were tacked on the bulletin boards, and every teacher was instructed to tell his students how important the picture was to them.

The pressbook suggested stunt, based on "Victor McLaglen's Ten Rules For a Magnificent Physique," was worked into a tieup with the local Y. M. C. A. and large lobby board was prepared, using McLaglen's ten rules and cutouts from the posters, and placed in prominent spot on main floor.

The steel angle was plugged with special cards on the bulletin boards of some of the city's largest plants. One card suggested extra carefulness to the men so that they wouldn't have to miss "Magnificent Brute" and the other recommended the picture to them because of its similarity to their everyday life.

"Have You Contributed Lately?"

McBride's Election Returns

So that patrons might learn of election returns while enjoying the show, Ed McBride, Loew's State, Syracuse, placed a miniature screen on the proscenium arch on which returns were flashed from booth. Tying up with station WFBL, Loew's installed amplification system in office attached direct to station's panel board. Theatre had lines running to this station at both front end of house as well as stage, enabling amplifier to be connected for quick announcements.

Heavy Advance for Premieres of Lloyds of London

Coverage of all kinds has been obtained on both coasts by the Charles E. McCarthy ad and publicity forces for the twin premieres of the 20th Century-Fox picture "Lloyds of London," set for Nov. 25th, at the Astor, New York, and the Cathay Circle, Hollywood. Both theatres are undergoing architectural changes, the lobby of the Astor being rebuilt and in Hollywood a replica of the historic Lloyd's Coffee House, where the underwriter's association started, has been constructed in front of the theatre.

Serialisation of the story, prepared by Peter B. Kyne and illustrated by Wallace Morgan, is now available nationally. Now current in the Los Angeles Times, the serial has been publicized with full-page color ads, news stories and radio announcements. In New York, a 15-installment pictorial strip of the story is being run by the Daily Mirror.

Other radio tieins have been effected with four prominent West Coast stations for nightly announcements and arrangements have been made for similar publicity in New York. The feature of the California radio exploitation was a traveling unit of KMTR making door-to-door stops and querying householders on the picture after the manner of sidewalk interviews, the interviews relayed to the station via short-wave and from there rebroadcast. Local British societies have also been contacted.

For the premiere at the Cathay Circle, a spectacle has been planned with members of the cast arriving in costumes of the period borne by footmen in sedan chairs. Usherettes will be dressed in costumes actually worn by Madeleine Carroll and Virginia Field in the picture.

"Have You Contributed Lately?"

"Paramount Service" in India

First issue of "Paramount Service" for circulation to exhibitors in India, Burma and Ceylon is out. Arranged by Frank Kennebeck, Paramount exploiteer in that sector and edited by Lew De Silva, the monthly carries a lot of dope on coming product, shorts as well as features, and also runs late trade reports. Well printed, it's a nice job of work and easily readable.

November Deadline; November Judges

Midnight of Saturday, December 5th, is the deadline date for entries in the Quigley November Awards. So please have those campaigns at headquarters by that time.

The November judges are as follows: Arthur Mayer, Rialto Theatre; A. W. Smith, Jr., United Artists Corp., and Gordon S. White, Educational Pictures Corp.

Gable Emphasizes HomeTown Angles For 'Craig's Wife'

As it happens that the brother of George Kelly, author of "Craig's Wife," holds an important state civic post in Pennsylvania and is an active leader of the Philadelphia Democratic party organization, Manager Maurice K. Gable, of the Boyd Theatre, in that spot, was able to use this connection to build up the publicity on his date for the picture. Mr. Kelly and a large number of leading citizens were guests at a special screening held in the Variety Club headquarters.

It also happens that Rosalind Russell, female lead in the picture, is a graduate of the exclusive Rosemont College, situated in a nearby Philadelphia suburb and thus Gable was able to arrange that the date be brought to the attention of all students. Wire was obtained from Miss Russell in Hollywood speaking of her college days and expressing her pleasure that students would be able to see the picture at the Boyd. Wire was blown up for lobby display and jumbo copies made up by Postal Telegraph for use in local offices.

Top Organizations Contacted

Strong drive was made to bring the date to the attention of regular attendants at local stage plays with dignified announcement cards forwarded to mailing lists of legitimate theatres. Screening was also arranged for heads of local federation of women's clubs, president making address after the showing. Personally signed letters were sent to all other heads of important local women's organizations and to heads of women's colleges, finishing schools and academies in a 50-mile radius.

Imprinted blotters were distributed among female office workers, the picture commented on in various fashion and woman's radio programs, teaser ads planted on women's pages of local papers, display of fashion stills of Miss Russell arranged at smart women's store. For outside bally a bannered autogyro was used to fly over stadiums at leading college football games and communities in surrounding areas.

"Have You Contributed Lately?"

POLITICAL STUFF. In advance of Election Day for his date on "Dimples" at the Poli, Bridgeport, Conn., Matt Saunders arranged this parade display with all the political fixin's and background.

LOG-ROLLING IN NEW YORK. To give city dwellers an idea of the technique of log-rolling, for the advance of "Come and Get It" at the New York Rivoli, United Artists exploiteers arranged demonstration by Bill Delyea, right, and Harry Wilson, left, national champions. Stunt was put on at local hotel swimming pool as illustrated above.

Mediterranean Trip Offered For Best "Allah" Campaign

Theatremen playing United Artists' "Garden of Allah" are bestirring themselves on their exploitation for the date to get in on the 39-day trip the company is offering for the best campaign. Journey will be to the Mediterranean, winner brought to New York via air, housed at local hotel with everything free of charge.

Contest is featured in press book, which is tabbed under headings of exploitation, publicity and advertising and indexed for quick use. Many national tieups are listed and to expedite breakdown of publicity, what each page contains is detailed at the head. Ads of various sizes and shapes are carried in special section.

"Have You Contributed Lately?"

High School Band Ballys "Swing Time" for Deitz

Sylvan Deitz, Glove Theatre, Gloversville, N. Y., for his "Swing Time" date promoted the high school band to ride about town on bannered truck playing hit tunes. Truck and ten Packard cars with band playing paraded the city.

Various window displays were planted, photos of Rogers and Astaire were distributed, imprinted menus used in leading restaurants and leading department store devoted entire center window to marionettes and dresses tying in with picture.

For "Pigskin Parade" Sylvan made a concession for high school students to sell 800 tickets in advance of their football rally. Parade was held as they marched to theatre, girl cheer leaders led the audience in school yells and songs and captain of the local team and other prominent locals were called upon to make brief talk from stage.

Providence "Godfrey" Serves Coffee to Albee Patrons

Through special arrangements with a local coffee distributor William Brown, Albee Theatre, Providence, had a local butler, resembling "My Man Godfrey," serve coffee to the patrons in the theatre's lobby (see photo). Distributor provided the butler, serving equipment and all the coffee the patrons could drink. The stunt made a decided hit because of the sudden cold weather.

The touring car street ballyhoo, as suggested in the pressbook was used with nice success, car was borrowed from local dealer in return for credit signs on the car and in the lobby of the theatre. The local "Carole Lombard" and "William Powell," who completed the bally, were selected from the scores who answered the newspaper advertisement for women bearing a resemblance to the star. Banner on car read "I'm a Society 'Deb' Taking 'My Man Godfrey to See William Powell and Carole Lombard." The bally attracted the desired attention.

Brown's "Godfrey" Butler Serves Coffee

CINDERELLA CONTEST CLICKS FOR MARTIN

Newspaper and Stores Cooperate with October Bronze Winner on Ace 'Swing Time' Stunt

An air trip to New York for the winner and chaperon with gifts from all the 14 cooperating merchants was the prize offered in Guy Martin's top newspaper tiein labeled the "Cinderella Swing Time Girl" contest, featured in the advance drive for the picture of that name at the Colfax, South Bend, Ind. Local paper tied in by running the nominating ballots and giving votes for new subscriptions. Merchants cooperated by giving votes for purchases and TWA was promoted for the air journey. Theatre tickets were also good for votes.

Contest broke front page with daily stories following and at conclusion when winner was presented with transportation on stage of the theatre, ran photos of the event and of the winning entrant. Girl was taken about town in new Packard stopping at cooperating stores for gifts and further newspaper shots. Double truck with each of the merchants participating was another feature headed by copy giving contest information.

Waltz Obtains Many Breaks

Additional co-op page was secured from all night clubs where the hit tunes were featured and a second newspaper contest arranged wherein cash and tickets were given for the greatest number of words made up of letters in the title. Weekly paper also ran a co-op page built around a contest, running shots from previous Astaire-Rogers pictures and giving tickets for those sending in correct names of pictures from which the scenes were taken.

The "Swingtime Waltz" also was made much of with newspaper running eight-day series of cuts and description of the various steps. The dance was brought to the attention of leading dancing schools and classes, the schools also advertising the new step and putting on a "Swing Time Revue" at the theatre.

Close contacts with local airport made possible free use of plane with title in giant letters, the ship flying over the surrounding area (see photo) at football games, etc. Plane was also tied in to ballroom hookup by dropping balloons to which were tied cards advertising the picture and ballroom. Various cards were numbered and good for admissions to the picture when presented at the dance hall which advertised the stunt heavily and also the picture. Another ace air tiein had the plane flying print of the picture from Chicago, print met at the airport by fleet of bannered Packard cars which paraded the town.

Mailing ideas included hotel post cards from New York addressed to local names with copy on the picture and an unusual phone tiein was made to have operator of rural exchanges ring the general alarm signal and announce the date of the picture.

The cooperating stores tied into the contest of course ran big windows as did others and these were topped with a full window of top store which displayed original Rogers costume (see photo) backed with the modern styles arranged by Modern Merchandise.

Teaser cards were distributed with cut of crying baby under which was copy reading "I want my daddy to win a new Packard in the Astaire-Rogers 'Swing Time Contest,' ask about it at the Colfax Theatre." These were placed in parked cars on streets, in parking lots, etc., and was a direct tiein with the local Packard distributor. Martin also planted a Packard booth in his lobby with miniature cutout car and panels of booth covered with scene stills.

Martin worked all the featured slants in addition to the Packard tiein and reports full cooperation of the local dealer in putting over the different angles of the contest. Credited by Martin for invaluable assistance on his winning entry were Ray Wheeler and William Mayer of his staff.

"Have You Contributed Lately?"

"Have You Contributed Lately?"

GUY MARTIN

Kicks "Le Gong" Around, Says Max Weinberg

For his engagement of "Le Gong," Maxwell Weinberg, publicity director of the Little Theatre, Baltimore, sent special letters to all dancing academies in town calling attention to the famous Bali dances in the picture.

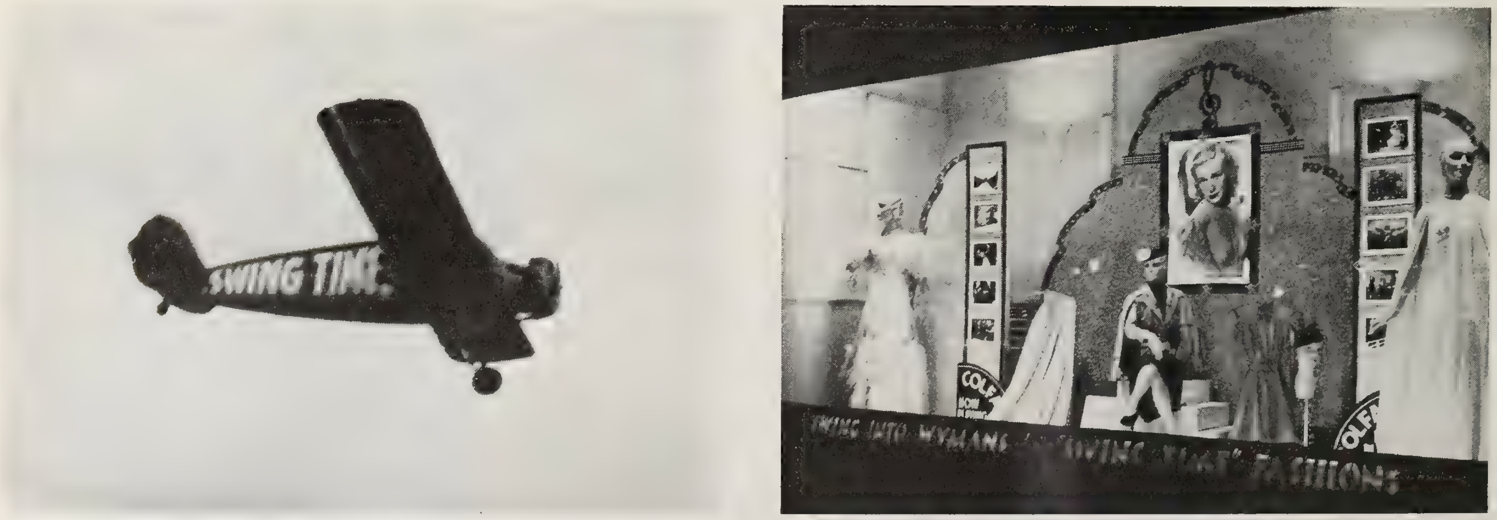
An exhibit of Balinese drawings was planted in lounge, as was display of Dutch East Indian maps and posters in lobby. Tieup was effected with cosmetic shop stressing fact that Balinese women are most beautiful in the world, and travel agencies devoted windows to display of scene stills.

"Have You Contributed Lately?"

Anders Sells Armetta

Al Anders capitalized on Henry Armetta's special appeal to the numerous Italian inhabitants of Springfield, Mass., and as an added exploitation angle "Magnificent Brute" had special Italian language window cards placed in stores throughout the Italian districts two weeks before his playdate. The cards played up the celebrated comedian and the important part he has in the picture.

"Have You Contributed Lately?"



MARTIN'S "SWING TIME" PLANE BALLY AND SMART WINDOW DISPLAY OF ORIGINAL ROGERS COSTUMES

WORKS MANY SLANTS FOR "ADVERSE" DATE

L. A. CHATHAM

Chatham Lists Over 100 Ideas To Put Over Campaign Voted the Quigley October Silver

Coverage in most every direction was obtained by Manager L. A. Chatham of the Sooner Theatre, Norman, Okla., for his advance on "Adverse," with the theatreman listing over 100 different things he did to advertise his date in the city and the drawing area. Well planned was the newspaper drive that started with a series of small teaser ads 12 days ahead, copy reading: "Only 12 days to Anthony Adverse" and followed each day with the numeral changed until the day before opening. Chatham also used the personal columns by running copy signed by a fictitious Mr. Watkins who advertised he was disappearing for two months to read the book. This ran for two days and was answered for an additional two days by the man's wife with copy saying he did not have to take two months, as he could see the picture at the Sooner. Personal endorsements of all editors and classified tie-up helped to build the newspaper campaign.

Giant invitation to the Mayor presented in company of leading citizens (see photo) attracted notice, the Mayor acknowledging the invite with a nice buildup for the date which Chatham made use of. Ballys were employed, one being a large display of the book pushed about town by man costumed as Anthony who also distributed cards. Another stunt had student in window (see photo) for six hours a day reading the book. Window was arranged as comfortable living room and, Chatham reports, proved one of the most consistent crowd-gatherers. For lobby-attractor board with numbered bookmarks was set up and those holding bookmarks with the same numbers previously distributed were entitled to guest tickets.

Various tieups were effected, such as coupons stuffed in all packages at leading bakery with some of the coupons good for admissions, baker advertising the tiein heavily. Laundry shirt boards and reminder slips in leading stores also counted. Chatham secured police permission to distribute simulated parking summons tags and from the Mayor permission to hang a two-way 100-foot banner across the main street. Helpful too was the tiein whereby 17 stores ran the title date and theatre in all newspaper ads.

Chatham addressed personal letters to all teachers, school heads, etc., in the city and rural area, arranged special screening for important locals using their comments in his advertising. Children took printed petitions house-to-house, copy to the effect that all children obtaining 20 adult names would be admitted free.

Football was utilized widely for tieins with score cards distributed and parade of university band with boys carrying banners through the downtown area, to important games, at pep rallys, etc. Ushers at all games wore ribbon badges. Enlarged hand-painted book was planted in a prominent window, and other windows water-colored with copy on the picture. Arrows on all streets and leading roads, much imprinting and rubberstamping, curb and sidewalk stencils, taxi bumper strips, publicity in all rural papers, bannering of delivery trucks, were other of the many smartly executed ideas put over by Chatham in his prize-winning campaign.

"Have You Contributed Lately?"

Scouts See "Boone"

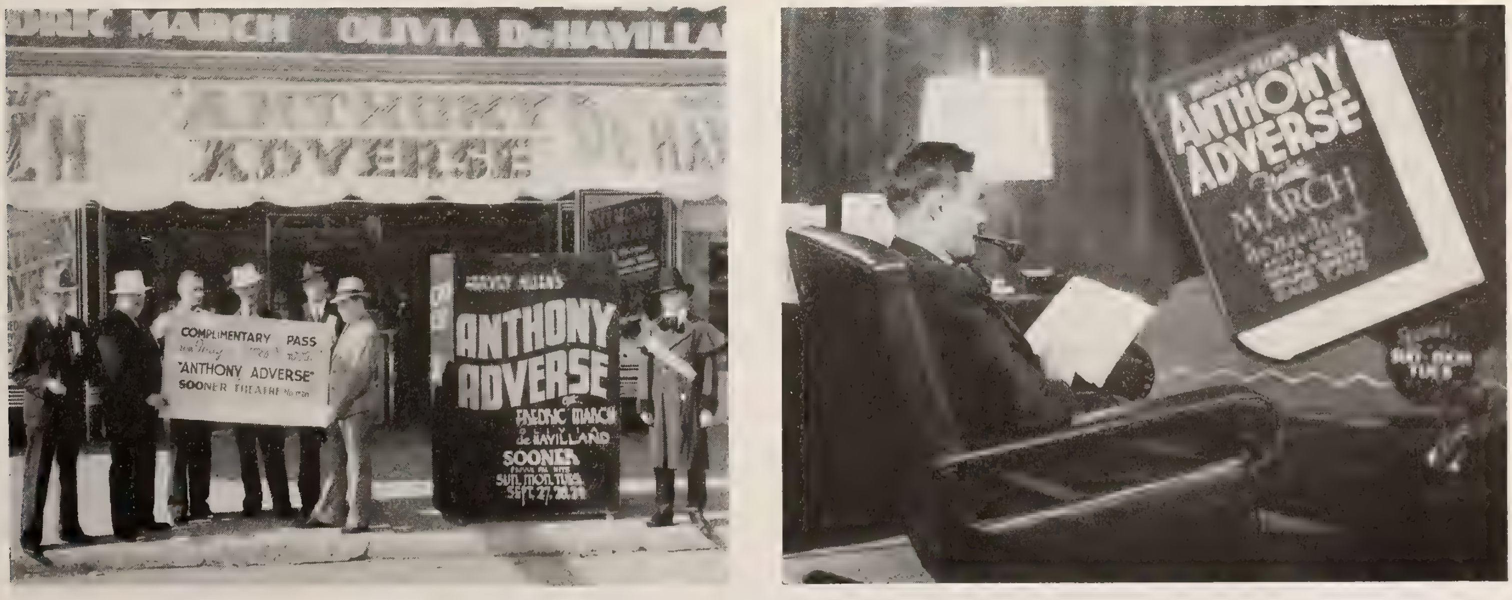
When "Daniel Boone" reached Reading, Penna., C. G. Keeney, Park Theatre, well in advance of the showing mailed letters to members of the city's historical society and Boy Scout masters, while the Scouts themselves received postcards entitling them to see the film at a reduced rate.

Powers Ties "Brigade" To Coast-to-Coast Hookup

William Powers of the Erle Theatre, Washington, D. C., turned in an effective campaign for "Charge of the Light Brigade" Immediately following the completion of the dramatization of "The Charge" on the Hollywood Hotel coast-to-coast radio program, a special announcement was made over the local CBS station plugging the theatre and date. Spot announcements were made on the radio throughout the week prior to opening, and a special interview on the picture held over a network of 22 stations.

School tieups were made with study guides and teachers' guides in each junior and senior high school. Bookmarks were distributed in libraries and stills were put on display in school and library bulletin boards. Flower and beauty shops used stills and gave window displays. A serialization based on the feature was planted in a local paper and many stories and pictures were planted in all the local and suburban papers.

Invitations were sent to dramatic editors and members of British Embassy staff to see the picture at a private screening.



CHATHAM'S GIANT PASS TIEIN WITH MAYOR ON "ADVERSE" AND STUDENT READING THE BOOK IN WINDOW

Various Stunts Sell "Last of Mohicans"

Jim Hicks and M. J. Murphy won another feather for their showmanship caps with their joint campaign on "The Last of the Mohicans" at Warner's Downtown and Hollywood Theatres, Los Angeles. The *Evening News* ran a serialization and gave the picture advance plugs with five-column promotional ads, stories and art with full billing. The *Citizen-News* used a full-page editorial on Tantaquidgeon. It also staged a fashion show in the Hollywood on the morning of the opening day and carried special publicity on it concentrating on "Mohican Red."

Local radio stations gave the picture a tremendous buildup with serializations, transcriptions, dramatized spot announcements and frequent mentions over news broadcasts.

"Have You Contributed Lately?"

Wires Sent from Lobby Sell "President's Mystery"

Through a tieup effected with Western Union by Het Mannheim, Republic exploiteer, who handled the world premiere of "President's Mystery" at the RKO Embassy, San Francisco, girl was stationed at teletype machine in lobby (see photo) typing out messages of invitations to local notables.

Special screening was held for Democratic heads, women's clubs, state and city officials and others. Newspapers were generous with stories, magazine boys paraded to theatre carrying banners reading "We're on our way to see," etc., etc., and leading book stores used window display tying in with the six famous authors of the film.

"Have You Contributed Lately?"

Pastors Preach Sermons On "Sissy" for McManus

On "The Devil Is a Sissy" Johnny McManus, Loew's Midland, Kansas City, Mo., sent special invitations to two of the city's leading pastors, both of whom preached sermons on the picture.

Special letters were also sent to judges of juvenile and domestic relations court, municipal court and underprivileged children committees of Rotarians, Kiwanis and Rotary. Salvation Army and Kiwanis club officials brought children in body to witness the film and PTA plugged the show. Various merchants devoted windows to displays and newspapers were generous with their stories.

"Have You Contributed Lately?"

Toy Store Cooperates With Brown on "Easy Money"

Accompanying photo shows effective window display secured in toy store four days ahead of showing of "Easy Money," tying in nicely with new game of the same name. Window was planted by Harry Brown, Jr., and Syd Solomon, Shea's Paramount, Newport, R. I.

On "Under Two Flags," Harry used a street bally of masked girl parading business section of city holding two American flags and one across her shoulders, back banner carried copy reading, "Can you play handies? Tell me what this means and win a prize." Tickets were awarded to winners.

Weiss' Gal Reads "Adverse" in Car

Mannheim's Teletype Machine in Lobby

Pollock's Witches Cavorting on Stage

Brown's "Easy Money" Window Display

Brown used another street bally for "To Mary With Love," having two young girls dressed in red page costumes walking through streets each carrying large flower box with bright red letters painted on them spelling out title. Each of the boxes contained red promoted carnations, which were distributed to the ladies.

Guessing Contest Used By Weiss for "Adverse"

Four days ahead of opening of "Anthony Adverse" at the Olympia, Miami, Fla., Al Weiss, Jr., planted girl with book in new model car parked in front of theatre (see photo) with banner reading: "How many pages of Anthony Adverse can this girl read by 8 P. M. Saturday night?" Passes were awarded to persons guessing nearest number of pages and boy dressed as Anthony Adverse stood alongside of car handing out cards and answering questions.

Sailboat with picture copy plied the beaches, special front was built by art department, street car cards were used on all trolleys and various stores came through with window displays of the books with appropriate picture copy.

"Have You Contributed Lately?"

Hallowe'en Celebration Held by Pollock

Accompanying photo shows five witches that prowled at Les Pollock's midnight Hallowe'en show at Loew's Rochester, Rochester, N. Y. Just before last show went on the cat with glaring, flickering eyes was slowly drawn on a pulley across stage, spotted with green. At the same time another spot went wild over the stage and five ushers dressed in witch outfits ran pell mell, screeching down the aisles and onto the stage, where they discovered a basket.

While hovering around the basket two porters dressed as ghosts came down two center aisles, scared the witches away and from the basket drew cotton balls which were thrown into the audience. Then, with the exploitation of a flash powder in front of them, the ghosts disappeared behind the curtain.

Pollock reports the stunt received hearty applause from the audience.

"Have You Contributed Lately?"

Fannin Runs Contest In Paper on "Death"

During the run of "And Sudden Death," Glenn Fannin, Strand Theatre, Longview, Texas, ran a contest in the Longview Morning *Journal* each day publishing a picture of some common error made by drivers, pedestrians or both, winners receiving guest tickets.

Co-op ad pages were run, merchants tying in with accident copy, postcards calling attention to picture were mailed to all civic bodies, street parade with police escort headed by wrecker pulling smashed car was held and sidewalk stencils were used as were telegraph pole arrows.

"Have You Contributed Lately?"

Color Ads Feature "Ramona" Dates

Much emphasis is being laid on the color in "Ramona" evidenced by the newspaper ads from various spots. In Madison, Wis., hookup was made on a co-op page with merchants plugging new colors in fall merchandise. Page was headed with two-color banner reading: "Ramona In Perfect Color Begins Autumn Color Season." Campaign also included smart ad tying in the date with new RCA High Fidelity sound installation.

In Omaha, Charlie Schlaifer, Tri-State's publicist, ran a series of quarter-pages in red and black to stress the same angles.

M & P THEATREMEN AWARDED PRIZES FOR "MOREAU WEEK" EXPLOITATION

Campaigns Created in Yearly Drive to Honor District Manager; Winning Entries Chosen by Votes of Circuit Executives

It has become an annual custom for the theatremen in the A. J. Moreau division of M & P Theatres to put on a testimonial week in honor of their chief and this year the Big Drive was put on during the period from Sept. 21 to the 26th. To Mr. Moreau, the time comes as a complete surprise, as the committee keeps the plans and details under cover until the "week" starts.

It was intended originally that three prizes be given for the best campaigns but the judges, M. J. Mullin, Sam Pinanski and E. A. Cuddy, voted for a fourth in addition. The committee of arrangements was composed of managers from the division who, however, were not eligible for the prizes, and this year details were reported here by Harry Botwick, of the State, Portland, Me., who was in general charge.

First prize was awarded Frank Colburn, Jr., Opera House, Bath, Me.; second to P. H. Nelligan, Park, Bangor, Me.; third to J. K. O'Donnell, Haines, Waterville, Me., and the fourth to L. J. Dandeneau, Park, Rockland, Me. Highlights of what these winners did and details of some other of the campaigns entered are set down on this page, including the ace drive sponsored by Committeeman Mel Morrison, of the Strand, Dover, New Hampshire, in direct charge of the fine "Fall Trade Week" he created and in which he cooperated with his local merchants to put over a banner celebration.

In all, 22 theatremen were represented with the results announced as striking a new high in this yearly competition.

"Thank You Week" Wins for Colburn

To convey to patrons of Bath, Me., appreciation for the response to the new policy at the Opera House, Manager Frank Colburn, Jr., labeled his winning drive "Thank You Week," which also was intended to celebrate with Manager F. J. Gooch the opening of the Columbia Theatre, another M & P house in Bath. Well in advance, meeting of staff of both houses was held to line up the campaign, employees asked to urge their friends to see one extra show during the week. Newspaper stories were planted in advance and special trailer used. Event was stressed in weekly program and on elaborate lobby cutouts carrying details of coming attractions.

Stunts were topped with a grab-bag sale in a tiein with the Woolworth store, boxes holding various kinds of merchandise all sold for one price with some carrying guest tickets. Store gave windows and counter space to the tieup with theatre one-sheet prominently spotted. Phone stunt was worked by putting copy on back of programs advising patrons to keep programs near their phones, as each day 10 numbers would be called to ask the name of current feature at the Opera House, with guest tickets for the right answer.

A. J. MOREAU

For "Road to Glory" and "White Angel" prominent minister devoted part of his Sunday sermon to outline and recommended both pictures. Special shows were run for nurses and physicians and superintendent of nurses at local hospital advised of the showing. Doctors, heads of the PTA, girl scouts were contacted and announcements made at high school assemblies.

For "Earthworm Tractors" Colburn put on a special Saturday morning show so as not to compete with the local high school football game. To give the week a special wind-up, extra publicity was run to advise patrons of the final attraction and mentioned that the "week" had ushered in the first of a number of important coming attractions.

Nelligan Finished Second; And O'Donnell Lands Third

Using line "Let's Go to the Movies Week," Manager P. H. Nelligan, Park, Bangor, Me., built his campaign around second-runs, borrowing a lot of material from the first-run in the same spot which was sniped and displayed again to advantage. The "week" was announced over the two local stations and the coming attractions plugged especially during the theatre Talent Night broadcast from the stage. Nelligan says the result of the drive brought in the biggest week at his spot in three years.

At the Haines Theatre, in Waterville, Me., Manager J. K. O'Donnell led off with strong newspaper campaign which included a classified tiein, a shot of Gary Cooper reading a copy of local paper to hook in on date for "General Dies at Dawn," and serialization of "Gorgeous Hussy." Outstander in local French paper was an editorial signed by the manager for the drive he called "Appreciation Week." Contest was also put on with this sheet.

Showmen Obtain Wide Coverage to Publicise Coming Attractions; Mel Morrison Cooperates with Merchants

Leading bank window featured giant cutout of new season hits and other displays were planted in furniture stores, beauty shops, etc. Bannered car was put out for street bally, roses given to women at opening matinee, and phone calls made to all local subscribers by cashiers. Menus were imprinted, special programs and novelty calendar heralds distributed, letter mailed to all leading civic and fraternal organizations. Drawing area was liberally billed and the city sniped with window cards.

Morrison's Motorcade Parades Through Towns

The testimonial in Dover, N. H., took the form of a "Fall Trade Week" wherein Mel Morrison at the Strand was able to round up 109 merchants to cooperate and from them secure nearly $1,000 to pay all expenses. Nothing was left undone to put this over, with all concerned reported highly pleased with the returns and ready to go again next year.

To stimulate travel from the drawing area, a parade of 115 bannered cars, trucks, sound truck, etc., was organized to make 14 surrounding localities with red-fire used to attract attention. Bus lines running into Dover were tied in to give half-fare rates during the "week." Also effective was a special newspaper supplement which was widely distributed by mail and house-to-house. Merchants gave prize slips and supplied over $400 in special prizes to patrons.

The sound truck was used around town to advertise Morrison's shows in addition to the general event and this slant was also carried out on cloth banners around the traffic lights at the main intersections. Many of the cooperating stores also planted banners on delivery trucks and all stores decorated with displays and window streamers. Imprinted arrows within a 15-mile radius also aided the drive.

Bread inserts, stamped grocery bags and other similar devices were employed, frequent broadcasts sold the big event and a p.a. system connected atop roofs through the main street broadcast the theatre attractions and the store activities.

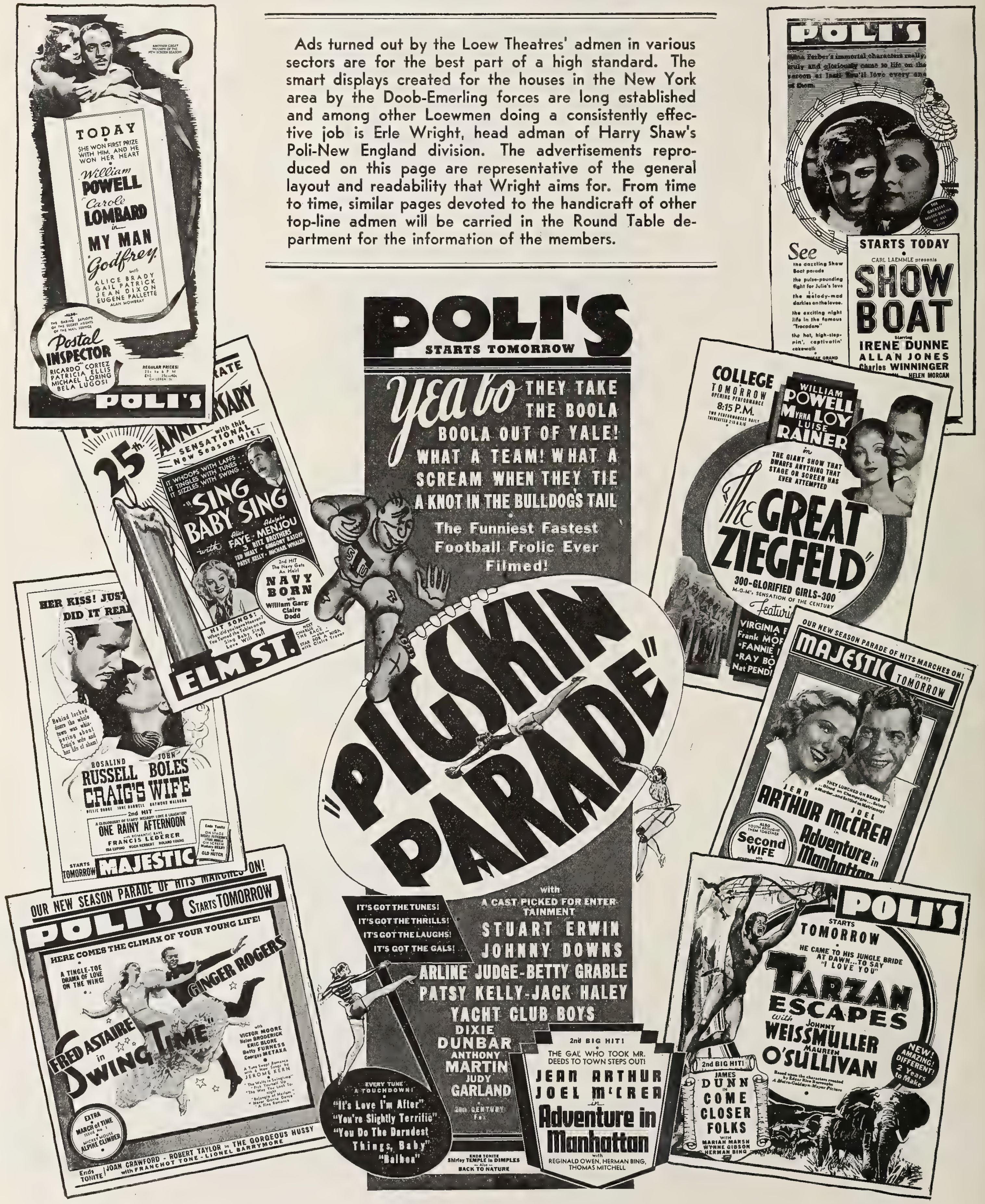
Jubilee Week in Rutland Celebrates Moreau Drive

It was Jubilee Week at the Paramount, in Rutland, Vt., and Manager George Sargent, starting with "General Dies at Dawn," built up a Chinese atmosphere with lanterns and other appropriate background, these decorations interspersed with the display used for the "week." Ushers when seating patrons mentioned the coming attractions

(Continued on page 115, column 2)

FROM THE LOEW POLI DIVISION

Ads turned out by the Loew Theatres' admen in various sectors are for the best part of a high standard. The smart displays created for the houses in the New York area by the Doob-Emerling forces are long established and among other Loewmen doing a consistently effective job is Erle Wright, head adman of Harry Shaw's Poli-New England division. The advertisements reproduced on this page are representative of the general layout and readability that Wright aims for. From time to time, similar pages devoted to the handicraft of other top-line admen will be carried in the Round Table department for the information of the members.



ANOTHER GREAT TRIUMPH OF THE NEW SCREEN SEASON!

TODAY

SHE WON FIRST PRIZE WITH HIM, AND HE WON HER HEART

William POWELL Carole LOMBARD in MY MAN Godfrey

with ALICE BRADY GAIL PATRICK JEAN DIXON EUGENE PALLETTE ALAN MOWBRAY

ALSO THE DARING EXPLOITS OF THE SECRET AGENTS OF THE MAIL SERVICE Postal INSPECTOR with RICARDO CORTEZ PATRICIA ELLIS MICHAEL LORING BELA LUGOSI

REGULAR PRICES! 25c to 6 P.M. EVE. 35c—40c CHILDREN 5c

POLI'S

RATE 25th ANNIVERSARY with this SENSATIONAL New Season Hit!

IT WHOOPS WITH LAFFS . . IT TINGLES WITH TUNES . . IT SIZZLES WITH SWING

"SING BABY SING" with Alice FAYE · Adolphe MENJOU 3 RITZ BROTHERS · GREGORY RATOFF TED HEALY · PATSY KELLY · MICHAEL WHALEN

2nd HIT The Navy Gets An Heir! NAVY BORN with William Gargan Claire Dodd

HIT SONGS! When did you leave Heaven? You Turned the Tables on me Sing Baby Sing Love Will Tell

NEXT CHARLIE CHAN AT THE RACE TRACK —also— STAR FOR A NIGHT with Claire Trevor

ELM ST.

HER KISS! JUST DID IT REA

Behind locked doors the whole town was whispering about Craig's wife and her life of sham!

ROSALIND RUSSELL JOHN BOLES CRAIG'S WIFE

BILLIE BURKE JANE DARWELL RAYMOND WALBURN

2nd HIT A CLOUDBURST OF STARS! MELODY! LOVE & LAUGHTER! ONE RAINY AFTERNOON with ROMANTIC RAYE FRANCIS LEDERER IDA LUPINO HUGH HERBERT ROLAND YOUNG

Ends Tonite ON STAGE RUSSELL PATTERSON'S LIVING MODELS ON SCREEN Wallace BEERY in OLD HUTCH

STARTS TOMORROW MAJESTIC

OUR NEW SEASON PARADE OF HITS MARCHES ON!

POLI'S STARTS TOMORROW

HERE COMES THE CLIMAX OF YOUR YOUNG LIFE!

A TINGLE-TOE DRAMA OF LOVE ON THE WING!

FRED ASTAIRE GINGER ROGERS in "SWING TIME"

with VICTOR MOORE Helen BRODERICK ERIC BLORE Betty FURNESS Georges METAXA

A Tune Swept Romance with 6 New Songs by JEROME KERN

"The Waltz in Swingtime" "Pick Yourself Up" "The Way You Look To-night" "Bojangles of Harlem" "Never Gonna Dance" "A Fine Romance"

EXTRA MARCH of TIME ISSUE No. 1 MICKEY MOUSE ALPINE CLIMBER

Ends TONITE JOAN CRAWFORD - ROBERT TAYLOR in THE GORGEOUS HUSSY with FRANCHOT TONE - LIONEL BARRYMORE

POLI'S STARTS TOMORROW

Yea bo THEY TAKE THE BOOLA BOOLA OUT OF YALE! WHAT A TEAM! WHAT A SCREAM WHEN THEY TIE A KNOT IN THE BULLDOG'S TAIL

The Funniest Fastest Football Frolic Ever Filmed!

"PIGSKIN PARADE"

with A CAST PICKED FOR ENTERTAINMENT

STUART ERWIN JOHNNY DOWNS ARLINE JUDGE-BETTY GRABLE PATSY KELLY-JACK HALEY YACHT CLUB BOYS DIXIE DUNBAR ANTHONY MARTIN JUDY GARLAND

20th CENTURY Fox

IT'S GOT THE TUNES! IT'S GOT THE THRILLS! IT'S GOT THE LAUGHS! IT'S GOT THE GALS!

EVERY TUNE A TOUCHDOWN! "It's Love I'm After" "You're Slightly Terrific" "You Do The Darndest Things, Baby" "Balboa"

ENDS TONITE Shirley TEMPLE in DIMPLES — Also — BACK TO NATURE

2nd BIG HIT! THE GAL WHO TOOK MR. DEEDS TO TOWN STEPS OUT! JEAN ARTHUR JOEL McCREA in Adventure in Manhattan with REGINALD OWEN, HERMAN BING, THOMAS MITCHELL

POLI'S

Edna Ferber's immortal characters really, truly and gloriously came to life on the screen at last! You'll love every one of them.

THE GREATEST MUSIC-DRAMA OF ALL TIME

See the dazzling Show Boat parade the pulse-pounding fight for Julie's love the melody-mad darkies on the levee. the exciting night life in the famous "Trocadero" the hot, high-steppin', captivatin' cakewalk

STARTS TODAY CARL LAEMMLE presents SHOW BOAT Starring IRENE DUNNE ALLAN JONES Charles WINNINGER HELEN MORGAN

COLLEGE TOMORROW OPENING PERFORMANCE 8:15 P.M. TWO PERFORMANCES DAILY THEREAFTER 2:15 & 8:15

WILLIAM POWELL MYRNA LOY LUISE RAINER in

THE GIANT SHOW THAT DWARFS ANYTHING THAT STAGE OR SCREEN HAS EVER ATTEMPTED

"The GREAT ZIEGFELD" 300-GLORIFIED GIRLS-300 M-G-M's SENSATION OF THE CENTURY

Featuri VIRGINIA Frank MO FANNIE RAY BO Nat PENDI

OUR NEW SEASON PARADE OF HITS MARCHES ON!

MAJESTIC STARTS TOMORROW

THEY LUNCHED ON BEANS.. Dined on Champagne... Solved a Murder...and Settled in Matrimony!

JEAN ARTHUR JOEL McCREA in Adventure in Manhattan

ALSO YOUTH BROUGHT THEM TOGETHER Second WIFE with

POLI'S STARTS TOMORROW

HE CAME TO HIS JUNGLE BRIDE AT DAWN...TO SAY "I LOVE YOU"

TARZAN ESCAPES with JOHNNY WEISSMULLER MAUREEN O'SULLIVAN

Based upon the characters created by Edgar Rice Burroughs A Metro-Goldwyn-Mayer Picture

NEW! AMAZING! DIFFERENT! 2 Years to Make

2nd BIG HIT! JAMES DUNN IN COME CLOSER FOLKS WITH MARIAN MARSH WYNNE GIBSON HERMAN BING

Booth's Furniture Giveaway Display

Department Stores Aid Meyer on "Desperado"

Using national tie-ups to full advantage, Vic Meyer of the Orpheum Theatre, New Orleans, La., for "Gay Desperado," with leading department stores and specialty shops turning over their windows and counters to displays with strong billing. Largest store ran a 540 line cooperative ad featuring several angles of the picture.

Immediately following the Chesterfield-Martini broadcast, a 100 word announcement was made calling attention to the fact that the star could be seen in "The Gay Desperado" at the Orpheum. Distributors of the cigarettes carried 18x24 posters done in three colors. Special educational, civic and social groups were approached through a heavy direct-mail campaign with fine results.

Schools, factories, playgrounds, parks and the entire commercial section were canvassed through a special ballyhoo truck which covered the area for three days in advance playing Martini recordings. The truck carried large cut-outs of Martini, Carrillo and Ida Lupino topped off by intensive selling copy on the picture.

"Have You Contributed Lately?"

Furniture Promoted By Booth for Giveaway

Accompanying photo shows furniture suite promoted by Billings Booth, Babcock theatre, Wellsville, N. Y., only cost to the theatre being expense of 10,000 coupons which were distributed to folks both by the store and Booth. The theatre gave one coupon with every admission and the store one with every 50-cent purchase.

A display of art work was put in the lobby with spotlight on it and trailer was used announcing date of giveaway. Booth reports that business was great on night of giveaway and also stimulated the three-week period that coupons were distributed.

"Have You Contributed Lately?"

If the Shoe Fits, Wear It Says Baker

A swell no-cost tieup was engineered by Johnny Baker, Hackensack Theatre, Hackensack, N. J., for "My Man Godfrey," shoe merchant donating ten pairs of shoes for lobby display with large card reading "can you put yourself in the shoes of lovely Carole Lombard, starring in, etc., etc.?" Shoes were awarded to women whose feet most closely approximated in size those of the star.

Further Moreau Week Campaigns

(*Continued from page* 113)

and cashiers spread the word via phone.

Special folder programs were used locally, in the drawing area and in all hotel rooms, many windows decorated, announcements made at all club meetings and notices at schools and in high school paper. Newspapers publicised the event and radio was also employed.

Special Matinees Campaign Wins Prize for Dandeneau

In Rockland, Me., at the Park, Manager L. J. Dandeneau found effective for his winning entry a number of special matinees, playing to over 200 children at each showing on "Captain January" and "Let's Sing Again." These extra shows he reports brought in a record business. Another winner was Dandeneau's Amateur Night during the week, these additional attractions being heavily plugged in advance.

Matinees were stressed with advertising at all schools in addition to the wide publicity given the testimonial drive and mention in the regular program and advertising.

Other Angles Covered By M. & P. Theatremen

At the Maine, in Portland, Manager John M. Divney, had his "week" announced over the p. a. system at popular Sunday football games and also stressed the entertainment in football program advertising. Street stunt that caught on took the form of personal notes about the show in unclaimed purses from the lost and found desk. Purses were dropped along the main streets.

On campaign for the Opera House, in Bangor, Me., Manager C. J. Russell, Jr., along with the Park and Bijou, other local M & P theatres used the line "Let's Go to the Movies Week." Lobby was especially decorated, strong newspaper campaign put on and 24-sheets extensively billed. As the picture was "Swingtime" Russell utilized the many available tiein angles to sell the "week" as well.

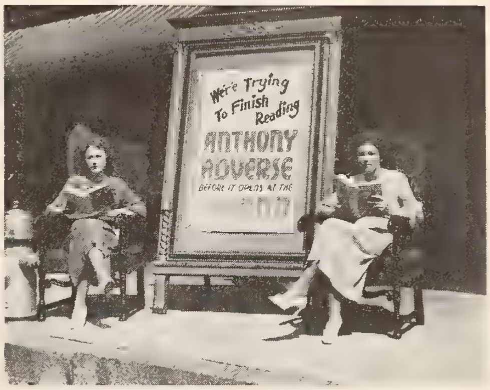
For the drive at the Central, Biddeford, Me., Manager H. J. Mulqueen planted three-column cut in his local paper showing old building that occupied site before the theatre was built alongside of shot of the house with new front and marquee as it looks today. Story to illustrate called attention to the Anniversary Week and detailed the recent improvements made and new equipment installed.

"Have You Contributed Lately?"

Stewart Awards Prizes For Best Story Ending

C. H. Stewart, Waco Theatre, Waco, Tex., for "Texas Rangers" ran a contest offering cash prizes to those submitting best original ending to unfinished picture story run in leaflets which were distributed at theatre.

Summonses to attend the picture were handed out, through tieup with grocer, tickets were given to each kid turning in two box tops of cereal, special Texas ranger on bannered horse covered streets during engagement.


We're Trying To Finish Reading
ANTHONY ADVERSE
BEFORE IT OPENS AT THE

Leighton's "Adverse" Reading Marathon

Selling "Adverse" Around the Country

Doc Elliott, at Warner's Ohio Theatre in Canton for "Anthony Adverse" used a sidewalk broadcast a la vox pop style, with announcer approaching incoming patrons and querying them regarding the merits and expectations of the picture.

Large eight foot lobby piece was used with special insert space where playdate copy could be removed and changed weekly, various window displays were secured in leading department stores and all mirrors in five and ten were painted by theatre artist.

Down in Lancaster, Pa.

On opening day, Bert Leighton, Grand Theatre had two girls seated in front of theatre from 9 a.m. until opening time reading copies of the book (see photo), girls were later transferred to window of leading bookstore.

Announcements were made at all clubs, boys on bannered bicycles toured streets during engagement and radio station gave three minute announcements week ahead.

Ending at Pleasantville, N. J.

With Howard Baker, Rialto Theatre securing double truck co-op pages, center of which contained picture copy and playdates. Attractive window displays were planted, all nearby communities were posted with program window cards, programs, etc., and local florist contributed attractive floral lobby display with replica of boat.

FILMACK SPECIAL TRAILERS ARE THE Finest
Order us to prepare your next special trailer. Just give us the message you want to tell your patrons . . . and leave the Art Work..Script..and Music to us
SAME DAY SERVICE
50¢ A CARD 6¢ A FOOT
FILMACK TRAILER CO.
842 S. Wabash Ave.
CHICAGO.

personalities

FRANK COST
formerly manager of Warner's Variety Theatre in Cleveland is now managing the Garden there.

▽

GEORGE NEALEANS
assistant of the Alabama Theatre, Birmingham is now general manager of the Waters Theatres there.

▽

TED LEWIS
manager of the Dixie at Metter, Ga. has been transferred to Jackson, Ga. to manage the Dixie there. Lewis is succeeded by MISS RUBY BRANTLEY former cashier of the house.

▽

HERMAN LANDWEHR
has succeeded J. K. Emmet as general manager of the Capitol, New York City.

▽

OSCAR KIRSHNER
of Indianapolis has been named assistant to Howard Waugh, Warner zone manager in Memphis, Tenn.

▽

JACK MOULE
has been made manager of the Tuxedo Theatre, Highland Park, Detroit, Mich.

▽

FRANK NICKENS
is manager of the newly reopened Pantages Theatre at Birmingham, Ala.

▽

RICHARD WATSON
has been transferred from the Temple Theatre, Saginaw, Mich., to the Regent, Battle Creek. ROY TILSON from the Capitol in Flint to the Temple in Saginaw.

▽

PAUL SEIPPEL
left the Capitol in Kalamazoo, Mich., to take over the Capitol in Flint and STANLEY CADY of the Regent, Battle Creek, to replace SEIPPEL.

▽

DON REILLY
assistant manager Warner's Palace, Lorain, Ohio, has been made manager of the State in Lima, succeeding LOU MILDER, who has been transferred to Warner Variety in Cleveland.

▽

MALCOLM GILBERT
who has been assistant to Elliott Johnson at the Strand, Memphis, Tenn., has been promoted to exploitation director of Malco Theatres at Tupelo, Miss.

▽

W. J. HARTWIG
has purchased the Liberty Theatre in Hamilton, Mont.

▽

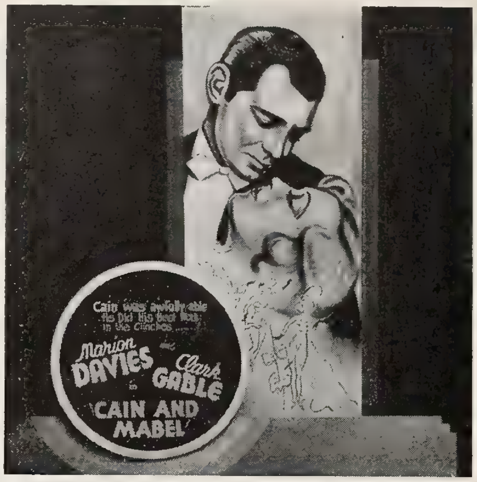
GEORGE PETTINGILL
of Rumford, Mass., has opened the Cameo Theatre in Mattawaymkeag, Maine.

▽

HOLDEN SWIGER
for many years manager of the Palace, Akron, Ohio, has resigned and is negotiating for a theatre of his own in the east.

▽

C. E. DAVIS
of New Lexington, Ohio, has purchased the Majestic at Corning, Ohio.



Above 6' display was created by W. A. Sandefur, Leeds Theatre, Winchester, Ky., with heads done in natural colors on yellow-green background and girl sketched in black on white. Black circle was outlined in two shades of blue, with the three wings on each side of panel done in magenta, orange and yellow sprinkled with flitter. Base was dark blue with semi-circles in lighter shades of blue with flitter.

▽

HARRY FEINSTEIN
replaced OSCAR KUSCHNER as chief booker for Warner's Pittsburgh zone under Harry Kalmine.

▽

TONY STERN
promoted from shorts booker to take over Harry Feinstein's old job as booker in the Pittsfield territory with BILL CLARK, formerly manager of the Regal, Wilkinsburg replacing Tony.

▽

JAMES E. SCOVILLE
has been appointed manager of the Parma Theatre, Parma, Ohio.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Rockefeller Center, N. Y.

Name (PRINT) ....

Position ....

Theatre ....

Circuit ....

Address ....

City ....

State ....

Absolutely No Dues or Fees!

JACOB WEBER
has replaced ROBERT PERKINS as manager of the RKO Schine Eckel in Syracuse and DAVID FREEMAN from the Paramount has replaced Weber at the Eckel, with JOHN MAKEMSON taking over the reins of the Paramount.

▽

WILLIAM RAYNOR
manager of the Fox in St. Louis, Mo., has resigned to join Paramount and ROBERT E. HICKS has replaced him, while HARRY CRAWFORD has replaced Hicks at the Ambassador.

▽

RICHARD HALLORAN
assistant manager of the Fox, St. Louis, has been upped to manager of the HiPointe and HOMER HARMON manager of the Orpheum has taken over the publicity reins at the Ambassador and CLAUDE BROWN is now managing the Orpheum. RICHARD WILLIAMS, from San Jose, Cal., is at the head of the Shubert-Rialto.

▽

SOL SEFF
formerly at the Granada in Sioux City, Iowa, is now managing the Town Theatre in Chicago for Essaness.

▽

ROBERT MORGAN
manager of the Strand, Cincinnati, Ohio, has resigned.

▽

ADOLFO CARUSO
has replaced LOU HART as manager of the Granada in Corona, L. I. The latter is now at the Beacon in Port Jefferson, L. I., and JIMMIE NASH has replaced Caruso as skipper of the Forest Hills, Forest Hills.

▽

SPITZER KOHEN
formerly manager of the Capitol in Newark, N. J., returns to that city as manager of the Goodwin.

▽

ROBERT LYTTLE
who has been manager of the Strand, Bayonne, N. J., was transferred to the Regent, Paterson, and EDWARD ROWE, former assistant at the DeWitt, Bayonne, is in charge of the Regent.

▽

BOB SENFT
formerly assistant manager of Loew's Penn, Pittsburgh, has been moved to the Barry.

▽

EDWARD HELWIG
manager of the Rivoli in Jersey City, N. J., has been transferred to the Ritz in the same city, replaced by FRANK HALL of the Garden, Paterson, N. J.

▽

GENE GENTHON
has been transferred from the Eureka, Hackensack, N. J., to the Garden, Paterson. replacing Hall.

▽

CLIFF GILL
is now in charge of advertising and publicity for the Ruben Circuit in Minneapolis, Minn.

▽

LOWELL KAPLAN
has been made manager of the Pantages in Minneapolis, Minn., and LANE THOMAS formerly of Watertown, S. D., has been made assistant to Kaplan at the Pantages.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20		
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard	Nov. 20†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn Rider	Kermit Maynard	Dec. 10†		
Robin Hood, Jr.	Frankie Darro-Kane Richmond	Dec. 15†		
Swing Is the Thing	Pinky Tomlin	Feb. 20,'37†		
Trooper X-13	Frankie Darro-Kane Richmond	Jan. 12,'37†		
Valley of Terror	Kermit Maynard	Dec. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Nov. 30†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Red LaRocque-Marian Nixon	Apr. 15		
(See "In the Cutting Room," Feb. 15.)				
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Oct. 4†		
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Glove, The		Dec. 15†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25	65	
Below the Deadline	Cecilia Parker-Russell Hopton	June 1	64	
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15	64	
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26†	67	
(See "In the Cutting Room," Nov. 7.)				
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6	66	
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	66	Oct. 10

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Red Lights Ahead		Dec. 5†		

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm Gargan	Sept. 23†	60	Oct. 24
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10	75	Apr. 18
Avenging Waters	Ken Maynard-Beth Marion	May 8	56	
Blackmailer	William Gargan-Florence Rice	July 10	66	
(See "In the Cutting Room," Mar. 28.)				
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28	57	
Counterfeit	Chester Morris-Margot Grahame	June 12	74	
(See "Queer Money," "In the Cutting Room," May 2.)				
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†		
Come Closer Folks	James Dunn-Marian Marsh	Nov. 7†		
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20†		
(See "In the Cutting Room," Oct. 10.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4	57	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1	80	May 16
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15	63	Mar. 14
End of the Trail	Jack Holt-Louise Henry	Sept. 18†		
(See "A Man Without Fear," "In the Cutting Room," Aug. 1.)				
Final Hour, The	M. Churchill-Ralph Bellamy	June 30	58	
Fugitive Sheriff, The (G)	Ken Maynard-Beth Marion	June 1	58	Oct. 24
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8	65	Mar. 21
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 28	51	Aug. 22
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30,'35	72	
(Exploitation: Jan. 25, p. 64.)				
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28	86	May 23
(Exploitation: July 25, p. 81.)				
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†		
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28,'35	57	May 2
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Man Who Lived Twice, The (G)	Isabel Jewell-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
(Exploitation: Oct. 3, p. 81.)				
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6	66	Apr. 25
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12	118	Apr. 25
(Exploitation: May 30, p. 90; June 6, p. 120; June 20, pp. 118, 120, 122; June 27, p. 80; July 11, pp. 125, 128; July 18, p. 82; July 25, p. 81; Aug. 8, p. 92; Aug. 22, pp. 111, 112, 114.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17	55	
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10	56	May 2
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2	66	
Ranger Courage	Robert Allen-Martha Tibbets	Oct. 30†		
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12	69	
(See "In the Cutting Room," April 4.)				
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20	60	Aug. 22
Shakedown (G)	Lew Ayres-Joan Perry	July 17	57	Sept. 12
Stampede	Charles Starrett-Finis Barton	June 8	56	
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12†	*90	Nov. 14
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15	65	Aug. 8
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†		
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15		
(See "The Fighter," "In the Cutting Room," July 4.)				
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†		
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6	67	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Chopin	Francis Lederer			
College Hero	Charles (Buddy) Rogers			
Counterfeit Lady	Ralph Bellamy-Joan Perry			
Depths Below	Dolores Del Rio-Richard Dix-			
(See "In the Cutting Room," Oct. 10.)				
Dodge City Trail	Chas. Starrett-Marian Welden			
Help Wanted: Female	Jean Arthur-George Brent			
(See "Safari in Paradise," "In the Cutting Room," Oct. 17.)				
I Promise to Pay	Leo Carrillo-Chester Morris			
Interlude	Grace Moore-Cary Grant			
(See "In the Cutting Room," Oct. 24.)				
Lost Horizon	Ronald Colman-Jane Wyatt			
(Exploitation: Sept. 5, p. 79.)				
Lucky Corrigan	Wm. Gargan-Molly Lamont			
Nightingale Flies Home, The	Grace Moore			
Pennies from Heaven	Bing Crosby-Madge Evans	Nov. 25†		
(See "In the Cutting Room," Sept. 12.)				
Racketeer in Exile	George Bancroft			
Rio Grande Ranger	Robert Allen-Iris Shunn	Dec. 11†		
(See "In the Cutting Room," Nov. 7.)				
Slug for Cleopatra, A	Rosalind Keith-Chas. Quigley			
Woman in Distress	May Robson-Mary Astor			
Women Are Wise	Dolores Del Rio			
Women of Glamour	Melvyn Douglas-Virginia Bruce			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2	6 rls.	
Ghost Town	Harry Carey	Feb. 15	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15	6 rls.	

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Glory Trail, The	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Tom Keene	Jan. 18,'37†		
Common Ground	Tom Keene	Dec. 8†		
Drums of Destiny	Tom Keene	Jan. 18,'37†		
Star of Empire	Tom Keene	Dec. 8†		

(THE RELEASE CHART--CONT'D)

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10†	80	
Car of Dreams	Torzs-Percell	Oct. 10†	90	
Don't Cry Mother	Eva Rutkay	Aug. 25†	78	
Friendly Expression	Raday-Szoke	Nov. 1†	65	
Hungaria (English titles)	Travelogue	Mar. 15	54	
Little Pastry Shop	Kabos-Percell	May 15	88	
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
March Tales	Turay-Kabos	July 15	68	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Sweet Stepmother (English titles)	Maria Tasnadi	Sept. 15†	90	
This Villa for Sale	Verebes-Csikos	June 15	80	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Danube Romance	Zita Perczel	Dec. 15†	91	
Hungarian Village	Travelogue	Dec. 25†	55	
One Life's Secret	Kiss Ferenc	Dec. 31†	80	
Salary $200 Monthly	Javor-Fulop	Dec. 31†	82	
Three Spinsters	Emilie Markus	Dec. 1†	84	
Tragedy on the Lake	Csortos-Medgyesi	Dec. 20†	80	
White Colt	Kiss-Komar	Dec. 25†	85	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15†	84	
Frasquita (G)	Franz Lehar	Jan. 17	87	Feb. 1
Kliou, The Killer	Technicolor	Oct. 1†	60	June 1,'35
L'Equippage	Annabella	Oct. 15†	79	
Mysteries of Notre Dame		Oct. 1†	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18	67	Jan. 25
(Exploitation: June 20, p. 117.)				
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6	81	May 23
(Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)				
Captain Blood (G) 855	Errol Flynn-Olivia de Havilland	Dec. 28,'35	119	Jan. 11
(Exploitation: Jan. 25, p. 69; Feb. 1, p. 66; Feb. 8, pp. 83, 86; Feb. 29, pp. 74, 76; Mar. 14, p. 89; Apr. 18, p. 82; Aug. 22, p. 117.)				
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	*62	Oct. 3
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 31, p. 76.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18	69	June 20
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23	68	May 9
(Exploitation: May 16, p. 85; July 4, p. 72.)				
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20	70	June 13
Here Comes Carter 169	Ross Alexander-Anne Nagel	Oct. 24†	60	
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16	58	Apr. 18
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11	67	Feb. 1
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28	62	Feb. 29
(Exploitation: Mar. 7, p. 94; June 6, p. 121; June 27, p. 88; July 4, p. 68; July 11, p. 128.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11	84	Mar. 21
(Exploitation: May 2, p. 99.)				
Snowed Under (G) 971	George Brent Genevieve Tobin	Apr. 4	63	Mar. 21
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29	56	Apr. 11
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 15
(Exploitation: Sept. 5, p. 79.)				
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22	87	Nov. 30,'35
(Exploitation: Feb. 22, pp. 95, 96; Mar. 14, p. 87; Apr. 4, p. 87; Apr. 25, p. 96; May 2, p. 92; May 9, p. 94; May 16, p. 82; May 30, p. 85; July 4, p. 68; Aug. 1, p. 93.)				
Three Men on a Horse 151	Frank McHugh-Joan Blondell	Nov. 21†		
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service," "In the Cutting Room," May 16.)				
Two Against the World (G) 977	H. Bogart-Beverly Roberts	July 11	57	May 23
(Exploitation: Aug. 1, p. 90.)				
White Angel, The (G) 951	Kay Francis-Ian Hunter	July 4	91	June 6
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 82, 83.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Call It a Day	Olivia de Havilland-I. Hunter			
Draegerman Courage (G) 168	Jean Muir-Barton MacLane		*60	Aug. 29
God's Country and the Woman	George Brent-Bevery Roberts			
(See "In the Cutting Room," Sept. 26.)				
Gold Diggers of 1937	Dick Powell-Joan Blondell	Dec. 26†		
Green Light	Errol Flynn-Anita Louise			
(See "In the Cutting Room," Aug. 8.)				
Lords of the Land	Jean Muir-Gordon Oliver			
Love Begins	Mary Maguire-Tom Brown			
Mountain Justice	Josephine Hutchinson-G. Brent			
(See "In the Cutting Room," Oct. 31.)				
My Husband's Secretary	Marg't Lindsay-George Brent			
Nowhere	Ross Alexander-Beverly Roberts			
Sing Me a Love Song (G)	James Melton-Patricia Ellis		*75	Oct. 17
Slight Case of Murder, A	Edward G. Robinson			
Smart Blonde	Glenda Farrell-Barton MacLane			
(See "In the Cutting Room," Nov. 7.)				
Truth Is on the March	Paul Muni			

FRANK NORTON

Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exo Ftohea	Exo	Sept. 20†	96	
Independence	Phillip Alexander	Feb. 16	100	
News from Greece	Travelogue	Feb. 9	80	
Sarka and the Eagle	Olympia Deos	Oct. 18†	118	
Voskopoula	Sophea Damoglou	Jan. 5	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East Meets West (G)	George Arliss-Lucie Mannheim	Oct. 15†	72	Sept. 12
Everything Is Thunder (A)	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31,'35	78	Nov. 30,'35
It's Love Again (G)	Jessie Matthews-Robert Young	May 30	79	May 16
(Exploitation: Sept. 19, p. 68.)				
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	76	May 30
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1†	65	Oct. 10
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 18
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83.)				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15	83	May 23
Seven Sinners (A)	E. Lowe-C. Cummings	Aug. 15†	70	July 11
(Reviewed under the title, "Doomed Cargo.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everybody Dance	Ernest Truex-C. Courtneidge	Dec. 1†		
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heels in Love	Jessie Matthews			
Hidden Power, The	Sylvia Sidney-John Loder			
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Land Without Music (G)	Richard Tauber-Jimmy Durante		80	Oct. 24
Man of Affairs	George Arliss-Rene Ray			
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	C. Cummings-Noah Beery	Dec. 15†		
Two of Us, The	Jack Hulbert-Gina Malo			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil on Horseback, The (G)	Lili Damita-Fred Keating	Oct. 22†	72	Oct. 3
In His Steps (G)	Eric Linden-Cecilia Parker	Sept. 29	*75	Sept. 19
(Exploitation: Nov. 14, p. 90.)				
Song of the Gringo (G)	Tex Ritter-Joan Woodbury	Nov. 15†	62	Nov. 14
We're in the Legion Now (G)	Reginald Denny-Esther Ralston	Nov. 17†	64	Feb. 15
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G)	Tala Birell-Ian Keith	Oct. 13†	81	Oct. 24
Yellow Cargo (G)	Conrad Nagel-Eleanor Hunt	Oct. 27†	62	Nov. 14

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days	Tex Ritter-Eleanor Stewart			
Captain Calamity	George Houston-Marian Nixon	Nov. 22†	66	
Grand Canyon		Jan. 1,'37†		
Great Guy	James Cagney-Mae Clarke	Dec. 25†		
Hats Off	Mae Clarke-John Payne	Nov. 29†		
Navy Spy	Conrad Nagel-Eleanor Hunt	Dec. 23		

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15		
Luck of the Irish	Richard Hayward	Sept. 15†		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
Women in White	Molly Lamont-Lester Matthews	July 15		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15†	70	
Old Spanish Custom, An	Buster Keaton	Jan. 2	60	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tenderfoot Goes West, A	Jack La Rue-Russell Gleason	Oct. 15†	62	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	62	
Voice of India	Hoeffer Expedition	Nov. 1†	70	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Voodoo	Fredi Washington		63	

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Heart Specialist	B. Somegyl	Dec. 30,'35	90	
I Cannot Live Without Music	Gyula Csortos	Dec. 20,'35	95	
One Night In Venice	Gyula Csortos	Jan. 1	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Nov. 15†	90	June 6
Forgotten Women	Irene Rich-Evelyn Brent	May 15	71	
She Shall Have Music	Jack Hylton-June Clyde	Sept. 19†	90	Dec. 1,'35

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deerslayer		Mar. 1,'37†		
High Hat	Frank Luther-Dorothy Dare	Jan. 1,'37†	65	
I Demand Payment	Betty Burgess-Jack LaRue	Jan. 20,'37†	70	
Judgment Day		Mar. 20,'37†		
Rich Relations	Ralph Forbes-Frances Grant	Feb. 10,'37†	65	
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Dec. 10†	65	

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25	64	
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†		
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10	66½	July 11
It Couldn't Have Happened (G)	Reginald Denny-Jack La Rue	Aug. 1	*67	Aug. 29
Tango	Marian Nixon-Chick Chandler	Jan. 1	66	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2	75	July 4

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24	71	Apr. 11
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Romance 706	Richard Tauber	Nov. 20†	82	
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14	72	Mar. 7
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew- J. Cooper	Sept. 18†	92	Sept. 12
(Exploitation: Oct. 17, p. 73.)				
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17	73	Jan. 18
(Exploitation: Mar. 28, p. 82; Apr. 11, p. 95; May 30, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5	94	May 30
(Exploitation: June 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21	62	Feb. 8
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	89	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9†	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Love on the Run 654	Clark Gable-Joan Crawford	Nov. 20†	81	
(See "In the Cutting Room," Oct. 3.)				
Mad Holiday (G)	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	76	
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27	68	Mar. 28
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25†	80	Sept. 5
Our Relations 710	Laurel and Hardy	Oct. 30†	74	
Petticoat Fever (G) 645	Robt. Montgomery-Myrna Loy	Mar. 20	81	Mar. 21
(Exploitation: Apr. 18, p. 79; May 30, p. 90; June 13, p. 123; July 25, p. 81.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	97	Aug. 15
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3	90	Dec. 28,'35
(Exploitation: Feb. 22, p. 96; Apr. 4, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17	86	
(See "In the Cutting Room," Mar. 7.) (Exploitation: May 30, p. 85; July 11, p. 124.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31	113	Jan. 18
(See musical analysis, Feb. 22, p. 23; exploitation: Feb. 15, p. 85; Mar. 14, p. 87; Mar. 21, p. 92; Apr. 4, p. 89; Apr. 11, p. 97; Apr. 18, p. 78; May 9, p. 90; May 30, p. 86; July 18, p. 82.)				
San Francisco (G) 636	Clark Gable-J. MacDonald	June 26	111	July 4
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 79.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10	106	Apr. 11
(Exploitation: June 13, p. 122; June 27, p. 80; July 25, p. 77; Aug. 8, p. 91.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May 8	72	May 2
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11	78	July 11
Tale of Two Cities, A (604)	Ronald Colman-Elizabeth Allan	Dec. 27,'35	126	Dec. 7,'35
(Exploitation: Jan. 25, p. 64; Feb. 15, p. 83; Mar. 14, p. 86; May 2, p. 94.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 6†	89	Nov. 7
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6	82	Feb. 22
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10	62	Jan. 4
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	75	May 16
(Exploitation: July 18, p. 85.)				
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24	77	Feb. 8
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29	75	May 30
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3	88	Apr. 4
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7	72	Feb. 15
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27
Wife vs. Secretary (G) 606	C. Gable-M. Loy-J. Harlow	Feb. 28	89	Feb. 22
(Exploitation: Apr. 18, p. 77; July 4, p. 69.)				
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31	59	June 20

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man	Wm. Powell-Myrna Loy	Dec. 25†		
Born to Dance 709	Eleanor Powell-James Stewart	Nov. 27†		
(See "In the Cutting Room," Oct. 17.)				
Camille 639	Greta Garbo-Robert Taylor	Dec. 4†		
(See production article, Oct. 24, p. 16.)				
Captains Courageous	F. Bartholomew-Spencer Tracy			
Day at the Races, A	Marx Brothers-Allan Jones			
General Spanky 714 (G)	Spanky McFarland-P. Holmes	Dec. 11†	72	Oct. 31
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11, p. 16.)				
Maytime	J. MacDonald-Nelson Eddy			
Nobody's Baby	Patsy Kelly-Robt. Armstrong			
Romeo and Juliet (G)	Norma Shearer-Leslie Howard		124	July 18
(See production article, Mar. 28, p. 16.)				
Sinner Take All	Bruce Cabot-Marg't. Lindsay	Dec. 18†		
Way Out West	Laurel and Hardy			

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2	65	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senor Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger 3614	Paul Kelly-Marsha Hunt	Oct. 9†	62	
Along Came Love 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	68	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 92.)				
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24	92	Feb. 22
(Exploitation: July 11, p. 127.)				
Arizona Raiders, The (G) 3564	Buster Crabbe-Marsha Hunt	June 26	57	Oct. 17
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	*95	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75.)				
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3	76	Apr. 11
Border Flight (G) 3558	John Howard-Frances Farmer	May 29	59	Apr. 25
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3	83	Nov. 23,'35
(Exploitation: Jan. 18, p. 83; Feb. 8, p. 83; Feb. 22, p. 98; Apr. 25, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6	67	Feb. 1
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8	85	May 9
(Exploitation: June 6, p. 121; July 4, p. 69.)				
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27,'35	81	Dec. 28,'35
(Exploitation: Jan. 18, p. 83; Feb. 8, p. 83; Feb. 22, p. 94; Mar. 14, p. 89; Apr. 11, p. 92; May 16, p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29,'35	76	
(See "In the Cutting Room," Oct. 19,'35.) (Exploitation: Feb. 1, p. 66.)				
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27	58	Aug. [illegible]
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28	[illegible]	Feb. [illegible]
(Exploitation: June 20, p. 121; Sept. 26, p. 76; Oct. 3, p. 81.)				

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb. 14	56	May 30
Early to Bed (G) 3560	Charles Ruggles-Mary Boland	June 5	73	July 25
(Exploitation: Aug. 1, p. 90.)				
Easy to Take	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room," Oct. 3.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15	76	May 23
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1	67	Apr. 25
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13	72	May 16
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15	72	May 2
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4	98	Sept. 12
(See production article, Aug. 15, p. 16; exploitation: Nov. 14, p. 95.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Crosman	June 12	68	June 6
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 8	73	Mar. 7
(See musical analysis, Mar. 14, p. 18.)				
Go West, Young Man (A)	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17	76	Feb. 22
Hideaway Girl (G)	Shirley Ross-Robt. Cummings	Nov. 20†	72	Nov. 14
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21†	75	Aug. 22
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 16†	74	Nov. 7
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 29
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20,'35	63	
(See "In the Cutting Room," Sept. 28,'35.)				
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21	81	Feb. 15
(See news article, Mar. 7, p. 19; exploitation: Feb. 22, p. 96; Apr. 1, p. 92; June 20, p. 118.)				
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7	88	Feb. 1
(Exploitation: Mar. 21, pp. 93, 95; Apr. 4, pp. 82, 87; May 2, p. 99; May 23, p. 94; June 6, p. 116; June 27, pp. 82, 85; July 18, p. 85; Aug. 22, p. 117; Sept. 26, p. 76.)				
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10	83	Apr. 11
Murder with Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 5
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 25
(Exploitation: Sept. 19, p. 65.)				
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5	72	June 6
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19	73	June 13
(Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)				
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb. 28	65	Feb. 15
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22	76	May 16
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3	64	June 20
(Exploitation: Aug. 1, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87.)				
Rose Bowl (G)	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10	82	Jan. 11
(See musical analysis, Jan. 11, p. 45; exploitation: Jan. 18, p. 84; Feb. 8, p. 83.)				
Sky Parade (G) 3550	Jimmy Allen-Katharine DeMille	Apr. 17	70	Apr. 4
(Exploitation: July 11, p. 127.)				
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17	87	Feb. 15
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 17, 24, p. 70; Oct. 31, p. 82; Nov. 14, p. 92.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27	77	Mar. 21
(Exploitation: June 6, p. 118; Aug. 22, p. 113.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24	67	Apr. 18
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17	72	Apr. 11
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20	74	Mar. 14
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda Sylvia Sidney	Mar. 13	106	Feb. 29
(See production article, Jan. 18, p. 36; exploitation: Feb. 29, p. 73; May 2, p. 98; May 23, p. 86; May 30, p. 90; June 6, p. 118; June 13, p. 122; June 20, p. 122; July 25, p. 80; Aug. 8, p. 93; Aug. 22, pp. 113, 115; Aug. 29, p. 86; Sept. 26, p. 76; Oct. 3, p. 81.)				
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2†	109	Sept. 26
Wedding Present (G) 3613	Joan Bennet-Cary Grant	Oct. 9†	81	Oct. 3
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Mahoney	Larry Crabbe-Joe Cook	Dec. 11†		
(See "In the Cutting Room," Nov. 7.)				
Champagne Waltz	Gladys Swarthout-F. MacMurray	Jan. 25,'37†		
(See "In the Cutting Room," Oct. 3.)				
College Holiday	Jack Benny-Mary Boland	Dec. 25†		
Jungle Princess, The	Ray Milland-Dorothy Lamour	Nov. 27†		
(See "In the Cutting Room," Oct. 10.)				
Let's Make a Million	Edward Everett Horton	Dec. 18†		
Maid of Salem	C. Colbert-Fred MacMurray			
Man and a Woman, A	Edw. Arnold-Francine Larrimore			
Mind Your Own Business	Charles Ruggles-Alice Brady	Dec. 4†		
Plainsman, The	Gary Cooper-Jean Arthur			
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 18†	73	Dec. 21,'35
Trail Dust	Wm. Boyd-Jimmy Ellison	Dec. 4†		
(See "In the Cutting Room," Oct. 31.)				

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6†	62	Aug. 22
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1†	59	Aug. 1
Bulldog Courage	Tim McCoy-Lois January	Dec. 20,'35	60	
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan. 27†	76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15†	76	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20†	68	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1†	61	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25,'35	60	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogues	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1	60	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2	54	

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Caryl of the Mountains	Rin-Tin-Tin, Jr.	Mar. 27†	57	
Millionaire Kid	Bryant Washburn-Betty Compson	Mar. 14†	58	
Pinto Rustlers	Tom Tyler-Catherine Colter	May 14†	56	
Ridin' On	Tom Tyler-Rex Lease	Feb. 29†	56	
Roamin' Wild	Tom Tyler-Carol Wyndham	Mar. 30†	55	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Speed Reporter	Richard Talmadge-Luana Walters	May 14†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Mystery of Seven Chests	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Santa Fe Rides	Bob Custer			
Speck on the Wall	Rin-Tin-Tin, Jr.			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Show, The 6301	Gene Autry-Kay Hughes	Nov. 16†		
(See "In the Cutting Room," Oct. 24.)				
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	58	Sept. 26
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†		
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford		55	Apr. 11
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9†	*60	Oct. 31
Dancing Feet (G) 3504	Ben Lyon-Joan Marsh	Jan. 31	72	Apr. 4
(Exploitation: Feb. 15, p. 81.)				
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25†	71	July 11
(Exploitation: Sept. 5, p. 80.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10	58	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	89	Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1	66	May 23
(Exploitation: May 30, p. 85; Aug. 22, p. 112.)				
Gentleman from Louisiana (G) 3517	Eddie Quillan-Charlotte Henry	Aug. 10	69	Aug. 22
Ghost Town Gold 6312	Robt. Livingston-Kay Hughes	Oct. 26†	57	
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20	68	
Go-Get 'Em Haines 3549	William Boyd-Sheila Terry	June 16	62	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 9†	57	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5	65	Apr. 25
(Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)				
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15†	75	June 6
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6	71	Mar. 7
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9	54	Apr. 11
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 16	73	Mar. 14
(Exploitation: Aug. 22, p. 112.)				
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15	55	Mar. 7
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb. 22	67	Feb. 29
(Exploitation: Apr. 18, p. 76; July 25, p. 81.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20	68	Jan. 11
Lonely Trail, The (G) 3563	John Wayne-Ann Rutherford	May 25	58	Nov. 14
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	65	June 27
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	64	
Oregon Trail, The 3560	John Wayne-Ann Rutherford	Jan. 18		
(See "In the Cutting Room," Aug. 8.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	81	Oct. 3
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2	58	
Return of Jimmy Valentine, (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14	72	Feb. 15
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11	56	May 16
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5	52	Dec. 14,'35
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15	68	Sept. 5
Three Mesquiteers (G) 6311	Robt. Livingston-Kay Hughes	Sept. 21†	58	Sept. 12
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	55	
(See "In the Cutting Room," Sept. 12.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6	57	
(See "In the Cutting Room." May 23.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bold Caballero, The	Robt. Livingston-Heather Angel	Dec. 1†		
(See "The Beloved Rogue," "In the Cutting Room," Oct. 24.)				
Beware of Ladies	Donald Cook-Judith Allen	Dec. 21†		
Happy Go Lucky	Phil Regan-Evelyn Venable	Dec. 14†		
(See "In the Cutting Room," Nov. 14.)				
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23†		
Mandarin Mystery, The	Eddie Quillan-Charlotte Henry	Dec. 7†		
Missing Men	Eddie Nugent-Kay Hughes			
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 28†		
(See "In the Cutting Room," Nov. 7.)				
Riders of the Whistling Skull	Robt. Livingston-Ray Corrigan			
Roarin' Lead 6313	Robt. Livingston-Ray Corrigan	Dec. 9†		
(See "In the Cutting Room," Nov. 7.)				
Wolf of Santa Fe 6333	Bob Steele	Dec. 21†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15,'35	90½	Nov. 9,'35
(Exploitation: Mar. 14, pp. 88, 90.)				
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec. 20,'35	68	Nov. 23,'35
(Reviewed under the title, "Two Faces.")				
Big Game, The (G)	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
(Exploitation: Nov. 14, p. 90.)				
Bride Walks Out, The (G) 631	Barbara Stanwyck-G. Raymond	July 10	80	July 11
(Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)				
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June 26	67	
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17	68	Dec. 28,'35
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22	85	May 16
(Exploitation: June 6, pp. 117, 121.)				
Daniel Boone (G)	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
(Exploitation: Oct. 31, p. 74.)				
Don't Turn 'Em Loose (A).636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15	81	May 2
(Exploitation: July 4, p. 68.)				
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21	110	Feb. 22
(Exploitation: Mar. 7, p. 94; Mar. 28, p. 83; Apr. 4, p. 87; May 16, p. 82; May 23, p. 93; May 30, p. 84; June 13, pp. 125, 130; July 4, p. 68; July, p. 78; Sept. 12, p. 68; Oct. 17,p. 76; Oct. 31, p. 76.)				
Fang and Claw (G) 543	Frank Buck	Dec. 20,'35	74	Jan. 4
(Exploitation: July 11, p. 127.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27	67	Mar. 14
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27	95	Nov. 23,'35
(Exploitation: Jan. 18, pp. 82, 83.)				
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7	76½	Jan. 18
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19	70	May 30
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12	68	Apr. 25
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6	77	Feb. 8
Make Way for a Lady	Anne Shirley-Herbert Marshall	Nov. 13†		
(See "Daddy and I," "In the Cutting Room," Sept. 26.)				
Mary of Scotland (G)	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G)	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17	66	Apr. 18
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14	68½	Jan. 25
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20	64½	Mar. 7
(Exploitation: July 25, p. 76.)				
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8	61	May 2
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87.)				
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 8	94½	Jan. 18
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3	65	May 2
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27,'35	68	Dec. 14,'35
Without Orders (G)	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24	64	Apr. 11
Winterset	Burgess Meredith-Margo	Nov. 20†		
(See "In the Cutting Room," Aug. 22.)				
Woman Rebels, A (A)	Kath. Hepburn-H. Marshall	Nov. 6	88	Oct. 31
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13	68½	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coast Patrol	Victor McLaglen-Preston Foster			
(See "In the Cutting Room," Nov. 14.)				
Criminal Lawyer	Lee Tracy-Margot Grahame			
(See "In the Cutting Room," Oct. 31.)				
Night Waitress	Margot Grahame-Gordon Jones	Dec. 18†		
(See "In the Cutting Room." Oct. 10.)				
Plot Thickens, The	James Gleason-Zasu Pitts	Dec. 11†		
(See "Riddle of the Dangling Pearl," "In the Cutting Room," Oct. 3.)				
Plough and the Stars, The	Barbara Stanwyck-P. Foster	Jan. 15,'37†		
(See production article, Aug. 22, p. 16.)				
Quality Street	Kath. Hepburn-Franchot Tone			
(See "In the Cutting Room," Oct. 7.)				
Racing Lady	Ann Dvorak-Smith Ballew	Jan. 29,'37†		
(See "All Scarlet," "In the Cutting Room," Oct. 3.)				
Rainbow on the River	Bobby Breen-May Robson	Dec. 25†		
Smartest Girl in Town (G)	Ann Sothern-Gene Raymond	Nov. 27†	*60	Nov. 7
That Girl from Paris	Lily Pons-Gene Raymond	Jan. 22,'37†		
(See "Street Girl." "In the Cutting Room," 'Oct. 24.)				
They Wanted to Marry	Gordon Jones-Betty Furness			
(See "In the Cutting Room," Nov. 7.)				
Wanted: Jane Turner	Gloria Stuart-Lee Tracy	Nov. 27†		Dec. 4†
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
We Who Are About to Die (G)	Preston Foster-Ann Dvorak	Jan. 8,'37†	*80	Oct. 17

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
August Week-End	Valerie Hobson	Grand National	Apr. 10	67	
Below the Deadline	Russell Hopton	Grand National	June 8	69	
Bridge of Sighs	Onslow Stevens	Grand National	Mar. 5	66	
Brilliant Marriage	Joan Marsh	Grand National	Mar. 25	62½	
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2	9 rls	
Dark Hour, The	Irene Ware	Grand National	Jan. 15	70½	
Drake the Pirate (G)	Matheson Lang	Grand National	Apr. 1	78	June 1,'35
Easy Money (G)	Onslow Stevens	Grand National	July 10	66½	July 1
Feud of the West	Hoot Gibson	Grand National	Apr. 15	61½	
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Conquer the Sea (G)	Steffi Duna	Grand National	Feb. 8	67	Jan. 25
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Little Red School House	Junior Coghlan	Grand National	Mar. 10	59	
Living Dead ,The	Gerald Du Maurier	Grand National	Feb. 22	65	
Lucky Terror, The	Hoot Gibson	Grand National	Feb. 20	61	
Old Curiosity Shop (G)	Elaine Benson	Grand National	Dec. 25,'35	89	Feb. 2,'35
Revolt of the Zombies (G)	Dorothy Stone	Grand National	July 20	60	July 18
(Reviewed under the title of "Revolt of the Zombies")					
Riding Avenger (G)	Hoot Gibson	Grand National	June 15	57	July 18
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26
She-Devil Island	C. Guerrero	Grand National	June 1	63	
Southern Maid	Bebe Daniels	Grand National	May 1	60	
Spy 77 (G)	Greta Nissen	Grand National	Jan. 15	77	Feb. 29
Tango	Marian Nixon	Grand National	Jan. 1	70	
Three of a Kind (G)	Chick Chandler	Grand National	May 20	75	July 4
Too Much Beef	Rex Bell	Grand National	Apr. 20	59	
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 26
West 'of Nevada	Rex Bell	Grand National	June 22	59	

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Cavalcade of China		James B. Leong		6 rls	
Chinese Melody		James B. Leong		6 rls	
Devils on Earth		James B. Leong		6 rls	

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		
Desert Phantom, The	Johnny Mack Brown	Mar. 10		
Everyman's Law	Johnny Mack Brown	June 10		
Kid Ranger, The	Bob Steele	Feb. 5		
Last of the Warrens	Bob Steele	May 10	58	
Law Rides, The	Bob Steele	June 25		
Rogue of the Range	Johnny Mack Brown	Apr. 25	58	
Sundown Saunders	Bob Steele	Mar. 25		
Trail of Terror	Bob Steele	Dec. 20,'35		
Valley of the Lawless	Johnny Mack Brown	Jan. 25		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers	Oct. 23†	70	Oct. 24,'31
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Border Patrolman, The*(G)650	Geo. O'Brien-Polly Ann Young	July 3	59	June 27
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	*70	Nov. 14
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17	77	Mar. 21
(Exploitation: June 6, pp. 117, 122; June 27, p. 82; July 4, p. 70; July 18, p. 82; Sept. 12, p. 68.)				
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8	59	
(See "In the Cutting Room," Dec. 14,'35.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27	71	Mar. 28
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10	70	July 18
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24	68	Apr. 11
Country Doctor, The* (G) 636	Dionne Quintuplets-J. Hersholt	Mar. 6	94	Mar. 21
(Exploitation: Mar. 21, pp. 93, 97; Mar. 28, p. 83; Apr. 4, p. 83; Apr. 25, p. 96; May 9, p. 90; May 16, p. 82; May 23, pp. 87, 95; May 30, p. 86; June 6, p. 124; July 4, p. 70; July 11, p. 127; July 25, p. 81; Aug. 1, p. 93.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26	76	June 20
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10	57	May 30
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20	84	Mar. 14
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7	62	Feb. 8
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15	74	Apr. 18
(Exploitation: July 25, p. 76; Aug. 8, p. 93.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3	63	Feb. 29
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)				
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22	66	May 9
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21	62	Feb. 15
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17	63	June 20
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29	66	Apr. 25
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14	79	Feb. 15
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3	88	Jan. 4
(Exploitation: Mar. 21, p. 36; Apr. 4, p. 87.)				
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 10
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12	72	Mar. 28
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27,'35	73	Nov. 30,'35
(Exploitation: Feb. 8, p. 81; Feb. 15, p. 83; Feb. 22, p. 97; Mar. 7, p. 96; Aug. 8, p. 91.)				
Message to Garcia, A (G) 632	Wallace Beery-B. Stanwyck	Apr. 10	85	Mar. 14
(Exploitation: July 11, p. 127.)				
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31	68	Nov. 22,'35
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27	59	Mar. 28
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17	76	Nov. 2,'35
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713	Stuart Erwin-Arline Judge	Oct. 23†	93	Oct. 24
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24	79	June 6
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)				
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28	95	Feb. 22
(Exploitation: Mar. 21, p. 97; Apr. 11, p. 97; Apr. 18, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5	79	May 30
(Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)				
Professional Soldier (G) 628	V. McLaglen-F. Bartholomew	Jan. 24	78	Jan. 4
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
(See production article, July 4, p. 16.)				
Reunion 717	Dionne Quintuplets-J. Hersholt	Nov. 20†		
(See "In the Cutting Room," Oct. 10.)				
Road to Glory, The (G) 706	Fredric March-Warner Baxter	Sept. 4†	101	June 6
(Exploitation: Nov. 14, p. 95.)				
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19	79	May 16
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13	72	Feb. 22
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
36 Hours to Kill (G) 656	Brian Donlevy-Gloria Stuart	July 24	65	Aug. 29
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				
Under Two Flags (G) 644	Ronald Colman-C. Colbert	May 1	110	May 9
(See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)				
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
White Fang (G) 649	Michael Whalen-Jean Muir	July 3	70	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)				
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,37†	95	Sept. 19
(See production article, June 13, p. 16.)				
Banjo On My Knee 726	Barbara Stanwyck-Joel McCrea	Dec. 4†		
(See "In the Cutting Room," Nov. 7.)				
Career Woman	Claire Trevor-Michael Whalen	Jan. 22,'37†		
(See "In the Cutting Room," Nov. 7.)				
Charlie Chan at the Opera	Warner Oland-Boris Karloff	Jan. 15,'37		
(See "In the Cutting Room," Oct. 17.)				
Crack Up 727	Peter Lorre-Brian Donlevy	Dec. 11†		
(See "In the Cutting Room," Nov. 14.)				
Holy Terror, The	Jane Withers-Anthony Martin			
Laughing at Trouble 724	Jane Darwell-Delma Byron	Dec. 18†		
(See "Glory," "In the Cutting Room," Oct. 17.)				
Lloyds of London	F. Bartholomew-M. Carroll			
On the Avenue	Dick Powell-Madeleine Carroll	Jan. 29,'37†		
One in a Million 722	Sonja Henie-Don Ameche	Jan. 1,'37†		
(See "In the Cutting Room," Oct. 31.)				
Peach Edition	Rochelle Hudson-Michael Whalen			
Secret Valley	Richard Arlen	Jan. 15,'37†		
Stowaway 725	Shirley Temple-Robt. Young	Dec. 25†		
(See "In the Cutting Room," Nov. 14.)				
White Hunter 719	Warner Baxter-June Lang	Nov. 27†		
(See "In the Cutting Room," Oct. 3.)				

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr.-E. Landi	Apr. 17	100	Feb. 22
Amazing Quest, The	Cary Grant-Mary Brian	Sept. 26	70	Aug. 29
Come and Get It (A)	Edward Arnold-Frances Farmer	Nov. 6†	*98	Nov. 7
(Exploitation: Nov. 14, p. 90.)				
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 23†	*90	Sept. 26
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20†	*80	Nov. 7
(See production article, June 6, p. 14.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2†	*85	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92.)				
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7	85	Jan. 4
(Exploitation: Jan. 25, p. 63; Feb. 8, p. 83; Feb. 22, p. 96; Apr. 4, p. 89; Aug. 29, p. 84.)				
I Stand Condemned (A)	Harry Baur-Laurence Olivier	July 10	76	Nov. 30,'35
Incertidumbre (G)	Hilda Moreno	Sept. 18†	70	Sept. 26
Last of the Mohicans, The (G)	Randolph Scott-Binnie Barnes	Aug. 13†	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Nov. 14, pp. 90, 92.)				
Little Lord Fauntleroy (G)	F. Bartholomew-D. Costello Barrymore	Mar. 6	102	Feb. 29
(Exploitation: Mar. 14, p. 84; May 16, p. 80; June 6, p. 117; June 13, p. 132; Aug. 1, p. 93; Aug. 29, p. 87.)				
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21	87	Feb. 8
(See production article, Feb. 8, p. 18; exploitation: Feb. 15, p. 81; Feb. 22, p. 100; Mar. 7, p. 99; Mar. 14, p. 84; Mar. 28, pp. 83, 84; Apr. 4, pp. 84, 89; Apr. 11, pp. 93, 96; Apr. 25, p. 92; May 2, p. 99; May 9, p. 84; May 16, p. 82; May 30, pp. 84, 86; June 6, pp. 116, 118; June 13, pp. 122, 132; June 20, p. 121; Aug. 22, p. 117; Sept. 12, p. 68.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13	79	May 2
(Exploitation: June 13, p. 122; July 25, p. 77.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24	100	Jan. 25
(Exploitation: Feb. 1, p. 63; Feb. 8, p. 83; Feb. 15, p. 81; Feb. 29, pp. 72, 75; Mar. 14, p. 85; Mar. 21, pp. 94, 97; Apr. 4, p. 87; June 6, p. 118; Oct. 17, p. 80.)				
These Three (G)	M. Hopkins-M. Oberon-J. McCrea	Apr. 10	93	Feb. 29
(Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24	99	May 7
(See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 26, pp. 70, 71; Oct. 24, p. 70.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio		70	Aug. 8
Beloved Enemy	Merle Oberon-Brian Aherne	Dec. 25†		
(See "In the Cutting Room," Nov. 7.)				
History Is Made at Night	Charles Boyer-Jean Arthur	Jan. 15,'37†		
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner		90	Aug. 22
Rembrandt	Chas. Laughton-Gert. Lawrence	Dec. 4†		
(See production article, Oct. 31, p. 16.)				
Star Is Born, A	Janet Gaynor-Fredric March	Feb. 1,'37†		
You Only Live Once	Sylvia Sidney-Henry Fonda	Jan. 1,'37†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	63	
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25	58	
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26	54	July 18
(Exploitation: Oct. 24, p. 70.)				
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3	67	Feb. 8
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17	64	Feb. 29
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11	70	May 9
(Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112,)				
For the Service 9045	Buck Jones-Beth Marion	May 6	65	
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	75	Sept. 26
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20	75	Jan. 25
(Exploitation: Jan. 18, p. 82; Jan. 25, p. 63; Mar. 7, p. 99; Mar. 14, p. 88; July 18, p. 85.)				
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9	70	Feb. 29
(Exploitation: Apr. 18, p. 81; May 23, p. 94; June 6, p. 117; June 13, p. 132.)				
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	71	Oct. 31
(See "In the Cutting Room," Oct. 3.)				
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11	77	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82.)				
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6	112	Jan. 11
(Exploitation: Jan. 18, p. 82; Feb. 8, pp. 81, 83, 84; Mar. 7, pp. 86, 99; Mar. 21, pp. 92, 96; Apr. 16, p. 96; May 23, pp. 87, 95; June 6, p. 118.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	75	Nov. 7
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6†	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91.)				
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27	87	Feb. 8
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31	65	Aug. 29
Parole (G) 9036	Ann Preston-Henry Hunter	June 14	65	July 4
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 22
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy 1041	Buck Jones-Luana Walters	Sept. 20†	60	
Sea Spoilers 1027	John Wayne-Nan Gray	Sept. 20†	63	
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17	112	May 9
(See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81; Nov. 7, p. 84.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18	60	
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23,'35	66	
Sutter's Gold (G) 8002	Edward Arnold-Binnie Barnes	Apr. 13	95	Mar. 28
(See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13†	60	Oct. 10
(Exploitation: Oct. 10, p. 96.)				
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

(THE RELEASE CHART--CONT'D)

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blonde Dynamite	Tala Birell-Cesar Romero			
Class Prophecy	Louis Hayward-Wendy Barrie			
Conflict 1036	John Wayne-Jean Rogers	Nov. 29†		
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
Four Days' Wonder 1019	Jeanne Dante-Kenneth Howell	Dec. 20†		
Murder on the Mississippi 1025	James Dunn-Jean Rogers	Dec. 27†		
Night Key	Boris Karloff			
Sand Flow	Buck Jones-Lita Chevret			
Three Smart Girls 1029	Binnie Barnes-Ray Milland	Dec. 20†		
Top of the Town 1007	George Murphy-Doris Nolan	Dec. 27†		
(See "In the Cutting Room," Nov. 14.)				
Treve	Noah Beery, Jr.-Barbara Read			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15,'35	70	
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 20†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15		
Rip Roaring Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Silks and Saddles	Herman Brix	Nov. 16†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler	Jan. 7,'37†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	Apr. 25
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7	70	Apr. 4
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Charge of the Light Brigade (G) 901	Errol Flynn-O. De Havilland	Nov. 7	*115	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90.)				
Colleen (A) 903	Ruby Keeler-Dick Powell	Mar. 21	89	Feb. 1
(Exploitation: Mar. 14, p. 89; Apr. 25, p. 92; May 23, p. 86.)				
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18	65	Feb. 1
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70.)				
Green Pastures, The (G) 902	Rex Ingram	Aug. 1	93	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25	83	Apr. 4
(Exploitation: June 6, p. 118; Aug. 8, p. 93.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	*60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15	65	Jan. 11
Midsummer Night's Dream (G)	All Star	Oct. 8	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68.)				
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8	83	Jan. 18
(Exploitation: May 2, p. 92.)				
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30	79	May 2
(Exploitation: July 11, p. 128; July 25; pp. 76, 77; Aug. 8, p. 93; Nov. 7, p. 87.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9	62	Mar. 21
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2	56	Mar. 7
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14	76	Mar. 7
(Exploitation: Apr. 4, p. 88; Apr. 18, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1	60	Jan. 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn	Errol Flynn-Kay Francis			
Bad Man's Territory	Dick Foran-Linda Perry			
Black Legion	Humphrey Bogart-Ann Sheridan			
(See "In the Cutting Room," Oct. 10.)				
Danton	Claude Rains			
Desert Song	Frank McHugh			
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	*60	Oct. 31
Great O'Malley, The	Pat O'Brien-Sybil Jason			
(See "The Making of O'Malley," "In the Cutting Room," Oct. 3.)				
Guns of Pecos	Dick Foran-Anne Nagel			
King and the Chorus Girl	Fernand Gravet-Joan Blondell			
King of Hockey (G)	Anne Nagel-Richard Purcell	Dec. 19†	*56	Nov. 14
Melody for Two	James Melton-Patricia Ellis			
(See "In the Cutting Room," Oct. 17.)				
Men in Exile	Richard Purcell-June Travis			
Merchant of Venus	Carol Hughes-Marie Wilson			
Midnight Court	Ann Dvorak-John Litel			
Once a Doctor	Donald Woods-Jean Muir			
(See "In the Cutting Room," Oct. 10.)				
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12†	69	July 30,'32
Over the Wall	Ross Alexander			
Penrod and Sam	Billy Mauch-Harry Watson			
Polo Joe III (G)	Joe E. Brown-Carol Hughes	Dec. 5†	*65	Sept. 26
Prince and the Pauper, The	Billy and Bobby Mauch			
(See "In the Cutting Room," Nov. 7.)				
Ready, Willing and Able	Ross Alexander-Ruby Keeler			
San Quentin	Pat O'Brien-Humphrey Bogart			
Slim	Pat O'Brien-Henry Fonda			
Stolen Holiday	Kay Francis-Ian Hunter			
(See "In the Cutting Room," Sept. 26.)				
Trial Horse	Barton MacLane-June Travis			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew		6 rls	
Hell Diggers	Maxine Doyle-Russell Gleason		6 rls	
Island Captives	Eddie Nugent		6 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tempo Massimo	Milly	Mar. 12	78	Mar. 21

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
My Song of Love	Tito Schipa			
Second Bureau	Jean Murat-Diane Korene			
Slalom	Skiing Film			
Street Without a Name	Constant Remy-Pola Illery			
Treno Popolare	Italian Feature			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Anna (G)	Ada Voitsik	Amkino	July 16	95	Aug. 1
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	95	Oct. 3
(Reviewed under the title "La Kermesse Heroique.")					
Ciboulette (G)	Simen Berriau	Franco-American	Sept. 11†	100	Sept. 26
Cloistered (G)		Best	May 19	65	May 30
Crime Over London (A)	Margot Grahame	United Artists		80	Nov. 7
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dubrevsky	Boris Livanov	Amkino	Mar. 28	72	Apr. 11
Dusty Ermine (A)	Ronald Squire	Twickenham		75	Oct. 10
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27
Juggernaut (A)	Boris Karloff	Twickenham		70	Oct. 17
La Fusse	Femin Gemier	French	Aug. 1	83	
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 9	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5	110	Mar. 21
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4	77	Apr. 25
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.)					
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Once in a Million (G)	Buddy Rogers	Assoc. British		75	Apr. 4
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5	93	May 16
Prenez Garde a la Peinture	Simone Simon	French	Aug. 1	86	
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21	83	May 30
Re Burlone, Il (G)	Armando Falconi	Nuevo Mondo	Mar. 25	98	Apr. 4
Robber Symphony, The (G)	George Graves	Concordia		125	May 9
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Libesroman im Hause Habsburg.)					
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9	81	Apr. 25
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7	90	Apr. 18
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5
Soviet News (G)		Amkino	Apr. 10	70	Apr. 25
Spy of Napoleon (G)	Richard Barthelmess	Twickenham		98	Oct. 10
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 7
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Two's Company (G)	Ned Sparks	B. & D.			May 16
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 3
(Reviewed under the title, "Ein Walzer Fuer Dich.)					
We Are from Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30	83	May 16
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7
Woman Alone, A (A)	Anna Sten	General		90	June 6

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Ali Baba (2-15)	Jan. 30	9
Tom Thumb (2-15)	Mar. 30	7
Dick Whittington's Cat (5-16)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 3—"Spark Plug"	Apr. 12	6½
No. 4—Major Google (5-16)	May 24	6½
BROADWAY COMEDIES		
Am I Having Fun Andy Clyde	Sept. 18	2 rls
Ants in the Pantry (3-7) (3 Stooges)	Feb. 6	18½
Caught in the Act Andy Clyde	Mar. 5	18
Champ's a Chump, The (All Star)	June 20	18
Disorder in the Court (3 Stooges)	May 30	17
Double Trouble Andy Clyde		
False Alarms (10-10) (3 Stooges)	Aug. 16	10
Fibbing Fibbers Walter Catlett	Oct. 19†	
Half Shot Shooters (6-13) (3 Stooges)	Apr. 30	19
Just Speeding (3-7)	Jan. 23	18
Love Comes to Mooneyville	Nov. 14†	18
Midnight Blunders (5-16) (All Star)	Apr. 21	17
Mister Smarty (8-1) Andy Clyde	July 15	18
Movie Maniacs (3 Stooges)	Feb. 20	18
Oh, Duchess Polly Moran	Oct. 9†	
Pain In the Pullman, A (3 Stooges)	June 27	18
Peppery Salt, The (6-20) Andy Clyde	May 15	18
Share the Wealth (5-16) Andy Clyde	Mar. 19	17½
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (11-14) (3 Stooges)	Sept. 11†	2 rls
COLOR RHAPSODIES		
Birds in Love (11-14)	Oct. 28†	
Bon Bon Parade	Nov. 26†	8½
Dr. Bluebird (2-8)	Feb. 5	8
Football Bugs (5-16)	Apr. 29	7
In My Gondola (10-17)	Sept. 3†	8
Glee Worms	June 24	7
Merry Mutineers (11-7)	Oct. 2†	
Novelty Shop, The (9-5)	Aug. 15	7
Two Lazy Crows	Nov. 26†	7
Untrained Seal, The (8-1)	July 26	7
COLUMBIA TOURS		
Star Gazers (11-7)	Oct. 15†	
Wonder Spots of America (11-14)	Sept. 4	1 rl.
COURT OF HUMAN RELATIONS		
I Love a Doctor	Oct. 2†	
Mad Money (9-5)	Sept. 4	10
Runaway Marriage, The	Dec. 4†	
KRAZY KAT CARTOONS		
11. Bird Stuffer, The (2-8)	Feb. 1	7
12. "Lil Ainjil"	Mar. 19	6
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24†	
NEW WORLD OF SPORT SERIES		
Disputed Decisions (8-29)	Aug. 22	10
Football Flashes (10-10)	Aug. 30	10
Golfing Rhythm (6-20)	May 15	10
Hold 'Em Cowboy (11-14)	Sept. 25†	
Ice Cut-Ups (2-8)	Feb. 6	10
Little Champs (8-29)	Aug. 10	10
Plane Devils	Nov. 28†	
Skiing Is Believing (11-14)	Oct. 26†	
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Stop, Look and Guess	Mar. 9	10
Thrills with Daredevils	Mar. 19	10
Touring the Sport World (7-25)	July 11	10
SCRAPPY CARTOONS		
Dizzy Ducks	Nov. 28†	
Looney Balloonists	Sept. 24	
Playing Politics (8-1)	July 8	7
Scrappy's Camera Troubles (6-20)	June 5	7
Scrappy's Pony	Mar. 16	7
SCREEN SNAPSHOTS		
No. 6—(2-8)	Jan. 31	10½
No. 7—(3-7)	Feb. 28	10½
No. 8—	Mar. 27	10
No. 9—(5-16)	Apr. 24	9½
No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10
SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14)	Sept. 11†	
No. 2—	Oct. 23†	
No. 3—	Nov. 28†	
SPECIAL		
Castle Town of France	Nov. 1†	
Robinson Crusoe	Sept. 7†	3 rls
STARS OF TOMORROW		
No. 5—(2-8)	Jan. 15	11
No. 6—(2-8)	Jan. 17	10
VOICE OF EXPERIENCE		
No. 9—(3-7)	Feb. 25	10½
No. 10—	Mar. 26	10½

DuWORLD

Title	Rel. Date	Min.
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15†	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9
No. 6—		10

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10	18
Fresh from the Fleet	Apr. 24	18
Mixed Policies	Jan. 17	20
Sleepless Hollow	May 8	16
Where Is Wall Street	Apr. 10	19
MUSICAL COMEDIES		
Home on the Range (6-20)	June 5	21
Perfect Thirty-Sixes	Dec. 20,'35	18
Thanks, Mr. Cupid	Jan. 24	18
SONG AND COMEDY HITS		
Alpine Rendezvous (8-29)	Aug. 1†	11
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	1 rl.
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
Spooks (6-20)	Apr. 17	9
STAR PERSONALITY COMEDIES		
Giv'im Air	Feb. 14	18
Gold Bricks	Mar. 20	20
Grand Slam Opera	Feb. 21	21
Three on a Limb	Jan. 3	19
Triple Trouble	Apr. 3	16
White Hope, The	Mar. 27	19
PAUL TERRY-TOONS		
Alpine Yodeler	Feb. 2	6
Barnyard Amateurs	Mar. 6	6
Bully Frog, A (10-10)	Sept. 18†	6
Busy Bee, The	May 29	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa and the Runt	May 15	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	1 rl.
Feud, The	Jan. 10	6
Home Town Olympics	Feb. 7	6
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal	Oct. 30†	6
Kiko and the Honey Bears (9-22)	Aug. 21†	6
19th Hole Club, The	Jan. 24	6
Off to China	Mar. 20	6
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Robin Hood in an Arrow Escape	Nov. 13†	1 rl.
Rolling Stones	May 1	6
Sailor's Home, The (6-13)	June 12	6
Tough Egg, A	June 26	6
Western Trail, The	Apr. 3	6
Wolf in Cheap Cloth, A	Apr. 17	6
TREASURE CHEST		
Animal Cunning	May 1	10
Fast Friends (6-13)	June 5	9
Feminine Form (8-29)	Aug. 7†	10
Fisherman's Luck	Jan. 31	9
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei	Nov. 20†	11
Manhattan Tapestry	Jan. 31	10
Nature's Songsters (9-23)	Sept. 4†	8
Seeing Eye, The (2-11)	Jan. 17	10
Sports in the Alps (10-10)	Sept. 11†	9
Sypmhony in Snow (11-7)	Oct. 16†	9
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13	19
Rail Birds (6-13)	May 22	18
TWO-REEL COMEDIES		
Amuse Yourself	Nov. 20†	2 rls.
Any Old Port	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9	19
Diamonds in the Rough	Sept. 25†	19
Gags and Gals (10-3)	Sept. 11†	20
Happy Heels (8-22)	Aug. 1†	18
It Happened All Right (6-13)	May 15	19
Just the Type		2 rls.
Mixed Magic	Nov. 27†	2 rls.
Modern Home	Nov. 13†	2 rls.
Parked in Paree	Aug. 28†	10
Peaceful Relations	June 19	18
Rah Rah Rhythm	Oct. 23†	18
Spring Is Here	Oct. 30†	21
Wacky Family, The (9-26)	Sept. 4†	21
Whose Baby Are You? (11-7)	Oct. 2†	18
YOUNG ROMANCE		
Beware of Blondes	Feb. 7	20
Love in September	Mar. 6	21

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25	1 rl
Irish Melody	Mar. 9	8
Italian Caprice	Dec. 1,'35	8
Liebestraum	Apr. 20	1 rl.
NEWSLAUGHS		
No. 4—	Jan. 20	1 rl.
No. 5—	Feb. 20	1 rl.
No. 6—	Mar. 20	1 rl.
THRILLING JOURNEYS		
Deep Sea Harvest	Jan. 15	1 rl.
Ride Along Dude	Feb. 15	1 rl.
Realm of Ghosts	Mar. 1	

HOFFBERG

Beautiful Blue Danube	Feb. 4	9
Carillon Makers	Aug. 15†	12
Golden Harbor	Mar. 16	10
It's a Bird	Jan. 20	17
Life of Theodore Roosevelt	Feb. 1	19
Tough Breaks	Mar. 1	18
Spanish Interlude, A	Sept. 15†	26
Sport of Flying	Sept. 12†	
Symphony of the Seasons	Jan. 27	9
Young Explorer	Mar. 2	10
INTERNATIONAL VARIETIES		
Title	Rel. Date	Min.
No. 1—	Feb. 14	8
No. 2—	Feb. 28	8
No. 3—	Mar. 8	10
No. 4—	Mar. 22	10
No. 5—	Apr. 10	7
No. 6—	Apr. 22	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5	9
No. 2—	Mar. 6	9
No. 3—	Apr. 11	9
No. 4—	May 4	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3	6
2. Nomads of the South Seas	Feb. 17	6
3. Nomads of the Past	Mar. 3	6
4. Nomads of the Air	Mar. 17	5½
5. Nomads in the Making	Apr. 3	6
6. Nomads of the River	Apr. 17	6
7. Nomads of the Plains	May 3	5½
8. Nomads of the Sea	May 17	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasurers		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Hobo Here		9
PORT O' CALL		
Peacock Throne		9
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22	20
Life Hesitates at 40	Jan. 18	15
Neighborhood House (7-18)	May 9	
On the Wrong Trek (7-25)	Apr. 18	19
Vamp 'Til Ready (2-29)	Mar. 28	20
CRIME DOESN'T PAY		
No. 6—Perfect Setup	Feb. 1	21
No. 7—Fool Proof	Mar. 7	21
No. 8—The Public Pays (11-14)	Oct. 10†	18
FITZPATRICK TRAVEL TALKS		
Colorful Island		
Japan in Cherry Blossom Time	Mar. 21	9
Modern Tokyo	Dec. 28,'35	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
Sacred City of the Mayan Indians (2-11)	Feb. 22	7
St. Helena and Its Man of Destiny	May 16	8
Yellowstone Park	Oct. 24†	
HARMAN-ISING (Happy Harmonies)		
18—Bottles (4-25)	Jan. 11	10
19—Early Bird and the Worm, The (4-25)	Feb. 8	9
20—Old Mill Pond, The (6-6)	Mar. 7	8
21—Two Little Pups (8-1)	Apr. 4	8
22—Old House, The	May 2	
23—Pup's Picnic	May 30	8
24—To Spring	June 20	9
25—Little Cheeser	July 11	
M-G-M MINIATURES		
Great American Pie Company	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19†	11
How to Be a Detective	Oct. 17†	9
How to Behave (4-25)	Apr. 25	10
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5†	10
Important News (2-29)	Feb. 29	10
Jonker Diamond (4-25)	Mar. 28	10
Little Boy Blue (6-6)	May 23	11
Master Will Shakespeare (8-1)	June 13	10
Rainbow Pass, The		
West Point of the South (2-1)	Feb. 1	8
M-G-M SPORTS PARADE		
Air Hoppers (2-29)	Jan. 18	10
Aquatic Artistry (6-6)	Apr. 11	9
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10
Polo (6-6)	May 9	8
Table Tennis (4-25)	Feb. 15	10
Racing Canines (6-6)	Mar. 14	10
MUSICAL COMEDIES		
No Place Like Rome (11-7)	Sept. 26†	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Violets in Spring (9-5)	Sept. 5	21

OUR GANG

Title	Rel. Date	Min.
Arbor Day (6-6)	May 2	18
Bored of Education (9-5)	Aug. 29	10
Divot Diggers	Feb. 8	15
Lucky Corner, The (2-29)	Mar. 14	16
Pay As You Exit	Oct. 24†	11
Second Childhood (4-25)	Apr. 11	19
Two Too Young (11-7)	Sept. 26†	10

PATSY KELLY COMEDIES

Title	Rel. Date	Min.
All-American Toothache	Jan. 25	20
At Sea Ashore	Apr. 4	20
Hill Tillies (8-15)	Apr. 4	18
Pan Handlers	Feb. 29	20

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Behind the Headlines (9-5)	Sept. 12†	11
Hurling	Nov. 14†	10
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions (11-7)	Oct. 3†	10
Sports on Ice	Oct. 10†	10
Wanted—A Master		10

SPECIAL

Title	Rel. Date	Min.
Audioscopiks (1-18)		8

TABLOID MUSICALS

Title	Rel. Date	Min.
Annie Laurie	Oct. 31†	
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Be Human	Nov. 20†	7
Betty Boop and Little Jimmy (4-11)	Mar. 27	7
Betty Boop and the Little King	Jan. 31	7
Grampy's Indoor Outing	Oct. 16	7
Happy You and Merry Me (9-22)	Aug. 21†	7
More Pep	June 19	
Not Now (2-29)	Feb. 28	7
Song a Day, A	May 22	7
Training Pigeons	Sept. 18†	7
We Did It	Apr. 24	6
You're Not Built That Way	July 17	8

COLOR CLASSICS

Title	Rel. Date	Min.
Cobweb Hotel, The	May 15	8
Greedy Humpty Dumpty	July 10	7
Hawaiian Birds	Aug. 28†	9
Little Stranger (4-18)	Mar. 13	8
Play Safe	Oct. 16†	7
Somewhere in Dreamland. (Technicolor)	Jan. 17	9

HEADLINERS

Title	Rel. Date	Min.
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10	10
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock Who's There Vincent Lopez and Orch.	Sept. 18†	11
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee-Virginia Weidler	May 22	10
Midnight Melodies (4-18) Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20	11
Moscow Moods (2-29) Yasha Bunchuk and Orch.	Jan. 17	11
Movie Melodies on Parade (2-29) Kostelanetz-Eastman	Feb. 7	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music in the Morgan Manner Russ Morgan and Orch.	June 12	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18†	
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Play, Don (8-15) Don Bestor and Orch.	July 31	11
Rah, Rah, Football Will Osborne and Collegiates	Oct. 30†	10
Star Reporter in Hollywood Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20†	
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1	11

MUSICAL ROMANCE

Title	Rel. Date	Min.
Lover's Paradise (Technicolor)	Sept. 11†	10
Schubert's Serenade	Nov. 13†	

Newly incorporated into The Release Chart is a special service to the showman in the booking and exploitation of short product. In addition to all the other data provided for the convenience of the exhibitor is designation, immediately following the title, of the issue of Motion Picture Herald *which carried the showman's review of the subject. Month is given first, then the date. Thus: Ali Baba (2-15) informs the exhibitor the review appeared in the issue of February 15.*

PARAGRAPHICS

Title	Rel. Date	Min.
Lulu's Love (8-15)	Aug. 14†	18
Rhythm of the River	Oct. 9†	10
Sailor Shorty	Oct. 23†	10
Straight as an Arrow	Oct. 9†	10
That's Their Business	Nov. 13†	11

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 7—Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Leo Robin)	Jan. 31	7
No. 8—Frederic W. Goudy —Sails Over Sydney Harbor — The Voice of the Animals (2-29)	Feb. 28	11
No. 9—Trailing the Birds —Lake of Enchantment— Swanee River Goes High Hat (4-11)	Mar. 27	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24	10
No. 11—Champagne — Girls Will Be Boys—Up Mont Blanc	May 22	11
No. 12—Meet the Pelican— Viola Mitchell — Steel Suits	June 19	10
No. 13—	July 17	1 rl.

PARAMOUNT PICTORIAL (New Series)

Title	Rel. Date	Min.
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4—	Nov. 13†	

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
Broadway Highlights No. 6	Apr. 3	9
Collie, The (2-29)	Feb. 21	10
Dangerous Jobs	May 1	9
Fashions in Love	July 24	10
Here Comes the Zoo (3-14)	Mar. 13	9
Movie Milestones (No. 2)	Jan. 31	10
Poodle, The	May 22	10
Rhythm Party, The	June 26	10
Rookie Fireman, The	Apr. 24	10
Shorty at Coney Island	Jan. 10	10
Shorty at the Seashore	July 10	9

POPEYE THE SAILOR

Title	Rel. Date	Min.
Bridge Ahoy!	May 1	8
Brotherly Love (3-14)	Mar. 6	7
Clean Shaven Man, A (3-7)	Feb. 7	7
Hold the Wire	Oct. 23†	7
I-Ski Love-Ski You-Ski	Apr. 3	6
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	6
Little Swee' Pea	Sept. 25†	7
Never Kick a Woman	Aug. 28	7
Popeye the Sailor Meets Sinbad the Sailor (11-14) (Technicolor special)	Nov. 27†	17
Spinach Roadster, The	Nov. 27†	8
What, No Spinach?	May 29	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(Cinecolor)

Title	Rel. Date	Min.
No. 4 (4-11)	Mar. 27	11
No. 5	May 29	10
No. 6	July 17	10

POPULAR SCIENCE (New Series)

Title	Rel. Date	Min.
No. 1 (8-22)	Aug. 28†	11
No. 2	Oct. 30†	11

SCREEN SONGS

Title	Rel. Date	Min.
Hills of Old Wyomin', The (8-22) The Westerners	July 24	10
I Can't Escape from You Joe Reichman and Orch.	Sept. 25†	8
I Don't Want to Make History V. Lopez and Orchestra	May 22	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27	7
Talking Through My Heart Dick Stabile and Orch.	Nov. 27†	
No Other One Hal Kemp and Orchestra	Jan. 24	8

GRANTLAND RICE SPORTLIGHTS (NEW SERIES)

Title	Rel. Date	Min.
No. 21—Finer Points (2-29)	Feb. 14	10
No. 22—Winged Champions (4-11)	Mar. 13	10
No. 23—Sun Chasers	Apr. 10	10
No. 24—Catching Trouble	May 8	10
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10

RKO RADIO

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 21	Jan. 3	5
No. 22	Feb. 31	5½
No. 23	Apr. 3	5
No. 24	May 29	5
No. 25	July 10	5

EASY ACES

Title	Rel. Date	Min.
Debonair New Orleans (4-25)	Mar. 27	10
Etiquette	Nov. 29†	9
Fool Your Friends	June 9	10
Job's a Job, A	May 22	10
Old Fashioned Movie, An (3-28)	Feb. 28	11
Winter at the Zoo	Jan. 31	10½

HEADLINER SERIES

Title	Rel. Date	Min.
No. 3—Camera Cranks (1-25)	Jan. 17	19
No. 4—Wedtime Story, A (3-14)	Mar. 20	21
No. 5—Bad Medicine	May 22	15
No. 6—Sleepy Time	July 24	
(1936-37)		
1—Lalapaloosa	Nov. 20†	16

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Dummy Ache	July 10	
Gasoloons	Jan. 3	15½
High Beer Pressure	May 8	18
Vocalizing (10-10)	Oct. 23†	20½
Will Power (3-14)	Mar. 6	15½

MAJOR BOWES' AMATEUR PARADE

Title	Rel. Date	Min.
No. 1	May 1	9
No. 2	June 5	10
No. 3	July 3	10

MARCH OF TIME

Title	Rel. Date	Min.
No. 1 (1-18)	Jan. 17	18½
No. 2 (2-15)	Feb. 17	24
No. 3 (3-14)	Mar. 13	21
No. 4	Apr. 17	21
No. 5	May 15	
No. 6	June 12	
No. 7	July 10	
No. 8	Aug. 7	21

(1936-37)

Title	Rel. Date	Min.
No. 1	Sept. 4†	23
No. 2	Oct. 2†	
No. 3	Nov. 3†	

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Dog Blight	June 12	
Fight Is Right (5-2)	Apr. 10	17
Radio Barred (2-8)	Feb. 7	15½
Who's Looney Now?	Sept. 4†	10

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Aladdin from Manhattan	Feb. 28	17
Camp Meetin' (10-3)	Oct. 9†	16
Melody in May (2-1)	May 1	19
Swing It	July 3	

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bold King Cole	May 29	
Cupid Gets Her Man	July 24	7
Felix the Cat and the Goose That Laid the Golden Egg (2-29)	Feb. 7	7½
It's a Greek Life (8-22)	Aug. 2	7
Molly Moo Cow and Robinson Crusoe	Mar. 20	7
Neptune Nonsense (3-28)	Apr. 17	8
Toonerville Picnic	Oct. 2†	7
Toonerville Trolley (2-15)	Jan. 17	7
Trolley Ahoy	July 3	8
Waif's Welcome, A	June 19	

SMART SET

Title	Rel. Date	Min.
All Business (2-8)	Feb. 14	18½
And So to Wed	June 19	
Framing Father (2-29)	Apr. 17	16½
So and Sew	Sept. 18†	15

SPECIALS

Title	Rel. Date	Min.
Headlines for 25 Years (3-14)	Mar. 27	21

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Gentlemen's Sports (3-28)	Dec. 13,'35	11
Goals for Gold and Glory	Oct. 30†	
High, Wide and Dashing	Sept. 4†	9
Never Catch the Rabbit (5-2)	Apr. 24	11
Pardon My Spray (10-10)	Oct. 2†	10
Row Mr. Row	June 19	
Tomorrow's Halfbacks (3-25)	Jan. 24	9
Winter Sport (3-28)	Mar. 13	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Deadly Females	Nov. 13†	
Living Jewels	June 12	
Underground Farmers	Apr. 17	9
Swamp Land	Sept. 18†	9
Winged Pageantry (2-29)	Feb. 14	10

SUPERBA COMEDIES

Title	Rel. Date	Min.
Down the Ribber (2-29)	Mar. 27	21
Uppercutlets	Jan. 24	18½
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wholesailing Along	May 29	17

WORLD ON PARADE

Title	Rel. Date	Min.
Coral Isle of the Atlantic (4-25)	Mar. 27	11
Heart of the Sierras	Nov. 6†	
Morocco	Jan. 10	
Prominent Personalities (3-14)	Feb. 21	11
Trinidad	Sept. 11†	10
Venice of the North	May 15	
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

DYNAMIC

Title	Rel. Date	Min.
Wonderland of Gaspe (6-13)		11

NORTON

Title	Rel. Date	Min.
Alchemist's Hourglass, The (1-25)		18

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Dogging It Around the World	Nov. 13†	10
Filming the Fantastic	Jan. 31	16
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14	

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Hong Kong Highlights	Jan. 31	10
Irish Pastoral (8-22)	Aug. 7	
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil	Nov. 13†	10

(THE RELEASE CHART--CONT'D)

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
37. Mickey Polo Team	Feb. 5	8
38. Orphans' Picnic	Mar. 12	9
39. Mickey's Grand Opera (4-11)	Apr. 9	9
40. Through the Mirror	June 18	9
101. Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)		8
105. Donald and Pluto (11-14)		9
107. Mickey's Elephant (11-14)		9

SILLY SYMPHONIES

Title	Rel. Date	Min.
32. Broken Toys	Jan. 9	8
33. Elmer the Elephant (4-11)	May 14	8½
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 17	Jan. 20	9
No. 18 (3-14)	Mar. 9	10½
No. 19 (3-14)	Mar. 23	10
No. 20 (3-28)	Apr. 20	9
No. 21	June 8	9
No. 22	June 22	9
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	10
No. 27 (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32	Jan. 18,'37†	
No. 33	Feb. 15,'37†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Carnival Time (2-8) Jean Sargent-Jack Fulton	Jan. 22	19
Flippen's Frolics (7-11)	July 15	18
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
Marine Follies	Apr. 29	19
Musical Airways (10-10)	Sept. 30†	11
Playing for Fun (3-28)	Mar. 18	15
Signing Off (2-8)	Feb. 19	19
Teddy Bergman's International Broadcast (6-6)	June 3	20
Television Highlights	Dec. 23†	10
Vaud-O-Mat, The (3-28)	Apr. 8	16

NOVELTIES

Title	Rel. Date	Min.
Skits 'n' Sketches	Feb. 24	10

OSWALD CARTOONS

Title	Rel. Date	Min.
Alaska Sweepstakes (2-8)	Feb. 17	8
Battle Royal (7-18)	June 22	7
Barnyard Five	Apr. 20	7
Beachcombers (10-3)	Oct. 5†	9
Beauty Shoppe (3-28)	Mar. 20	6½
Farming Fools	May 25	7
Fun House, The	May 4	7
Gopher Trouble	Nov. 30†	
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet's Show (10-13)	Nov. 2†	8
Royal Cafe	Nov. 25†	10
Slumberland Express	Mar. 9	7
Soft Ball Game (2-8)	Jan. 27	7
Unpopular Mechanic, The (10-17)	Nov. 6†	8

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 18—Novelty (3-28)	Mar. 30	9½
No. 19—Novelty (3-28)	Apr. 13	9
No. 20—Novelty	June 1	9
No. 21—Novelty	June 15	9
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8 2/3
No. 30—Novelty	Dec. 7†	
No. 31—Novelty	Jan. 4,'37†	
No. 32—Novelty	Feb. 1,'37†	

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
You Can Be Had (2-8)	Jan. 8	15

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
You Can't Get Away With It	Nov. 30†	

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Billboard Jane and Katherine Lee	Feb. 15	11
Vitaphone Celebrities Remington Singers	Jan. 25	11
Vitaphone Entertainers (7-11) Sylvia Froos	June 27	1 rl.
Vitaphone Highlights Eddie Peabody	Apr. 4	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2	11
Vitaphone Spotlight (3-28) Conville-Dale	Mar. 7	11
Vitaphone Topnotches (2-1)	May 30	
Vitaphone Troupers (2-1) Four Trojans- Aunt Jemima	Jan. 4	10
Vitaphone Stageshow	July 25	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19†	
Vitaphone Internationals Holtz-Lee	Oct. 17†	
Vaudeville Is Back Johnny Perkins	Nov. 14†	

BIG V. COMEDIES

Title	Rel. Date	Min.
While the Cat's Away Shemp Howard	Jan. 4	20
They're Off Yacht Club Boys	Jan. 18	21
Slide, Nellie, Slide Herman Bing- Paula Stone	Feb. 1	21
Shop Talk Bob Hope	Feb. 15	21
Joe Palooka in for the Love of Pete (3-28) Shemp Howard- Robert Norton	Mar. 14	21
Calling All Tars Bob Hope	Mar. 28	21
Slum Fun Johnny Berkes- Charles O'Donnell	Apr. 11	21
Dough-Nuts Yacht Club Boys	Apr. 25	2 rls.
Absorbing Junior Shemp Howard- Johnny Berkes	May 9	21
Joe Palooka in Here's Howe Shemp Howard- Robert Norton	June 6	21
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
The Oily Bird Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard- Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14†	

BROADWAY BREVITIES

Title	Rel. Date	Min.
Carnival Days Henry Armetta- Felix Knight	Jan. 11	21
Double or Nothing (2-8) Phil Harris-Leah Ray	Jan. 18	21
Study and Understudy	Jan. 25	22
Between the Lines (2-1) Bernice Claire	Feb. 8	22
King of the Islands Winifred Shaw- Warren Hymer	Feb. 22	21
Stars Can't Be Wrong, The Carolyn Marsh- Harris Twins	Feb. 29	21
Wash Your Step (3-28) Hal LeRoy- Preisser Sisters	Mar. 7	21
Paris in New York (3-28) Irene Bordoni	Mar. 21	22
Black Network, The Nina Mae McKinney- Nicholas Bros.	Apr. 4	22
College Dads Leon Janney	Apr. 11	21
Double Crossky, The Olga Baclanova	Apr. 18	21
I'm Much Obliged Vera Van-George Dobbs	May 2	21
Maid for a Day Grace Hayes	May 23	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30	2 rls.
Romance in the Air Wini Shaw -Phil Regan	May 16	
Changing of the Guard (5-16) Sybil Jason	June 6	20
Rhythmitis Hal LeRoy-Toby Wing	June 13	2 rls.
Song of a Nation, The (6-20) Donald Woods- Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	2 rls.
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence- Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	20
Joe Palooka in "The Choke's on You' (9-19) Shemp Howard- Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It with Candy Virginia Verrill	Oct. 3†	
Sheik to Sheik Georges Metaxa	Oct. 10†	
Can't Think of It Ken Murray-Oswald	Oct. 24†	
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7†	
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	20
Here Comes the Circus "Poodles" Hanneford		18

COLORTOUR ADVENTURES

Title	Rel. Date	Min.
Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupations (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 16—Phantom Ship, The	Feb. 1	7
No. 17—Boom! Boom!	Feb. 29	7
No. 18—Blow Out, The (3-28)	Apr. 4	7
No. 19—Westward Whoa	Apr. 25	7
No. 20—Fish Tales	May 23	7
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	
No. 28—Village Smitty, The	Nov. 14†	

MELODY MASTERS

Title	Rel. Date	Min.
Red Nichols and Orchestra	Jan. 4	10
B. A. Rolfe and Orchestra	Feb. 1	11
Jolly Coburn and Orchestra	Feb. 22	11
Little Jack Little and Orchestra (3-28)	Mar. 21	11
Ramon Ramos and Orchestra	Apr. 18	11
Dave Apollon and His Band	May 16	10
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 rl.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	
Emil Coleman and Orch. (7-11) (9-19)		11
Leon Navara and His Orch.	Nov. 7†	
Clyde McCoy and Orch. (8-29)		

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 15—I Wanna Play House	Jan. 11	7
No. 16—Cat Came Back, The (2-8)	Feb. 8	7
No. 17—Miss Glory	Mar. 7	7
No. 18—I'm a Big Shot Now (3-28)	Apr. 11	7
No. 19—Let It Be Me	May 2	7
No. 20—I'd Love to Take Orders from You	May 16	7
No. 21—Bingo Crosbyana	May 30	7
No. 23—When I Yoo Hoo	June 27	
No. 24—I Love to Singa (6-20)	July 18	7
No. 25—Sunday Go to Meetin' Time (9-5)	Aug. 8	7
No. 26—At Your Service, Madame	Aug. 29	7
No. 27—Toy Town Hall (9-19)	Sept. 19	
No. 28—Boulevardier of the Bronx	Oct. 10†	7
No. 29—Don't Look Now	Nov. 7†	

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 5—Odd Occupations	Dec. 28,'35	12
No. 6—Steel and Stone (2-1)	Jan. 25	11
No. 7—Day's Journey, A	Feb. 22	11
No. 8—Harbor Lights	Mar. 21	11
No. 9—We Eat to Live	Apr. 18	10
No. 10—Vacation Spots	May 16	11
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10

PEPPER POT

Title	Rel. Date	Min.
P's and Cues (Exploitation: Mar. 28, p. 82.)	Dec. 7,'35	11
Can It Be Done?	Dec. 21,'35	10
Wild Wings (2-8)	Jan. 11	11
Some Class Charles Ahearn	Feb. 8	10
Timber Giants	Feb. 22	11
Half Wit-ness Radio Ramblers	Mar. 21	1 rl.
Beneath the Sea	Apr. 18†	8
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3 — Girl Football — Knitted Wear	Nov. 21†	

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Sept. 26†	
Whale Ho (7-14)		11
Ounce of Invention, An Ray Gross	Oct. 24†	

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa 3530 (2-22) Clyde Beatty (15 episodes)	Feb. 15	
Robinson Crusoe of Clipper Island Mala (14 episodes)	Nov. 14†	
Undersea Kingdom 3581 (5-16) Ray Corrigan-Lois Wilde	May 30	
Vigilantes Are Coming, The 3582 Robert Livingston- Kay Hughes	Aug. 22	

STAGE and SCREEN

(Weiss-Mintz Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1† (1st episode, 3 rls., followed by 14 two-reel episodes.)	
Clutching Hand, The (5-23) Jack Mulhall- Wm. Farnum (also feature version)	Apr. 18 (1st episode, 3 rls., followed by 14 two-reel episodes.)	2 rls. (each)
Custer's Last Stand (11-30-35) Rex Lease-Lona Andre (also feature version)	Jan. 2 (1st episode, 5 rls., followed by 14 two-reel episodes.)	

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond (11-7) John King-Jean Rogers (Exploitation: Nov. 7, p. 84.)	Oct. 19†	
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13	
Flash Gordon (3-14) Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6	
Jungle Jim Grant Withers- Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider (6-6) Buck Jones-Maria Shelton (15 episodes)	July 6	
Secret Agent X 9 Henry Hunter-Jean Rogers	Apr. 12,'37†	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan. 30,'37†	
Shadow of Chinatown	Oct. 10†	

J. C. JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

Yesterday the weather man promised us a cold wave for today, and this time he hit it. If you have been a close student of Hick's Almanac you will recall that he sometimes hits it, too. There's nothing like being a good guesser; however, we miss it sometimes. We remember when we were a boy we pulled out of a hollow log what we thought was a rabbit by twisting a stick in his hide, but learned to our sorrow that Mr. Rabbit was a striped-back skunk, and mother made us change our clothes out in the cow barn. Since then we have concluded that one man's guess is about as good as another's, if not a little better. But then you know that the weather boys can't hit it every time. Changing of air currents often makes a difference. Well, anyhow, that's that and this cold wave reminds us that Old Man Winter is going to make this country a visit pretty soon, but before he gets here we want to go down and visit the boys in Oklahoma and Texas.

Whenever we think of Oklahoma we think of C. J. Hartman of Carnega and that boy Stettmund of Chandler, and a whole lot more of 'em, and when we think of Texas we think of Bob Smith of Mission, Shine Mason of McAllen and that golf hound (who always trims us), Zimmerman of San Marcos. Of course, there are a lot of things we think about 'em that we don't care to mention here. Anyway, we hope the boys down south will be looking for us with a pen and checkbook, and we hope that Bob Smith at Mission will have his fishing tackle ready.

▽

Dear Gertie:

We have just come home from seeing the boys up in South Dakota. We hope you will excuse us, Gertie, for saying that women can't seem to agree upon anything. Some want a "permanent," some want a finger wave, some want a marcel and some want to get married, and you never can tell, Gertie, just what they do want, except that some of 'em want to knockhel out of hubby when he comes home full of personal liberty, and we don't blame 'em, either.

But speaking of personal liberty, Gertie, we believe in that doctrine. If a bunch of boys want to go out on Hallowe'en and mark up cars and pile brush on 'em, as they did ours last night, they ought to have a right to do it, for this is a free country and people ought to have their personal liberty; at least, that is what they said when we had prohibition. So hereafter, when you meet us on the street, Gertie, and we are full of personal liberty, don't give us the air like you thought we had fleas, but remember that we are asserting our manhood, just like all good American citizens ought to do.

And then there is another thing. When you and the other girls meet at Dorcus society and you determine who is going to get married and who is going to get a divorce and how much Mrs. Smith's last baby weighed, and you settle other weighty matters that are perplexing our nation, you can be assured of a duty well performed.

There is this about it, though: it's wasting one's time to argue with a woman. When she makes up her mind to do a thing she is going to do it regardless, but then she generally makes up her mind on the right side of the fence without any instructions from the men. We have observed this, Gertie, that ever since we adopted women's suffrage we have been going both ways for Sunday like a pup after a jackrabbit, but even so, just think what Adam would have done when he was pulling pussly out of the garden if Eve hadn't brought him some Rhode Island greenings and a pitcher of lemonade. But that's the way it is with these women: when they want to win an argument with a man, if they haven't any apples around the house they give him a slice of huckleberry pie and then hit him over the head with a chair and knock some sense into him. That's the reason some men have some sense.

Timidly yours.

P. S.—If your boy friend is working on that Shelterbelt and needs a few more dogs this dry weather, tell him to write us.

▽

We presume we ought to stop right here and give you an opportunity to catch your breath, but we just got a check from H. J. Longaker up at Glenwood, Minnesota, for a renewal of his subscription to the Herald. When we were up there last summer H. J. was out to his summer home on the bank of a lake and he was sick, and we learned that Mrs. Longaker had her hands full trying to please that guy. H. J. told us about the big fish he had caught, some of 'em weighing 35 pounds in their sock feet, and Mrs. H. J. indicated by circling her finger that his wheels were out of balance, but when we received that check it was proof conclusive that she had brought him back to normal, and we were pleased to learn of that. Should you ever go and fish the Glenwood lake and not catch any, take H. J. out with you: he catches 'em any time of the year. Well, anyhow, we are glad H. J. is up and around again and we thank him for his renewal, and this ought to be a lesson to the rest of you boys.

▽

Every once in a while we get a check from a film salesman and a request to have his subscription to the Herald renewed. Somehow the boys are beginning to have confidence in us. Elmer Huhnke, a film salesman for RKO, said he had, but maybe that's because he hasn't known us for over several years. We are going to renew it for him just to prove to him that all the stories they are telling about us are not true, not all of 'em. We wish the boys would cut out some of these stories: they might prove 'em.

▽

We might have written some more, but now we know why Gertie hammered us so much to vote her ticket. She had us out on a limb and a bulldog at the foot of the tree to watch us. If she'd only gone down to the Dorcus meeting to tell the girls about Mrs. Smith's new baby, and if that bulldog had gone out and chased an alley cat up a telephone pole, we'd have come down. Oh, gosh! Gee whiz! *Help!* Help!

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist
The HERALD COVERS THE FIELD Like an April Shower.

IN THE NEWSREELS

MOVIETONE NEWS—No. 18, Vol. 19.—President Roosevelt pays homage at Tomb of Unknown Soldier....President Trujillo of the Dominican Republic at Santo Domingo....150,000 cheer Carl Carlson to victory in national cornhusking meet....Liner Aquitania bucks terrific seas....Mary Lewis sings in night club....John and Elaine Barrymore interviewed....New auto models....Outboard motorboat racing....Stanford beats UCLA in water polo.

MOVIETONE NEWS—No. 19, Vol. 19.—San Francisco opens $77,000,000 bridge....The President inspects new deal town....American scientists wins Nobel Prize....Eddie Cantor comes to New York from Hollywood....Movietone models put on a show of new winter wear, featuring hats and gowns....Lew Lehr goes a-gunnin' for Thanksgiving turkeys.

NEWS OF THE DAY—No. 216, Vol. 8. (Formerly, Hearst Metrotone News)—President Roosevelt and General Pershing at Unknown Soldier's Tomb....Springfield, Ohio school children get holiday because of city's financial troubles....Snapshots: 1—Hail new cornhusking king; 2—National Fur Week has exhibition; 3—Columbus' ashes placed in new urn; 4—College boys do a bit of "Glorifying"; 5—Maritime strike spreads; 6—"Caliban" weds his "Ariel."

NEWS OF THE DAY—No. 217, Vol. 8.—Roosevelt sees model town born....San Francisco bridge opened....Yale noses out Princeton, Notre Dame blasts Army....Snapshots: 1—Justice Brandeis celebrates birthday; 2—Dr. Anderson explains mysterious discovery that won him the Nobel Prize for Physics; 3—10,000 gobblers walk last mile.

PARAMOUNT NEWS—No. 29.—100,000 see Iowan win cornhusking title....Santo Domingto becomes final resting place of Christopher Columbus....Automobile show greatest in history....New beach fashions shown....Historic scenes in Plymouth recall arrival of Mayflower and first Thanksgiving dinner....Girls win fish strike in Scotland....Fred Perry turns "Pro"....Pay increase show swing to good times.

PARAMOUNT NEWS—No. 30.—Big league hockey stars in cup fight....F.D.R. visits model town of low rents....Turkey price war threatens holiday feasts....Mexico turns deserts into rich farms....California's $77,000,000 bridge opened....Navy downs Harvard, Notre Dame defeats Army, Yale upsets Princeton.

PATHE NEWS—No. 33, Vol. 8.—President Roosevelt and General Pershing pay tribute at Tomb of Unknown Soldier....NBC celebrates its tenth anniversary....Junior Live Stock show proves young America's interest in future of farm breeds....Poultry show brings forth champions....New cornhusking king....Villanova collegiates have Tug O' War....Pay increases to hundreds of thousands.

PATHE NEWS—No. 34, Vol. 8.—World's largest bridge opened....President Roosevelt inspects model community....Folding trailer for tourists demonstrated....Amazing deer, not a bit bashful.

UNIVERSAL NEWSPAPER NEWSREEL—No. 510, Vol. 8.—Vets celebrate Armistice....New motor models unveiled....Ashes of Columbus honored....Variety marks horse show....Sirens try tennis in pool....Boys honor J. Edgar Hoover....Huskers make corn ears fly....College boys turn chorine....Show latest fur styles.

UNIVERSAL NEWSPAPER NEWSREEL—No. 511, Vol. 8.—Huge fete opens bay bridge in San Francisco....Yale conquers Princeton, Notre Dame springs surprise in beating Army....Chinese Commander receives bombers for birthday....Amerks take Gotham opener....F.D.R. visits model town....Election bet winner feasts whole town....Gobblers get first gobble.

Frank Jay Carmody has been named dramatic editor of the Washington *Evening Star*, succeeding Edward de S. Melcher.

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AIR CONDITIONING CHARTS THAT REPREsent standard practice in air conditioning for motion picture theatres. Practical advice on how to attain the best atmospheric conditions for your house winter and summer. Devised to be put on the wall for constant reference. Available until the supply is exhausted at 25c each, payment direct. BETTER THEATRES, Rockefeller Center, New York.

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THEATRES

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THOSE LUNATICS ARE LOOSE AGAIN

SAY, JOHNSON, DID YOU SEE BY HOLLYWOOD REPORTER THAT WE'RE "KNOCKOUTS"—AND THAT "COUNTRY GENTLEMEN" IS "JUST AS DELIGHTFUL A COMEDY AS HAS ROLLED OFF THE PRODUCTION LINES IN MANY A MOON"!
SURE, OLSEN, AND DID YOU READ WHERE IT SAYS, "IT IS THE BEST PICTURE WORK THIS COMEDY PAIR HAS EVER DONE AND WILL PROBABLY LEAD THEM INTO A FINE FILM FUTURE AS THE INDUSTRY COULD WELL USE ANOTHER RELIABLE LAUGH TEAM"!*
*REPUBLIC WILL TAKE CARE OF THIS
LUNATICS I'LL SAY—

AN EXCELLENT
RANSFORMATION
)F TYPICAL
)LSEN AND
OHNSON
TAGE COMEDY
O THE SCREEN."
Daily Variety

"SPARKLING W
TYPICAL
JOHN P
MEDBURY
GAG-CHATTER
Motion Picture

GENTLEMEN,
WE GIVE YOU

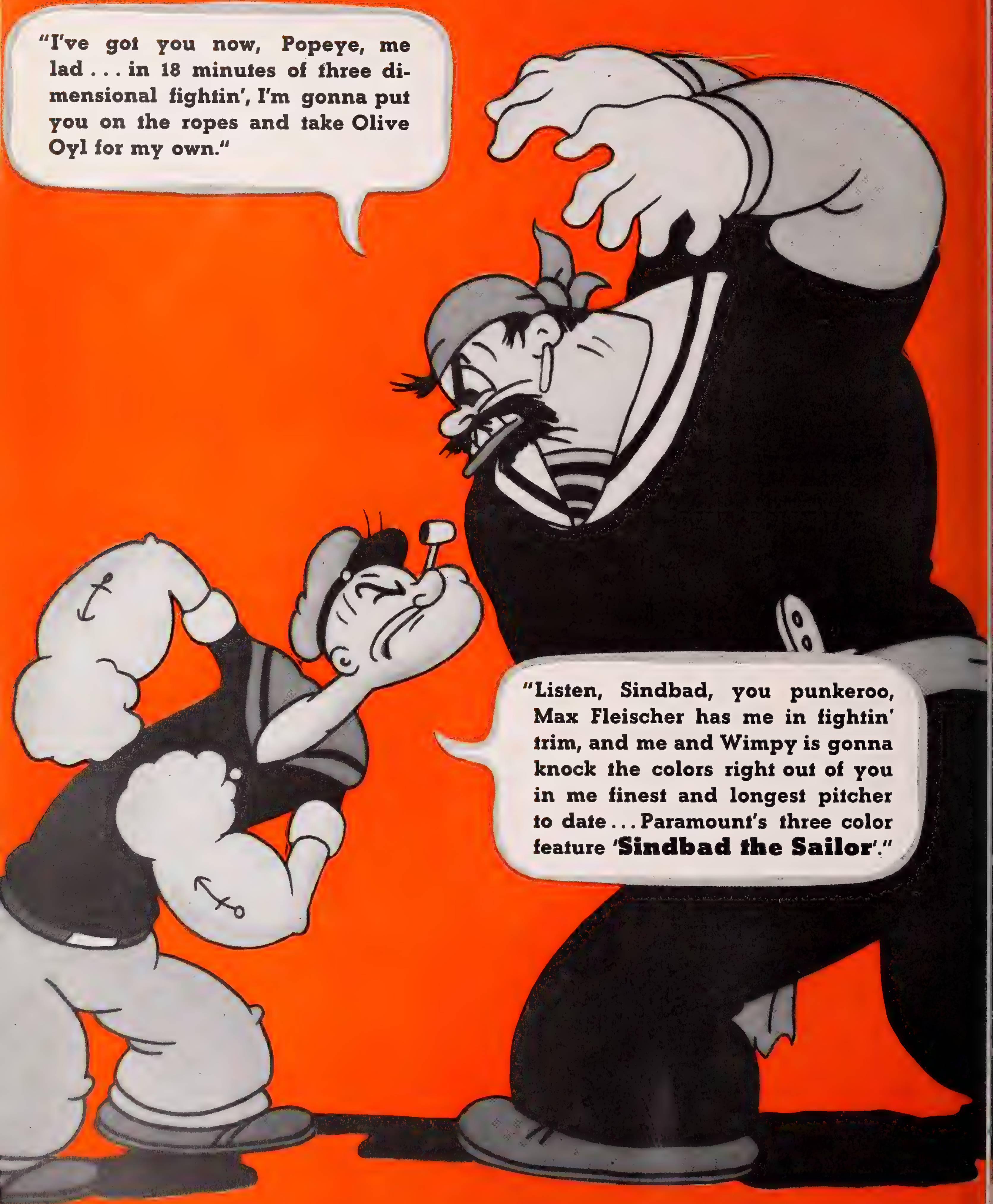
OLE OLSEN · CHIC JOHNSON

FOR YEARS YOU'VE HOWLED AT THEIR ANTICS ON THE STAGE. NOW THEY'RE ON THE SCREEN—IN YOUR HAIR—AS A COUPLE OF CITY SLICKERS TURNED

COUNTRY GENTLEMEN

with JOYCE COMPTON · LILA LEE

Directed by RALPH STAUB • Produced by NAT LEVINE • A REPUBLIC PICTURE


"I've got you now, Popeye, me lad . . . in 18 minutes of three dimensional fightin', I'm gonna put you on the ropes and take Olive Oyl for my own."
"Listen, Sindbad, you punkeroo, Max Fleischer has me in fightin' trim, and me and Wimpy is gonna knock the colors right out of you in me finest and longest pitcher to date . . . Paramount's three color feature '**Sindbad the Sailor**'."

POPEYE the sailor meets "SINDBAD THE SAILOR"

By arrangement with King Features Syndicate, Inc., and Segar

MOTION PICTURE HERALD

Allied Bill Provides Jail Terms for Producers Who Hold Interest in Theatres

Players' Contracts Bar Wholesale Deals of Radio Sponsors with Studios

The Managers' Round Table:

SPECIAL SECTION ON SHOWMEN'S CHRISTMAS CAMPAIGNS

VOL. 125, NO. 9 NOVEMBER 28, 1936

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THE FIRST LADY OF THE SCREEN
THE FIRST LADY AT THE BOX-OFF

THE SCREEN'S *Mightiest* ACHIEVEMENT!

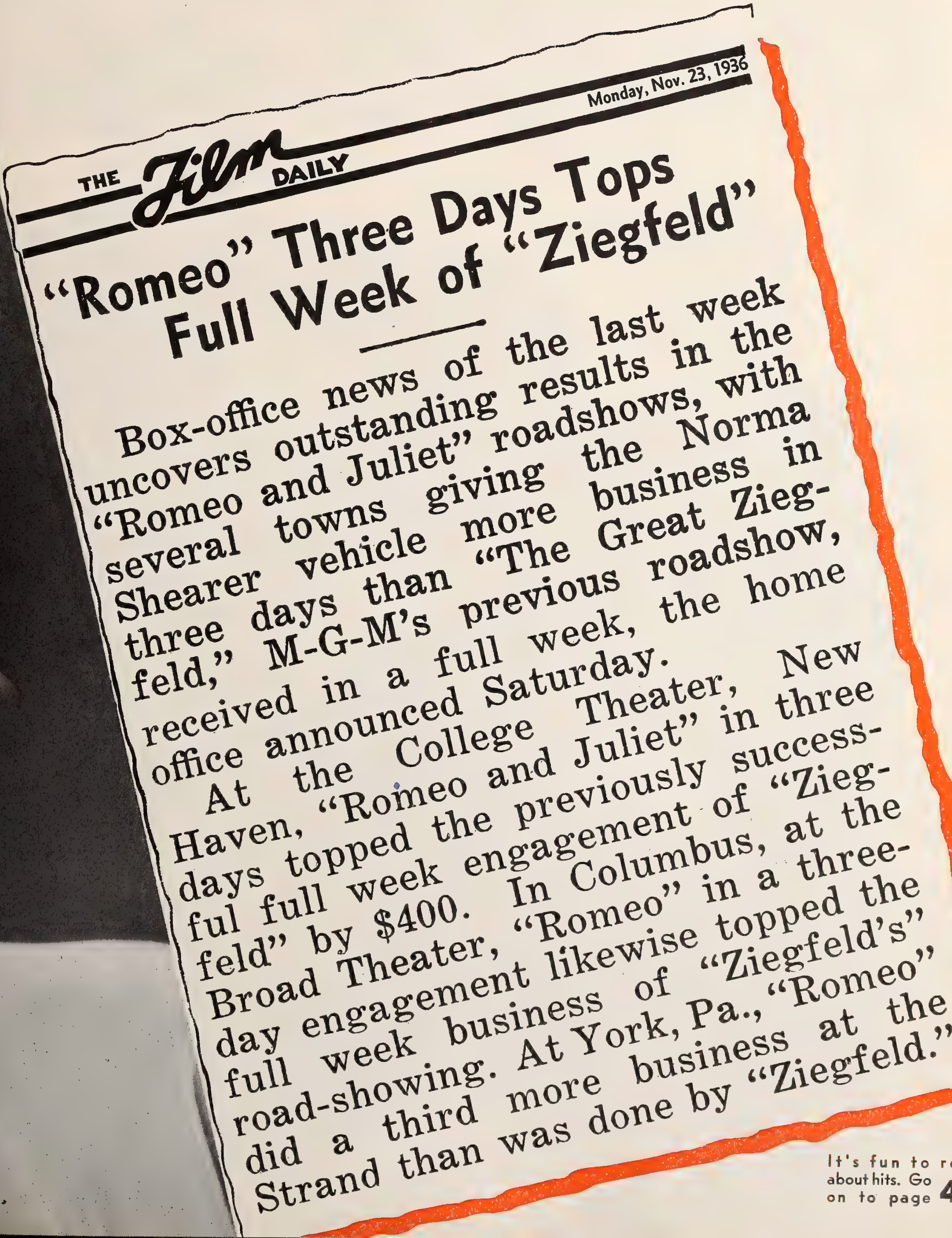
NORMA SHEARER
LESLIE HOWARD

with
JOHN BARRYMORE
EDNA MAY OLIVER
BASIL RATHBONE
C. AUBREY SMITH
ANDY DEVINE
RALPH FORBES
REGINALD DENNY
CONWAY TEARLE
ROBERT WARWICK
VIOLET KEMBLE-COOPER
Directed by GEORGE CUKOR

William Shakespeare's

ROMEO and JULIET

M-G-M presents the most magnificent production of the greatest love story of the ages... Romance to thrill you—adventure to excite you.



THE Film DAILY

Monday, Nov. 23, 1936

"Romeo" Three Days Tops Full Week of "Ziegfeld"

Box-office news of the last week uncovers outstanding results in the "Romeo and Juliet" roadshows, with several towns giving the Norma Shearer vehicle more business in three days than "The Great Ziegfeld," M-G-M's previous roadshow, received in a full week, the home office announced Saturday.

At the College Theater, New Haven, "Romeo and Juliet" in three days topped the previously successful full week engagement of "Ziegfeld" by $400. In Columbus, at the Broad Theater, "Romeo" in a three-day engagement likewise topped the full week business of "Ziegfeld's" road-showing. At York, Pa., "Romeo" did a third more business at the Strand than was done by "Ziegfeld."

It's fun to read about hits. Go on to page 43

You can deliver it for New
Bros.' 'GOLD DIGGER

Year's--I'm playing Warner

S of 1937' *on Christmas!*

Queen of the Silvery Skates..destined to eclipse on the screen the triumphs that brought the world to her feet..as the thrilling new star of

"ONE IN A MILLION"

20th's spectacular new musical smash!

MOTION PICTURE HERALD

Vol. 125, No. 9

November 28, 1936

THE LEGISLATIVE OUTLOOK

NATIONAL legislation addressed at the motion picture appears most probable and, in the opinion of some observers, inevitable, as a conspicuous activity of the next Congress.

It appears certain enough that business in general and many of the industries are to be in for attention, all possibly involving enactments that will have a bearing on the motion picture, in addition to such specific action as may be brought to bear.

This state of impendency calls for vigilance rather than alarm. The motion picture can not and probably should not take issue with the inevitable in the social and economic evolutions of the land. It can, however, consider well the maintenance of its relative position and seek to avoid special, discriminatory and experimental attentions.

There is significance in the detailed studies and ponderous reports on the motion picture industry which have been made under Federal auspices in the last several years. It is also no secret that in the minds of some persons of influence and meaning in Washngton there has been a thought that treatments of the screen, which by reason of its exhibitionary nature is a shining mark, could be made pioneering ground for approach to other and all industry.

As has often been observed on this page, the motion picture enjoys no such institutional status in social and legal tradition as the press. And yet it is not so very long ago that the newspaper publishers deemed it wise and necessary to have the doctrine of the freedom of the press strongly affirmed. Meanwhile the freedom of the screen, as evidencd by its many litigations in point, has at best never been much more than a contention, rather less than a fact. The screen's development as a form of publication has been continuously affected by its derivation from the theatre, which never in its centuries of history has remotely approached the distinguished reputability of function enjoyed by the press.

FOR the moment, at least, it seems likely that impending concerns of the screen with legislation will be more directly in the sector of trade practises and maybe labor relations, rather than with the old bugaboo of Federal censorship. To be sure it is not to be hoped that there will be no censorship agitations, because they are based on a meddling trait that we shall always have among us. More likely it will be found that exponents of censorship will tend to lend support and give color to measures that are ostensibly addressed only at trade practices.

Thanks mostly to the motion picture industry's own internal regulative attentions typified and instrumented by the Production Code, the screen faces the immediate future in the best status in the public mind that it has enjoyed in its forty years. Steadily since July of 1934 there has been a rise in public esteem, reported in dollars at the box office and recorded conspicuously in the press. In the continuous flow of newspaper comment that crosses this desk adverse comment on the motion picture as an institution is sensationally rare today, as uncommon in fact as friendly notices were in 1933. That condition of general friendly acceptance is an asset that can be expected to stand the industry in good stead in meeting issues that loom ahead.

The box office expedient of aligning the product with the standards and mores of the articulate, decent majority, is likely to prove an investment of effort of value in many directions.

IT is inescapable that a number of manifestations of the last year and the immediately current period should give occasion to some feelings of concern about the future status of the motion picture industry. That remarkable contract of last summer calling for newsreel distribution of certain pictures of WPA activities has had ample attention in these pages. Just now we turn to MOTION PICTURE DAILY of November 18 to discover a mighty state of indignation and threats of reprisals in the New York headquarters of the Social Security Board because three national circuits did not immediately throw open their screens to some short pictures telling the board's story. The rumblings about the organized industry's apathy toward "The Plough that Broke the Plains" and material of that ilk, have only recently subsided, likely to rise again with new product from the same sector.

The world tendency, as our foreign correspondents have ably recorded, is to deal with the screen as an instrument of government. It is painfully near accurate to say that only in the English speaking world does the motion picture importantly retain elements of the status of an independent medium and industry.

Among the media of expression the motion picture is the

[*Continued on page 15*]

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

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Address all correspondence to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, Teatro al Día, Spanish language quarterly in the theatre and equipment field, and International Motion Picture Almanac and Fame, the Box Office Check-up, both published annually.

This Week

Allied's "Model Law"

Allied States Association of Exhibitors is asking jail terms and heavy fines for officers and directors of producer-distributors who engage in exhibition.

See page 13 *for draft of law which Allied is proposing in states.*

Out Again

The customary story is out, again reaching the public prints, that James A. Farley, of President Roosevelt's political family, is to succeed Will H. Hays as president of the Motion Picture Producers and Distributors of America.

And again the customary denial is made, this time by Nicholas M. Schenck, president of Metro-Goldwyn-Mayer, an MPPDA member.

Producers Take Over

The Producers' Association in Hollywood has answered widespread protests from exhibitors that broadcasts by film stars constitute "unfair competitions" by setting up a committee to consider proposed broadcasts and arbitrate concerning them with representatives of the radio networks and program sponsors. The first case to be submitted was a proposal by General Mills to conduct broadcasts from Hollywood sound stages. The plans were dropped after conference with the new committee.

Details of the plan are on page 17.

Paramount Studio Cheer

Barney Balaban, president, and Stanton Griffis, chairman of the executive committee of Paramount Pictures, completed their first visit to the company's studios in Hollywood this week where they conferred with executives on studio problems and future product. As they entrained for New York, a joint statement was issued, in which it was said that the company was about to launch the most "imposing and ambitious production program in its history."

For details, see page 14.

New British Producer

The latest English motion picture producing organization to enter the American field appeared this week with the filing of incorporation certificates in Albany, N. Y., of British National of America, Ltd., affiliate of British National Pictures of England. The new company is headed by Lord Ragnor, who, likewise, is president of British National. Elmer Pearson, formerly with Pathe Exchange, Inc., is vice-president in charge of distribution. Other officers are Harold Berg and Joseph R. Fliesler.

The story is on page 40.

Merger Terms Opposed

Mayor Fiorello LaGuardia, last week, with the aid of his committee, effected a merger of the operators' union in New York and apparently brought an end to the disputes that had dotted the organizations' history. The exhibitors this week were reported dissatisfied with the amalgamation, especially those theatres which employ Allied men, since they probably will be forced to increase their booth wages 25 per cent.

A discussion of the situation is in the story on page 15.

▼ ▼

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20th-Fox Accepts

Twentieth Century-Fox officially has accepted the program of the Motion Picture Theatre Owners of America for establishing fair trade practices and also machinery for adjudicating industry disputes between exhibitors and exchanges and among theatre owners in competition.

Fox's stand on the program is explained in a letter sent by Sidney Kent, president, to Edward L. Kuykendall, MPTOA president. The letter appears on page 18.

RKO Reorganization

Radio-Keith-Orpheum Corporation, with total assets now set at $67,000,000, is about to emerge from receivership, a plan for reorganization having been filed on Monday.

The plan discloses the intention to merge all production and distribution subsidiaries into one new company: RKO Radio Pictures, Inc., and provides for a capitalization of $33,000,000, from which creditors and security holders will be paid off. Operation of the two Radio City theatres will be returned to RKO.

RKO's reorganization plan is analyzed on page 55. *The complete text starts on* 70.

Mexican Censors Active

The new national censor board established by the Ministry of the Interior in Mexico this week started its official action by banning three European pictures which are charged with fostering espionage and containing anti-Mexican propaganda politically objectionable to the country. The new board includes a chairman, vice-chairman and secretary, a chief and sub-chief of department, one special official and 10 special agents.

Now that the board has started to function, motion pictures intended for release in Mexico's Federal District are faced with three censorship bodies, the national Federal board, the Federal District board and now the Confederation of Workers of Mexico, which, on Tuesday, also announced its intention of passing on pictures. A special target of the third board, it is reported, will be Fascist propaganda films, especially pictures of Hitler and Mussolini.

Record Profit Seen

That a record profit will be realized by Associated Talking Pictures, which figures indirectly in the Gaumont-British deal of John Maxwell, is expected in the City, which is London's Wall Street. It is suggested that ABP will continue its 12½ per cent dividend.

These and other details of the week's dedevelopment in England are recorded on page 40.

WPA Competition Ebbing

A reduction in the ranks of the Works Progress Administration Theatre Project is definitely expected within two weeks despite an announcement that the consolidation of several production units in New York and the closing of theatres in other parts of the country are only for purposes of "reorganization." Official announcement of the cuts has not been made but Holger Cahill, national director of the art project, said this week that cuts will be made in all the white collar projects.

The status of the federal theatre is explained on page 14.

Admissions Up

The trend toward increased admission prices, which first became pronounced last summer, is continuing into the winter season. Exhibitors have raised their box office scales in five cities in widely separated parts of the country. Records for attendance and gross business continue to be broken in unusual numbers by the new product.

The story is on page 63.

Peace in St. Louis

With the approval by Referee Hope of the recent sale of the Skouras Brothers Enterprises, Inc., to the Bondholders' Protective Committee of the Central Properties Corporation in St. Louis, the board of directors of the St. Louis Amusement Company has been reorganized, and the 10-year management contract with Fanchon and Marco interests has been formally signed.

The Bondholders' Protective Committee owns 52 per cent of the St. Louis Amusement Company stock through purchases of the Skouras Brothers assets, while Fanchon and Marco came into possession of 42 per cent of the neighborhood circuit's stock when it made peace with Warner Brothers in New York last spring. Fanchon and Marco now has 28 theatres in the St. Louis territory, the largest group in eastern Missouri.

Ostrer and G-B

Arrival of Isidore Ostrer, president of Gaumont British, in New York from London, this week shed little light on the tangled relations between GB, John Maxwell of Associated British Pictures and Joseph and Nicholas Schenck of 20th Century-Fox and Metro-Goldwyn-Mayer. Mr. Ostrer denied that Mr. Maxwell has or will ever have control of GB. Cables from London contradict this point, and report Mr. Ostrer's real purpose in coming to America is to persuade 20th Century-Fox to sell its GB interest to Mr. Maxwell for £1,000,000.

Mr. Ostrer's interesting statements are quoted on page 27.

Hays' Conferences

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., who left Rome for Paris Wednesday, spent the last 10 days in the Italian capital in constant collaboration with American Ambassador William Phillips in negotiations with Italian authorities. Meetings included a reception by Premier Mussolini. Mr. Hays was endeavoring to solve a number of difficulties confronting American distributors in Italy, chief of which was the refusal to allow them to take more than 13,000,000 lire revenue out of the country.

Before leaving Rome, Mr. Hays again commented on his audience with Pope Pius XI last week and said, "The Pope was intimately acquainted with the development of the Production Code and its operation and the cooperation of American industry with educational, religious and social groups. He was interested in the promotion of the usefulness of motion pictures in international amity and in the field of education. He expressed the opinion that as the most comprehensive entertainment service in the work, the influence and value of the motion picture were unlimited and its responsibility commensurately as great."

Silver Jubilee

A special trailer which compresses into a few hundred feet of film the history of twenty-five years in the motion picture industry from the showing of the first feature length film in America down to the present date will be released over the world during the Adolph Zukor Silver Jubilee, beginning in January. The trailer will contain scenes from approximately fifty features beginning with "Queen Elizabeth," which was distributed by Mr. Zukor in 1912. It will contain scenes of such screen personalities as Sarah Bernhardt, Dustin Farnum, Marguerite Clark and other early players, and close with stars of today.

Other developments in the Silver Jubilee program appear on page 14.

Wilcox View

On the eve of sailing for home, Herbert Wilcox, British producer, announcing plans for release of five pictures through Gaumont-British exchanges in America, remarked that: "The success of GB in achievinging its wide distribution of British product is both a tribute to that organization and a proof that the American showman is ready to accept British pictures without prejudice, asking only that they be box office attractions. The American market is wide open to the British producer if he will make suitable pictures."

Italian Problem Solved

The United States embassy in Rome, the United Press reported Wednesday, reached an accord with the Italian foreign office regarding the importation of American films. As a result American distributors withdrew their decision to close their Italian offices.

It was understood that Premier Mussolini and Foreign Minister Ciano agreed as follows:

1. There shall be a "substantial" increase in the amount of earnings which American distributors may be allowed to export from Italy.
2. The remainder of unexported earnings can be expended in Italy as distributors desire and not necessarily invested in Italian film production.
3. Americans in Italy will be given the right to import an unlimited number of films instead of being limited by quotas as formerly.

Universal Music

Universal Pictures and J. J. Robbins, representing the Robbins Music Corporation and Leo Feist, Inc., signed a twenty-year contract Wednesday under the terms of which the motion picture company will have the huge catalogue of both music houses at its disposal for screen use.

The contract also states that all original songs written for Universal pictures shall be handled by the Robbins companies. In connection with the deal Universal has organized Universal Music Corporation, with R. H. Cochrane as president, J. Cheever Cowdin, vice-president; Willard S. McKay, secretary, and Charles B. Paine, treasurer.

Studio Turnover

Hollywood studios participated generally in a preholiday production spurt that took thirteen pictures from camera to cutting room and placed fifteen others upon the stages, films of at least potential importance appearing on both lists.

Titles, personnel and sponsors of the pictures completed and started are given by Gus McCarthy on page 41.

Financial Gains

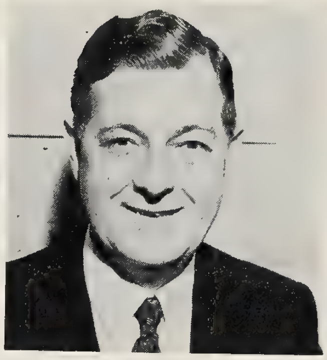
Loew's, Inc., reported a net profit of $11,076,822 for 1936. Warner Brothers Pictures listed a net of $3,177,312 for the year. Dividends were declared by American Seating and General Electric. A third quarter earnings report from Paramount listed $2,013,764 as the balance transferred to surplus for the period.

Financial reports appear on pages 35, 36 and 38.

This Week in Pictures

MID-SEASON MEETING. A plane-load of Warner executives who represented the home office at a mid-season conference in Chicago on sales policies. Shown are Major Albert Warner, Gradwell L. Sears, S. Charles Einfeld, Carl Leserman, Norman H. Moray, Robert Mochrie, Herbert J. Ochs and Arthur Sachson.

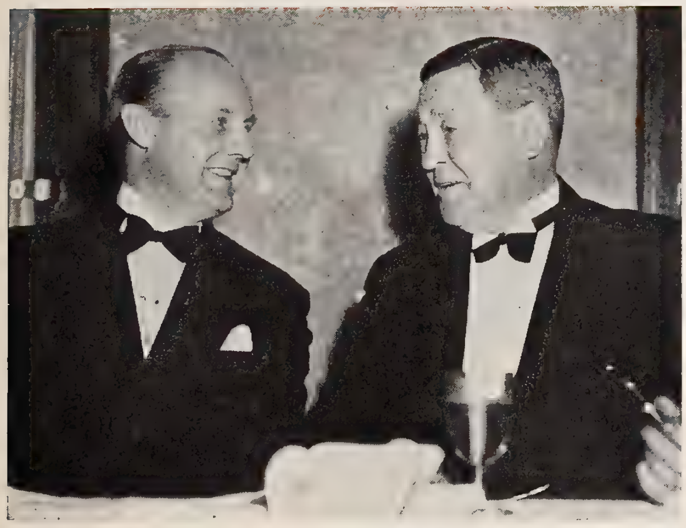
ENTERTAIN PRESS. But here concentrating on themselves at Radio's "Winterset" reception to New York critics, are M. H. Aylesworth, RKO chairman; Burgess Meredith and Pandro Berman.



PROMOTED. Herman Landwehr, assistant to the late J. K. Emmet, who succeeds him as general manager of the Capitol in New York.

AT WESTERN PREMIERE (Left). David O. Selznick, president of Selznick International, producer of United Artists' "Garden of Allah," arrives, with Madeleine Carroll, at the premiere in Hollywood.

DISCUSS YEAR'S PLANS. Ross Federal Service executives in convention at Chicago. Front: H. A. Ross, president; A. R. Frawley, Walter I. Brown, R. W. Criddle, Frank Miske. Rear: C. Charles, Charles Corradini, Murray K. Ross, Burt Jolley, Harry Schiffrin, W. O. Redden. Mr. Ross reported a rapid rise in theatre business.



BANQUET BANTER. At Paramount's Australian convention, held in Sydney. Left, John E. Kennebeck, Australian manager, and Sir Victor Wilson, president of distributor organization.

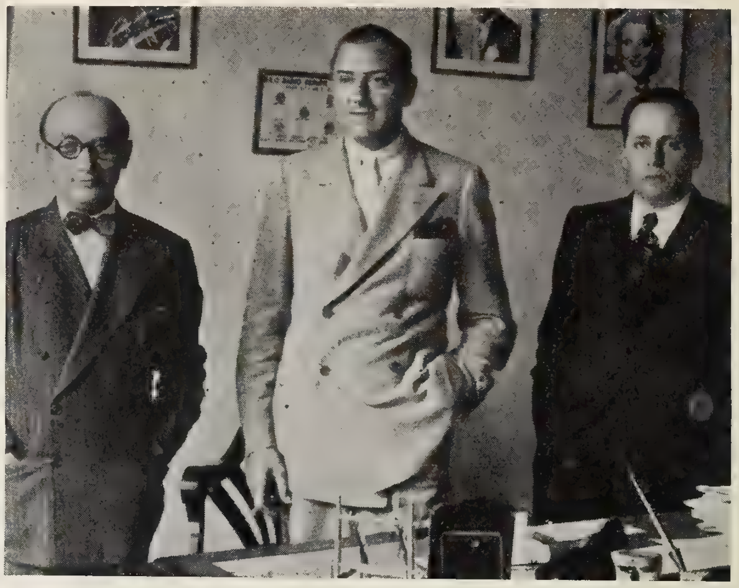
STARRED. Sylvia Sidney (right) as she appears in the lead of GB's "The Hidden Power," recently completed for early release.

CONFER ON COAST. Columbia's annual mid-season conference on product and sales at the studio brought these home office executives planing westward the other day, led by Jack Cohn, vice president (right). The others shown are Joseph Seidelman, foreign manager; Nate Spingold, and Abe Montague, general sales manager.

ELECTED OFFICERS. Of Variety Post of American Legion, formed in Cleveland. Harry Goldstein, Isidore Schmertz (chief barker, Cleveland Variety Club), Abraham Schwartz, James Suhr, Jack Persky, James M. Saunders, Harry E. Long, David Lederman, Rev. McInturf, chaplain; David Miller, and Holbrook Bissell.

HOLIDAY. At Palm Springs for Mae Clarke (right). 'Twas Miss Clarke whom James Cagney once grapefruited with great celebrity. Now she's opposite him in Grand National's "Great Guy."

NAUTICAL AND NICE. At any rate, this deft marine shows how those fellows with cameras get around. For instance, in the lake country of Hollywood's uplands, with Universal's company making "Three Smart Girls," who—Barbara Read, Deanna Durbin and Nan Grey—are apparently on deck at this very moment, along with Director Henry Koster.



TAKE NEW POSTS. Ben Y. Cammack (center), general manager of the South American Division of the RKO Export Corporation, with two of his staff who have been re-assigned. Nat Liebeskind (left) has become managing director for the Argentine, while Bruno Cheli succeeds him as general manager in Brazil.

A NAGGY GAG. Amusing (above) those eminent comedians, Stan Laurel and Oliver Hardy. The mule displaying all this toothy appreciation of the Hal Roach funsters is "Dinah," whom they sponsor in their new Roach-MGM feature comedy, "Way Out West."

MAKING DEBUT. (Left) The seven Loria brothers, whom Educational is bringing to the screen in a two-reel musical titled "Amuse Yourself." The lads' rhumba music is featured in the production, the second of Jefferson Machamer's "Gags and Girls" series.

ALLIED ASKS JAIL TERMS FOR PRODUCER-EXHIBITORS

Bill Prepared for 44 Legislatures to Divorce Companies from Theatres Provides One Year Sentences; $10,000 Fines

State laws providing jail terms and heavy fines for each individual officer and director of any producing or distributing company operating a theatre have been determined by Allied States Association of Motion Picture Exhibitors as the means for forcing producer-distributors out of exhibition.

The organization, according to authentic sources, is secretly laying the groundwork for introduction, in each of the 44 state legislatures meeting this winter, of a bill to prevent the ownership, control or operation of motion picture theatres by producers or distributors of motion pictures.

The strategy, as explained in a confidential memorandum "to Allied leaders" in the field, from national headquarters at Washington, is for local Allied agents to concentrate especially on new legislators elected last November 3rd to persuade them to support such a measure. A preliminary draft of a model law is offered these legislators as a basis for the Congressman's preparation of his own bill, the model outlining exactly what Allied is seeking.

Recognizing that the best time to commit legislators to proposed legislation is while they are candidates, Abram Fern Myers, chairman of the board and general counsel of Allied, drafted the model bill on October 19th and rushed it to Allied agents in the various states so that they could get commitments from state legislative candidates in the heat of their campaigns.

Action will be concentrated in each state prior to the convening of its legislature.

W. A. (Al) Steffes, of Minneapolis, is chairman of Allied's special "Defense Committee" which will conduct the campaign, his lieutenants including Sidney Samuelson, New Jersey; James Ritter, Detroit; Col. H. A. Cole, Dallas, and Henry M. Richey, Detroit. Mr. Ritter is treasurer of the special "defense" fund of $250,000 which Allied has been seeking to collect from its members since its national convention in Cleveland last June, where the foregoing committee members and Allied's officers committed the organization to a state legislative program aimed at the ousting of producer-distributors from exhibition—a program described as: "Down with the flags of the big corporations."

Allied for months has been unusually quiet, preoccupied, it was supposed in organized distributor-exhibitor quarters, with gathering of the "war chest," an activity in which have been engaged Nathan Yamins, of Massachusetts, Allied's president; Mr. Steffes, as vice president; Mr. Richey, as national secretary, and Herman Blum, of Baltimore, treasurer, together with Mr. Myers and the members of the defense committee.

Their combined efforts to date have resulted in collection of $15,000 in cash and some $20,000 in "pledges," representing promissory notes, "I.O.U.'s" and such, a total of $35,000 in sight toward the ultimate goal of $250,000, which Allied promised its members at the Cleveland convention it would use to purchase "outstanding legal talents" in the fight to effect complete divestment of distributors from circuits.

The basic objective in the fight which Allied says it is about to wage is to abolish "unfair and oppressive methods by which the affiliated circuits are enlarging and extending their monopoly." Its plans for a renewal of last year's efforts to have the Neely-Pettengill anti-block booking law enacted in Congress is still another matter.

The law which General Counsel Myers has drafted for Allied in the instance of the anti-affiliated circuit movement would, under individual state provisions, make it a misdemeanor for any person, firm or corporation to operate a theatre in which any producer or distributor has an interest, or for any producer or distributor to operate or have any interest in a theatre. The pro-

(Continued on page 15, column 1)

Text of Allied's Bill for Jailing All Producer-Distributors in Exhibition

PRELIMINARY DRAFT

An Act to prevent the ownership, control or operation of motion picture theatres by producers or distributors of motion picture films

Sec. 1. On and after one year from the enactment hereof it shall be unlawful for any person, firm or corporation to operate in this State any motion picture theatre or other place at which motion pictures are publicly exhibited without first having filed with the Secretary of State* a sworn statement to the effect that such theatre or other place of entertainment is not owned, controlled, operated or managed by or affiliated with any producer, distributor, seller, lessor or licensor of motion picture films, and, further, that no producer, distributor, seller, lessor or licensor of motion picture films has any interest, direct or indirect, in such theatre or other place of entertainment, through stock ownership or otherwise.

Sec. 2. The operation of any motion picture theatre or other place publicly exhibiting motion pictures on or after the effective date of this Act without having first filed a sworn statement as required by Section 1, or the filing of any such sworn statement containing any false or misleading statement of fact, shall constitute a misdemeanor, and, upon conviction, shall be punished by a fine of not exceeding $10,000 or by imprisonment for not exceeding one year, or both, in the discretion of the court. Whenever a corporation shall violate this Act, such violation shall be deemed to be also that of the individual directors, officers, or agents of such corporation who have authorized, ordered, done or had knowledge of any of the acts or omissions constituting in whole or in part such violations, and such violation shall be deemed a misdemeanor, and upon conviction therefor of any such director, officer or agent he shall be punished by fine or imprisonment or both as in this Section provided.

Sec. 3. Any person, firm or corporation which shall continue to operate a motion picture theatre or other place publicly exhibiting motion pictures after the effective date of this Act in which any producer or distributor of motion picture films has any interest direct or indirect as forbidden by Section 1, as well as the producer or distributor retaining such unlawful interest in said motion picture theatre or other place of entertainment, shall forfeit the right further to carry on the business of an exhibitor of motion pictures or a producer or distributor of motion picture films, as the case may be, in this State, and it shall be the duty of the Attorney General to institute and prosecute proceedings in *quo warranto* against offending persons, firms or corporations to give effect to this Section.

****Insert appropriate officer or agency; in some States it should be the Commissioner of Corporations, Bureau of Corporations, etc.***

EBBING OF COMPETITION BY U. S. SHOWS IS SEEN

Twenty Per Cent Reduction in WPA White Collar Projects Coming in Two Weeks

First indications of an ebbing of the flow of United States Government competition with motion picture exhibitors and with the established legitimate stage appeared in reports this week that the Federal Theatre Project of the Works Progress Administration, sponsor of productions which have been playing in direct opposition to other entertainment facilities in cities throughout the country, will suffer drastic reductions in the near future.

A reduction of 20 per cent in the personnel of the WPA white collar projects, including the federal theatre, will be made within two weeks, it was learned this week, in spite of statements by administrators in New York that the announced "reorganization" of the theatre project would not result in any reduction. The cuts are believed to be in line with a plan to reduce drastically the WPA rolls in the nation.

Holger Cahill, national director of the WPA art project, definitely confirmed the cut, rumored for some time, in an address before a mass meeting of art project workers in New York. In response to a specific question regarding the possibility of lay-offs in the white collar projects, Mr. Cahill said:

"That announcement cannot come from me. It must come from Colonel Somervell and it would be inappropriate for me to say anything about it before Colonel Somervell. Of course, cuts are coming. There is no question about it." Colonel Brehon B. Somervell is WPA administrator in New York.

Reorganizing Announced

Last week Philip Barber, regional director of the theatre project for New York, announced a reorganization of the project. He said that no reductions would be made, but that the personnel, which numbers more than 5,000 actors, technical and clerical workers, will be used to better advantage. According to the announcement the plans included a merger of the popular price unit, the Living Newspaper, the Experimental theatre, the Brooklyn-Queens unit, the Bronx-Manhattan unit, and the Suitcase theatre. Later Mr. Barber said that between 350 and 500 clerical employees of the project might lose their posts as a result of the consolidation, but he added that no writers, directors, actors or artists would be displaced.

At the art project meeting Mr. Cahill said that he had vigorously fought the cuts in Washington and that the national directors of the other projects had done likewise. They are known to fear sharp repercussions from the project workers, and for the most part they are sympathetic. Evidence that the national directors refused to have any part in the cuts was also seen in Mr. Cahill's assertion that state WPA directors would announce the cuts.

The reductions in the theatre and other white-collar projects partially confirm stories that the WPA rolls on all projects in the nation will be reduced from 15 to 20 per cent. The reductions in New York, it is reported, will mean the dropping of 50,000 workers from the WPA payroll.

WPA VAUDEVILLE HAS RADIO DEBUT

"Professional Parade," the new WPA radio program, has received a cordial reception from broadcast critics in its first two performances. The program is broadcast over the National Broadcasting Company blue network from 9 to 10 p.m. every Wednesday night. Radio columnists agreed that the acts, most of them staged by former vaudeville performers, were better than average. According to plans completed by NBC and WPA officials, regular vaudeville units comprising acts heard on the broadcasts, will be sent on tour weekly.

Announcement of the cuts in the theatre project follows extensive exploitation of Sinclair Lewis' dramatized novel, "It Can't Happen Here," which was produced simultaneously by 19 companies in 17 cities. At the theatre project headquarters in New York this week it was announced that the play has entered the hit class despite the lukewarm reception of the critics.

Playing to Capacity

At the Adelphi theatre in New York only two seats have been vacant since the premiere on October 27th. The Yiddish version at the Biltmore theatre has fared less well, playing to about 56 per cent of capacity. Playing to a combined audience of 11,535 in the second week of their runs the shows grossed $4,100 at a 55-cent top.

Elsewhere throughout the country the productions are continuing except in Cleveland where closing of the theatre project for "reorganization" resulted in picketing of the local WPA headquarters. In explanation of the closing, Miss Lois Fletcher, field representative, is quoted as saying, "In the long run of 'It Can't Happen Here' too many hours were used. Under the project, the actors are supposed to work only 103 hours a month. In that production they used nearly double that number of hours and those hours must be made up. We will reopen the theatre in Cleveland as soon as reorganization is completed. That should be in less than a month."

Columbia Appoints Three

Walter Sterzer has been appointed Columbia booker in Salt Lake City, Harold Green Utah representative and Kenneth Lloyd salesman in Montana.

Balaban, Griffis Issue Statement After Coast Trip

"The most imposing and ambitious production program in the history of Paramount Pictures" now is under way in the company's Hollywood studio, it was announced this week in a statement by Barney Balaban, president, and Stanton Griffis, chairman of the executive committee.

Mr. Balaban and Mr. Griffis made the statement just before leaving Hollywood for New York after a 10-day visit—their first—at the studio devoted to viewing newly completed pictures, studying plans for productions soon to go into work and conferring with studio executives and players. Both returned to the home office Wednesday.

Coincident with the statement, Adolph Zukor, chairman of the board, announced that negotiations are nearing completion for Cecil B. DeMille to remain with the company as a producer and director and that George Raft had resumed his contract.

"We are delighted with conditions in the studio," said Mr. Balaban, "and highly pleased at the marvelous changes brought about since its direction was taken over by Mr. Zukor."

Plans are also now completed whereby 12 additional features have been added to the list of 11, previously announced, for release during the four-month period dedicated to the Paramount International Silver Jubilee Drive for Mr. Zukor, according to Neil W. Agnew, vice-president and general sales maanger. Among the 12 added features, making a total of 23 for the 17-week sales drive, are: a Harold Lloyd production, untitled; a B. P. Schulberg production, "Doctor's Diary"; "Happiness Preferred," with Warren William and Karen Morley; "Internes Can't Take Money," with John Howard, Sir Guy Standing and Lloyd Nolan; "Betting Fever," "The Clock Ticks On," "The Kid from Paradise," "Every Day's a Holiday," "Saturday Nights Free," "Too Young to Die," "Murder Goes to College" and "Street of Chance."

Meanwhile, plans for the Zukor Silver Jubilee are proceeding. A committee of Hollywood notables from Paramount and other studios this week decided on a dinner to be given in Mr. Zukor's honor on December 3rd at the Trocadero. Darryl F. Zanuck will be chairman and George Jessel toastmaster. Sponsors include Frank Capra, Claudette Colbert, Louis B. Mayer, Jesse L. Lasky, Mary Pickford and Cecil B. DeMille. The Paramount Pictures trade mark, which contains 24 stars, will be increased by one, making a total of 25 stars to commemorate Mr. Zukor's 25th anniversary, it was also decided.

Some 40 salesmen and exchange personnel are gathered in San Francisco this week for the company's northern California sales meeting. Shirley Ross, one of the sponsors for the jubilee drive, is also present, flying on to Portland next week for a similar meeting. She will visit all coast exchanges.

Cuba is also joining in the celebration, having designated this week as "Paramount Week" and the entire Motion Picture Exhibitors' Association of the island is participating.

THE LEGISLATIVE OUTLOOK

[*Continued from page 7*]

youngest of all save the radio, which same in its youth and vulnerability is in an unenviable plight of subjection. Right at hand is the example afforded in the project by which one hour, a large fraction of the earning day, goes over to "made work" under Federal auspices for unemployed entertainers on the nation's biggest broadcasting system.

An important radio executive, who must be nameless here, remarked over his demitasse the other day: "The radio business just has to go along with official notions from Washington. You see there is no radio system or even independent station in the country which does not now want, or anticipate wanting, some extension of capacity, some more favorable wave length, or at least to maintain some present element of status. The result is a policy of saying 'yes' to every pressure. There's no use in fighting, or even arguing, when you can't win. The radio can't win because it is only a voice that can be stilled. Any notion of going to the public would be about as futile as that effort that movies made years ago to get the issues of screen censorship on the screen in Pennsylvania."

MEANWHILE, on the side of temperate consideration of the several manifestations with reference to the motion picture, it is probably accurate to say that they represent not so much a unified, crystallized attitude of officialdom toward the screen as they do an effort, without very much ratiocination, toward getting the story in hand across, the job done, by ardent young men come rather newly into the field of doing things in A Big Way. These young men have inherited a notion of the limitations of what they might do with the press, but they have no motion picture inhibitions. That, to be sure, points for the screen a sector of special vigilance, and maybe educational endeavor in its own behalf, an assertion of rights, which are not peculiarly and selfishly its own, but rather the rights of its customers for which it is the agent.

After all the best friend of the motion picture is the box office public.

And after that one may venture that the organized industry, meaning of course the producer-distributor-exhibitor machine, in its public and political relations is likely to find that the numerically strong array of independent exhibitors and independent circuits are to assume a position, unheralded but real, of the greatest importance. The motion picture as the concern of a large and nation wide array of showmen will stand in rather better case before law makers, locally responsible, than if it were to be known as the exclusive property of a number of gentlemen located in New York and Hollywood. And that, incidentally, brings the thought that it might not be amiss for the motion picture industry in these days of vast corporations to let it be known that it is responsible to a considerable number of shareholders scattered about the land.

The motion picture may be everybody's business, but it and its public will be best served by those who know how.

Allied Bill Asks Jail Terms, Fines

(*Continued from page 13*)

ducer or distributor could not own, control, operate or manage any theatre, or have any interest, direct or indirect.

Penalties are a fine of $10,000 and one year in jail for violation.

Liable to prosecution would be the individual directors, officers or agents of the producer or distributor who have "authorized, ordered, done or had knowledge" of the producer or distributor's participation in exhibition after one year following enactment of the law.

Furthermore, if any exhibitor, exhibition company, firm or individual permits either the continuance or new participation of a producer or distributor in his theatres, then that exhibitor is liable under the law and shall forfeit the right to carry on the business of an exhibitor of motion pictures in that state.

Producers or distributors found guilty would be prohibited also of doing business as a producer or distributor.

The law would compel any and all of the large producer-distributors either to sell their theatres in those states where the law is enacted, or, failing that, abandon the properties, under penalty of jail terms for its officers and directors.

The ownership, operation and management of thousands of America's theatres would be at stake, not only through the direct interest now held by the four large producer-distributor-circuit companies now operating but also in the cases of independent owners and operators in whose properties, principally independent circuits, any of the large companies may have an indirect interest, regardless of how trivial. Paramount, for instance, has partnership interests with some of the most representative independent circuits.

On the other hand, the majors, in retaliation, could cause chaos in the independents' ranks by secretly buying even a small block of stock in any independent theatre, thus making the independent majority owner liable for operating a property in which such major has such interest.

For example, M. B. Horwitz, an independent, owns and operates six independent theatres in Cleveland, where Loew operates in competition. Mr. Horwitz, who contributed $1,500 to Allied's "war chest," could be put out of business under the bill, if passed in its present form, merely by Loew purchasing a few shares of Horwitz Circuit stock, some of which is available to the Cleveland public.

Koenig Joins MGM As New Studio, Production Manager

Metro-Goldwyn-Mayer officially announced this week that William Koenig, who last week resigned as general manager of Universal's studio in Hollywood, had been appointed as its studio and production manager. He succeeds Fred Pelton, who resigned early this month.

The studio also revealed that William Anthony McGuire and Norman Krasna had been signed to new producer-writer contracts.

Operator Merger Terms Protested

Several members of the Independent Theatre Owners Association in New York are understood to be dissatisfied with the terms of the Local 306-Allied operator merger which was ordered last week through Mayor Fiorello LaGuardia, it was learned this week. The labor situation was discussed at a meeting of the ITOA at the Hotel Astor, but John Manheimer, secretary, would not comment on it.

Exhibitors now using Allied operators will be forced to raise their booth prices 25 per cent, it was said, and because of the 10-year contracts the ITOA has with Allied, no exhibitor can install non-union operators. The Allied contracts with local exhibitors are part of the deal with Local 306.

Meanwhile, theatre union activities elsewhere included the refusal of Local 71, I.A.T.S.E., in Kansas City, to do anything about contracts with first run theatres until they come up for renewal August 31, 1937. First run houses have been operating on the basis of contracts that expired in 1933.

Exhibitors revised the agreement with Local 119, I.A.T.S.E., for all houses in Detroit of 1,000 to 1,500 seats, granting a $5 increase in the weekly scale and the Milwaukee County exhibitors have agreed to a two and one-half per cent increase in wages for members of Local 164 there. The Saenger Amusement Company in New Orleans has also reached an agreement with the stationary engineers for union men in the Saenger, Tudor and Globe.

RADIO'S PLAN FOR BROADCAST RIGHTS TO FILL STAR ROSTER DIES ABORNING

Ford's Hope to Have All MGM Stars and General Mills' Even More Ambitious Plan Stopped by Contracts

by GUS McCARTHY
in Hollywood

Hollywood producers and studios will not—can not because of contractual complexities—sell their stars en bloc exclusively to a single national advertiser, or group of advertisers, for radio broadcasting. Ford Motor Company had hoped to accomplish such a coup with MGM for all its Culver City stars, and General Mills even had expected to effect such an agreement with all Hollywood producers for all important stars who would be committed to sell flour on the air, by the bag, bushel or barrel.

The impression has been gaining ground both on Hollywood Boulevard and Broadway, because of certain outward manifestations, that the Hollywood producers and the ambitious radio broadcasters and their advertising clients are negotiating an entirely new affiliation in the matter of Hollywood film stars' appearances on commercial broadcasts, about which exhibitors for a year or more have been complaining.

Metro-Goldwyn-Mayer was mentioned as a party to negotiations with Henry Ford's motor car company, via the William Morris talent agency, for a blanket contract giving Ford the exclusive rights to radio appearances of MGM's starring and featured player roster. Ford reputedly had offered Metro $25,000 a week for an hour's broadcast with Metro performers.

Immediately the stars themselves, to say nothing of interested observers, are reported to have questioned the right of Metro-Goldwyn-Mayer or any other company to give or sell their broadcasting services "exclusively" to any radio advertiser.

Organized exhibitors, too, immediately became interested in such a proposition, protesting on the grounds of unfair competition to their box offices, even before its consummation. Nicholas M. Schenck, president of MGM, heard in this connection from the Independent Theatre Owners Association of New York, from the Independent Theatres of Ohio, and from organized owners in Minneapolis, among others.

Typical of the nature of the complaint was that voiced by the Ohio organization, which telegraphed Mr. Schenck, "On behalf of every member of this organization who was compelled to buy a large number of your features on a percentage basis to be played on Sunday, we vigorously protest the consummation of any deal between your company and the Ford Motor Company which will permit your stars to broadcast on Sunday nights."

Player Contracts Decide

Now the dream of radio broadcasting to invade studios directly as proposed by Ford in conjunction with MGM and by General Mills with all producers has foundered on the rocky reef of player contracts and their protective provisos, stipulations and provisions. For once the player, who appears to have values to sell to the public other than his special screen talent, won a victory without ever having to lift a hand or beseech the courts to protect his rights.

PRICES ADVANCED IN CHICAGO LOOP

Prices in Chicago's Loop vaudeville theatres have taken an upward swing recently. The Oriental last weekend raised its prices for the evening shows from 40 cents to 55, the State-Lake from 35 in the evening to a 40 top. The Chicago and Palace theatres raised the "early bird" matinee prices ten cents and moved the time for that period up an hour from opening until 1:00 p.m. instead of 2:00 p.m.

The Roosevelt and United Artists theatres recently went to a 75 cent top for the regular evening show.

Business has not suffered from the increases, theatre men report.

As particularly proposed by the proponents of the Ford idea and somewhat more nebulously by those still seeking entry for General Mills, the plan would take radio broadcast auditors right into the heart of production and every nook and corner of the studios for an intimate, if via absent treatment, personal visit. MGM entertained the Ford idea until the other day when it discovered what a maze of expensive legal entanglements into which the stunt might lead the company. General Mills received comparatively short shift.

Restrictive Clauses

When a player, unless he's soundly advised, signs a regular "Standard Contract" or one of the special "printed-form" contracts which each company provides, he commits himself on all matters. Practically all special studio contracts have clauses calling for a player's services for one picture, for a series or for an indeterminate number of pictures to be made over a period of years. Also there are clauses in this type of contract providing that the player signing will, at the producer's bidding, make personal appearances, or go into legitimate stage shows, or participate in radio broadcasts, or make radio transcriptions, appear on television or any other new scientific medium that may be devised, or hold himself in willing readiness to participate in any exploitation feature the producer may contemplate.

Legally, if Robert Taylor was signed to a "form-printed" contract, for example, MGM might compel him to dig a ditch. Or if Jeanette MacDonald was similarly signed, she might be required to take in washing if some studio executive got the idea that such a stunt would be beneficial to the exploitation of a particular picture in which she appeared. MGM might have the legal right to do so, but it would probably not.

The producers are well aware that the imposed-upon player, also within his legal rights, could "kick" subsequent production around and make such a venture a costly thing. The producers have trouble enough getting most of their stars to pose for such necessary items as a photograph-gallery sitting.

The contracts signed by such stars as Fred Astaire, Jack Benny, Al Jolson, Eddie Cantor, Dick Powell, James Melton, Bob Burns, Nelson Eddy, Burns and Allen, Frances Langford, and all others who are considered "top notchers" in pictures and radio, take ample care that all the individual's rights in both fields are fully protected.

Players' Contracts Surrounded by Protective Clauses; Talent Must Get Permission of Company Before Broadcasting

In common practise the manner in which stars participate in radio takes two forms. In both cases it is required that the film personality going on the air first must obtain the permission of the company with which he is under contract to make pictures. It is not recorded that this permission has ever been denied except when broadcasts interfered with production. The first manner is the commercially sponsored broadcast for which the picture personality engaged receives a remuneration entirely apart from that provided in his film contract. The Lux, Jello, Camel Caravan, Hollywood Hotel and Texaco programs are illustrative. Second method is the guest star appearance which is a matter of courtesy to the person extending the invitation and for which no money is supposed to be paid. The Louella Parsons, Ed and Elza Schallert Hollywood interviews are familiar examples.

Personality His Contribution

The picture personality appearing on a commercially sponsored broadcast considers his contributions to the program from an artistic and financial viewpoint. Those taking part in interviews look upon their participation as a cooperative goodwill gesture. The producer usually considers both as good publicity for his players and pictures. The commercial sponsor doesn't feel that he is entering into competition with theatres inasmuch as he considers that his program is only on the air once at a definite hour while the exhibitor on a specific attraction has all the afternoon and evening hours of every day from any where from two days to a week to draw patrons into his theatre.

Exactly how the Ford-MGM plan blew up may be cited in a hypothetical case. Assume that Greta Garbo, whose picture contract is chockful of stipulations and conditions, either previously or subsequently had signed a broadcast contract calling for her exclusive radio services to No-Seeds Orange Juice. Then assume that MGM signed the broadcast deal with Ford. The instant No-Seeds put Garbo's voice on the air, either by interview or by picking it up on the set, that would be the signal for an avalanche of attorneys representing the other advertiser, its agency, its radio station and broadcast chain to come thundering down on the studio. The potential ensuing legal battle would make the Blue Eagle turmoil look like an old ladies' sewing circle debate. The case might become actual were Crosby, Bennie or Astaire involved in the episode.

Precedent Seen Near

It is reported that a case which may possibly set a precedent in establishing potential conflicting rights of a picture company and a radio sponsor to a screen-radio personality's services may shortly be brought into the open. It involves Warner Brothers, Dick Powell and Campbell Soup. The inside is that Warners, claiming priority rights to Powell, because of its earlier picture contract with him, will seek

(*Continued on following page, column 3*)

PRODUCERS ESTABLISH REGULATION OF FILM STARS' RADIO BROADCASTS

Special Committee Set Up by Association in Hollywood to Handle Problems Affecting Production and Exhibition

Producers, after ten months, finally have answered the protests of exhibitors everywhere against the "unfair competition" of film stars' broadcasts by setting up machinery in Hollywood for regulating such appearances.

Almost every organized exhibitor group in the country, including city, state and national groups of theatre owners, has gone on record in vigorous opposition to the practice of Hollywood stars appearing frequently in important national commercial broadcasts, which, the theatre owners claim, is direct competition to the box office and frequently even competes with the very pictures made by the stars who are broadcasting.

The industry's machinery for the regulation of its radio broadcasting problems affecting both production and exhibition is now functioning under a special radio committee set up by the Producers' Association in Hollywood. The committee's administration is based on cooperative efforts by the motion picture and broadcasting interests.

Establishment of the committee came after home office executives in New York had said they were convinced that no code could be drawn to govern all cases involving a clash of interests between the film and radio industries and that individual solutions must be sought for individual cases.

Indications even now are that only the most general understandings and agreements affecting the participation of film stars in radio activities can be worked out between the two industries. Specific broadcasting programs will continue to present specific problems which no underlying agreement can be made to cover, it is said. Every broadcast of a film program which suggests a competitive aspect of serious proportions will be discussed and dealt with by coast radio officials, representing both the networks and program sponsors, and the studio officials involved, who will be free to consult with any branch of the industry which also might be affected by the broadcasts contemplated.

The Producers' Association has refused to divulge the names of members of its special radio committee but it is learned that the entire membership is composed of producers. The committee went into action for the first time last week when it met with representatives of broadcasting and agency interests involved in the proposal by General Mills to broadcast directly from sound stages in Hollywood, the programs to be sponsored by the flour milling company.

As a result of the meeting the negotiations were reported to have been dropped when the objections raised by the industry committee were accepted by the broadcasting interests as insurmountable. It had been planned, before the meeting, to initiate the broadcasts at once.

All future deals for broadcasting involving industry interests of the same importance likewise will be submitted to the scrutiny of the producers' committee, it was said officially. The regulatory system thus installed is regarded by producers and New York home office executives as all that can be attempted of a practical nature to govern the problem.

Studio officials are agreed that talent cannot be kept off the air, but the programs in which film stars are to appear, by mutual cooperation of the interests involved, can be regulated so as to minimize competition with theatres, lessen the interference with production schedules caused by radio rehearsals and broadcasts by working stars, and insure against danger to the star's reputation and popularity by proper supervision of the work on the air. These, obviously, will be the primary objectives of the producers' committee.

FRED WEHRENBERG MARKS ANNIVERSARY

Fred Wehrenberg, owner of the Cinderella, Melba, Michigan and Virginia theatres in South St. Louis and for several years president of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, will celebrate the 30th anniversary of his entrance into the exhibition field next week.

Back in 1906 Mr. Wehrenberg was in the grocery business in South St. Louis. He became interested in motion pictures and opened a nickelodeon in a small store building on Cherokee street which seated 89 persons.

A. W. Loasby Dies; 20th-Fox Director

Arthur W. Loasby, vice-president and director of National Distillers' Products Corporation and a member of the board of directors of Twentieth Century-Fox Film Corporation, died Tuesday at a private hospital in Connecticut after a brief illness. Mr. Loasby, who was 60 years old, is survived by his wife, Mrs. Adena Loasby, a son, Richard P. Loasby, and a daughter, Mrs. Hudson B. Lemkau.

Funeral services were to be held Friday at 2:30 P. M. from his residence, 168 Gates Avenue, Montclair, N. J., with burial in Mt. Hebron Cemetery, Montclair.

Republic Names Manheim

H. Manheim has been appointed publicity director at the Republic studios in Hollywood. Jack Hardy remains with the organization as Mr. Manheim's assistant.

Ford and Mills' Plans Defeated

(Continued from preceding page)

to prevent the player from renewing with Campbell.

Despite the fact that the Ford-MGM scheme died aborning, neither radio nor Hollywood production executives seem to have any idea of abandoning the hopes for some kind of closer mutually beneficial cooperation.

After MGM's successful "Born to Dance" preview-Hollywood hotel broadcast, three other leads are being contemplated in Hollywood. It is known that 20th Century-Fox is negotiating a deal with the Columbia chain for an exchange of film footage advertising for airtime picture ballyhoo. The plan, which essentially is the same as that advanced by Ford agencies to MGM, but in which all legal entanglements would be ironed out in advance and care taken that no stars' toes would be stepped on, would bring radio right into production on the lot. Warner's is considering a similar scheme, which has for its purpose not only the advance exploitation of productions in work, but also to put the resources of all its contract talent at the disposal of its revitalized Hollywood KFWB and proposed national network. Additionally Fox West Coast Theatres is working out a deal with the Mutual System to cover the air exploitation of picture programs in the theatres of four coast cities in exchange for screen advertising.

Sweeping Deal Fails

Presenting one of the most sweeping deals in radio, Ford was prepared to launch the MGM series early in January with indications it would replace its Sunday night program of concert players and symphonic music which runs from 9 to 10 P. M. Eastern Standard Time through a 94-station outlet over the CBS system.

The plan had its origin with Abe Lastfogel, coast general manager of the William Morris Agency, who approached and sold it to N. W. Ayer and Son, Inc., advertising agency for Ford. The agency, in turn, sold it to its client and M-G-M then was approached with the proposition. It ties in also with the most significant effort to date on the part of the William Morris office to invade the radio talent agency field in a move designed to establish for that organization as important a spot in radio as it once occupied in the field of vaudeville.

The Proposed Program

The proposed hourly program would have divided itself into dramatizations and condensations of current and coming Metro attractions, the first to be a radio version of "Parnell" with Joan Crawford and Clark Gable essaying the leads. The remainder of each broadcast would have been musical, concentrating on past, present and future songs from Metro attractions and the catalogue of the Robbins Music Company, which M-G-M controls. Pete Smith, now in charge of short subjects for the studio, had been mentioned for the master-of-ceremonies.

General Mills is expected to negotiate with individual studios for rights to broadcasts direct from sound stages. The Producers' Association notified Bagley, Horton and Hoyt, Chicago advertising agency representing General Mills, that it is free to seek deals with individual studios.

20th-FOX ACCEPTS MPTOA'S PLAN FOR ESTABLISHING FAIR PRACTICES

Willing to Grant Unrestricted 10 Per Cent Cancellation on All-Product Contracts; Favors Social Conciliation Boards

Indicates Unwillingness to Abolish Score Charge Except Under Certain Conditions; Cites Stand on Uniform Contract

Twentieth Century-Fox Film Corporation has joined Universal Pictures Corporation in accepting the program advanced by the Motion Picture Theatre Owners of America on behalf of fair trade practices governing relations between distributors and exhibitors and for establishing conciliation courts for adjudicating interindustry disputes. The six other large distributors have yet to be heard from, the MPTOA expecting approval from at least four more—Columbia, Paramount, RKO and Metro-Goldwyn-Mayer.

With minor exceptions, Fox's acceptance is essentially on the same basis as Universal's. Fox, however, does not appear willing to abolish the score charge basis levied on exhibitors, except where the company is forced to do so by exhibitors who have strong buying power and who as "a matter of individual policy" refuse to permit any distributor from exacting score charges separate from rentals.

"We believe that the general acceptance of most of the MPTOA proposals by Sidney Kent, for Twentieth Century-Fox, is a definite step in the right direction and will afford immediate benefits to independent exhibitors," commented Edward L. Kuykendall, president of the MPTOA, who released for publication the following letter of acceptance from Mr. Kent:

Dear Mr. Kuykendall:

I have considered with John D. Clark, our general manager of distribution, the proposals suggested by the board of directors and the executive committee of the Motion Picture Theatre Owners of America as outlined in your bulletin. Taking up the proposals in the order which they appear in your bulletin, our position is as follows:

1. Twentieth Century-Fox is willing to grant an unrestricted 10 per cent cancellation on all contracts where the exhibitor has purchased all of the Twentieth Century-Fox product offered for sale at any one time. This does not include foreign or outside producers' subjects. We do feel, however, that there should be one restriction, i. e., notice of cancellation of any picture to be effective must be given to us within a reasonable period, say 10 days, after the mailing by us of notice of availability.

We feel that our position on this cancellation provision should be satisfactory to you. The only material difference from your proposal is that we restrict the privilege of cancellation to the situations where the exhibitor has bought, not all of our product, but all of the product offered to him at any one time. In most cases where an exhibitor cannot be expected to use all of our product a selective contract is the usual result of the negotiations.

Favors Local Boards

2. We favor the establishment of Local Conciliation Boards with a central appeals board located in New York City. This is a matter, however, that will require discussion and careful working out of details. We cannot expect members of the local boards and the appeals board to give up any substantial amount of their time to the hearings of minor matters and therefore the machinery of the boards and their jurisdiction are matters for further discussion. We will be glad to meet with you and representatives of other companies as soon as possible with the hope and intention of agreeing upon a workable plan.

3. Our experience has been that there can be no such thing as a uniform protection and clearance, based not only on decisions of the federal courts, but also upon the fact that protection and clearance are of necessity a part of the negotiation and sale and are matters of individual arrangement between the exhibitor and the distributor.

Against Double Bills

4. We feel that overbuying is a matter that is more in the hands of exhibitors than distributors. We are against overbuying, but the exhibitor is in possession of the facts regarding his buy, whereas our knowledge as a distributor is necessarily limited and we do not feel that we can request an exhibitor to let us know, or advise us, whose and what pictures he has purchased.

In this connection, we note under this heading you have apparently included an objection to double features. We are against double features, but feel that the matter of double billing is a matter that can best be corrected by the exhibitors themselves. If it is an evil it will eventually cure itself.

5. Of course, we should like to see an end to all unfair competition between exhibitors, but it is hardly a matter which could be the subject of any agreement on our part as a distributor; it is a matter to be worked out by the exhibitors themselves.

6. We are in accord with you on non-theatrical exhibitions and we do not and will not license a picture to any non-theatrical account where there is even a remote possibility of unfair competition with a motion picture theatre.

Cites Stand on Universal Contract

7. Regarding your proposal in favor of a uniform contract: Our position is too well known—I personally some years ago having put in many months with representatives of exhibitors endeavoring to work out a uniform contract—to need further explanation. However, in view of various court decisions, I question very much whether or not we can become a party to a uniform contract. We would, however, be in favor of any contract that will be clear, not ambiguous, and as short as the agreements would permit.

As far as our own contract is concerned, we are willing to make as short a contract with any exhibitor as is practical, but we question the practicability of having an exhibitor sign a short contract which incorporates by reference an entirely different contract of greater length.

8. The practice of exacting score charges has been for a number of years a matter of individual policy and will continue to be so as far as this company is concerned.

9. We will not pledge ourselves not to demand preferred playing time on percentage pictures. However, we will not be obnoxious about it, but will base our demands for preferred playing time on the quality of our product.

10. It has never been the practice of this company to force shorts with features. As a practical matter of distribution they are sold at the same time, but under separate agreements. We do feel that if our feature product is desired by an exhibitor we are justified in insisting upon the same percentage of his short subject playing time as we receive of his feature playing time.

We are in sympathy with your efforts to eliminate some of the matters that have been the cause of disputes between exhibitors and distributors and assure you of our desire to cooperate to that end in every possible way. Mr. Clark will be glad to discuss with you more in detail at any time the matters outlined in this letter.

Sincerely yours,
(Signed) S. R. Kent.

KORDA LOWER COST FILMS THROUGH LION

Alexander Korda is expected to start a program of production of comparatively inexpensive motion pictures before long. These would not carry the London Films trademark. It is understood that release will be through British Lion.

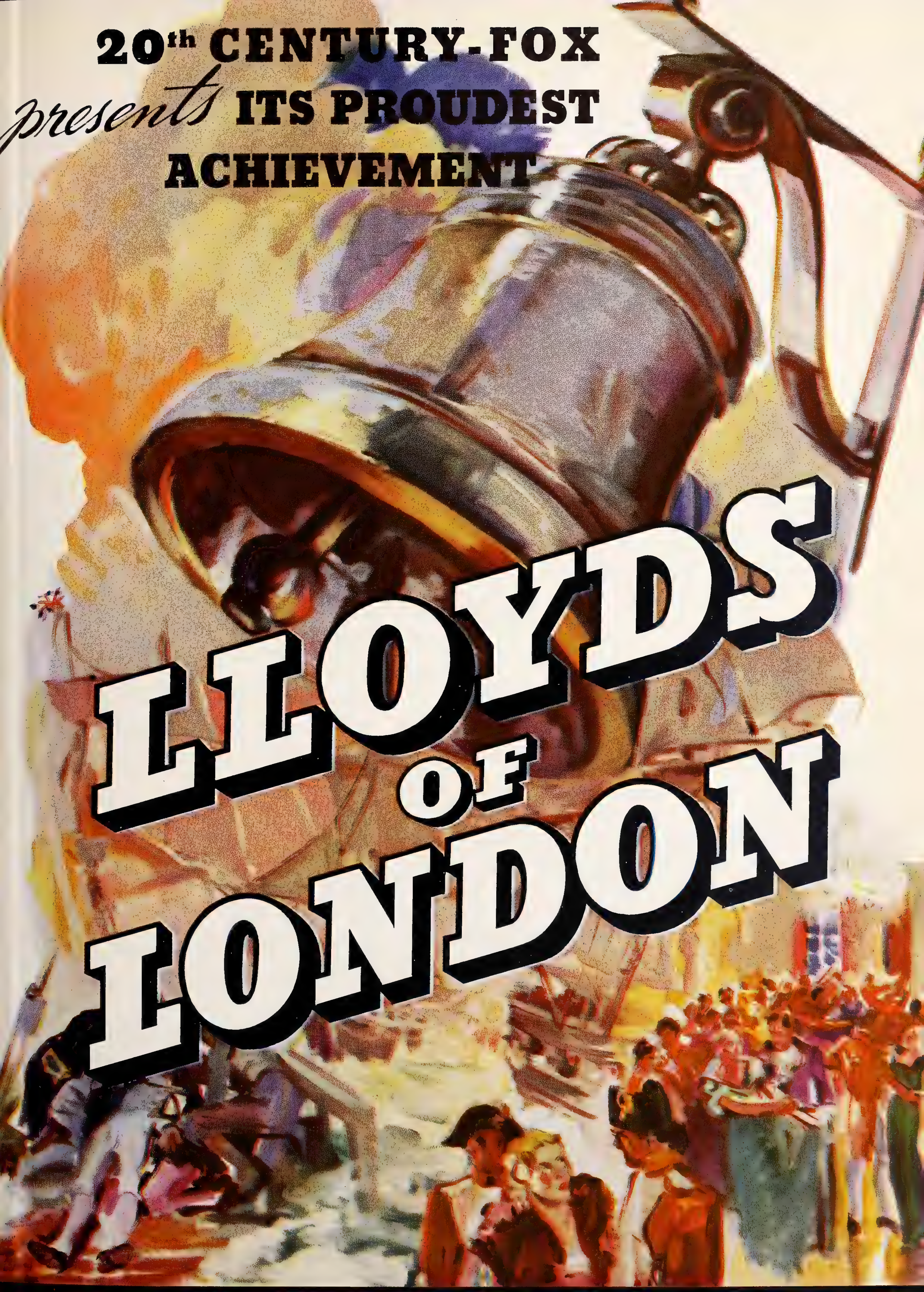
MPPDA Invited To Attend Meet

A communication requesting that an accredited representative of the motion picture industry be designated to attend the December 10-11 meetings of the Council for Industrial Progress at Washington was received in New York this week by the Motion Picture Producers and Distributors of America, Inc. The meetings have been called to further plans for wage and hour and trade practice agreements for industries.

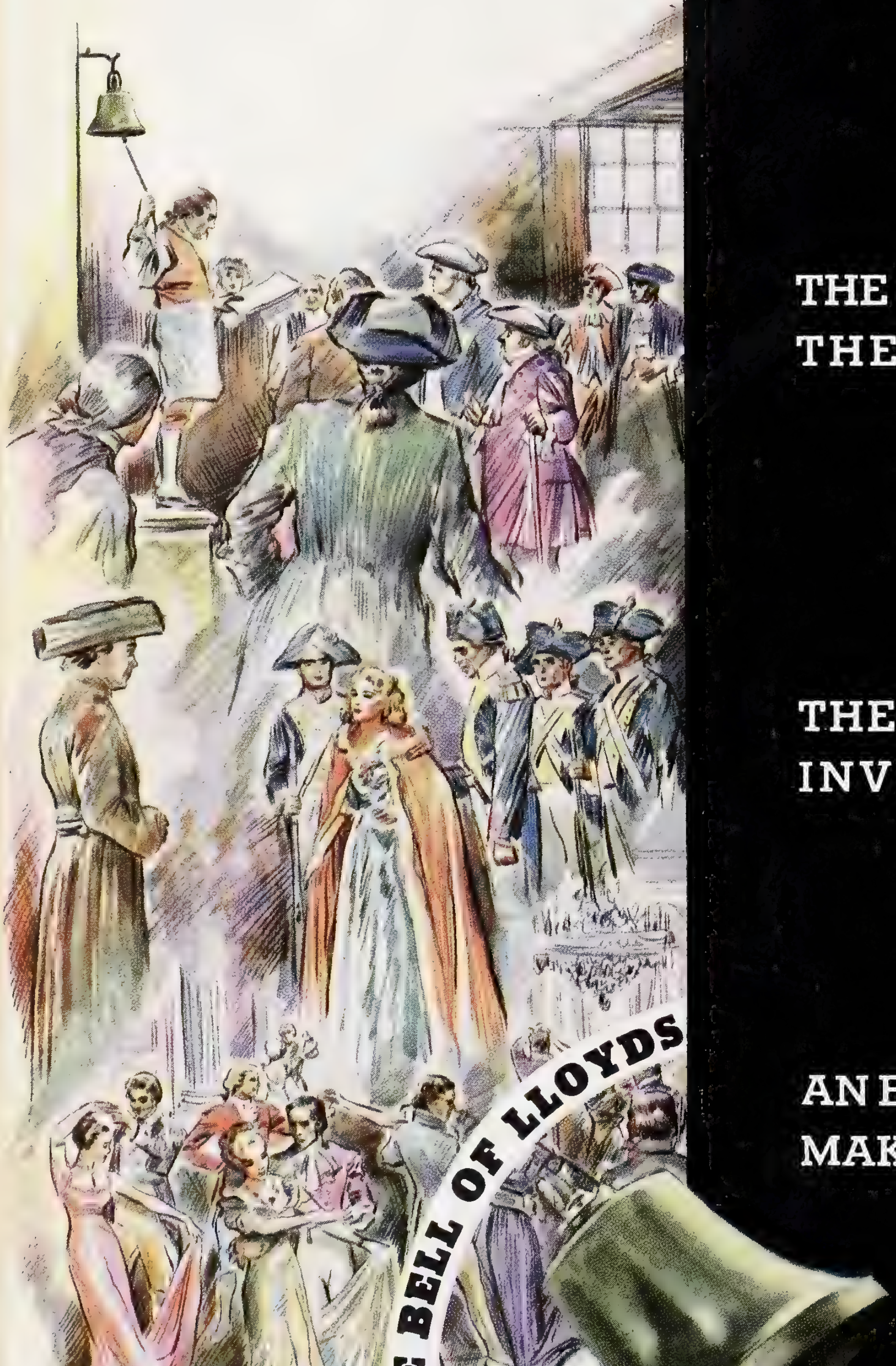
Indications are that the communication will be forwarded to Will H. Hays, president, in Europe, without action by the MPPDA in advance of the receipt of instructions from Mr. Hays. It is believed likely, however, that the industry will have a representative at the Washington sessions, if only as an observer.

The primary function of the sessions next month will be to receive reports from committees named by the Council for Industrial Progress and to act upon them.

The Independent Theatre Owners' Association in New York is "not interested" in the meetings, an official of the organization said, as he revealed no invitation to attend had been received at his office. It was also revealed that the Motion Picture Theatre Owners' Association and Allied States Exhibitor Association had failed to receive any invitations to attend the gatherings.


20th CENTURY-FOX
presents ITS PROUDEST ACHIEVEMENT
LLOYDS OF LONDON

THE HEROIC SURGE OF "CAVALCADE"!



Ring Twice—
For Good News!
Ring Once—
For Disaster!

THE BREATH-TAKING PAGEANTRY OF MIGHTY NATIONS AT COMBAT . . . and the impassioned love of a lady of rank and a man branded "traitor"!

THE THUNDER OF CANNON AT THE BATTLE OF TRAFALGAR . . . and a touching boyhood pact that only death could break!

THE FOUNDING OF BRITAIN'S INVINCIBLE SEA-POWER . . . and one man who lied heroically to save it from destruction!

AN EMPIRE OF GOLD THAT COULD MAKE OR BREAK A KINGDOM . . . and its romantic beginnings in an obscure coffee house!

Tensely your audiences will listen as this unsleeping sentinel of a turbulent world signals the march of great events!

PRINTED IN U.S.A.

THE EMOTIONAL POWER OF "ROTHSCHILD"!

LLOYDS OF LONDON

THE FLAMING COURAGE
THE EMOTIONAL GLORY

The screen has known no mightier moment than the stirring climax of this spectacular drama—powerful as a tidal surge . . . intimate as a woman's secret soul!

He gambled his life and his country on a lie only a hero dared tell!

His loyalty to a boyhood pact gave the world the mightiest moment it has known!

She trusted her heart and her fortune to the man a nation branded "traitor"!

OF ONE MAN'S LIE . . .
OF ONE WOMAN'S LOVE!

LLOYDS OF LONDON

starring

Freddie BARTHOLOMEW *and* *Madeleine* CARROLL

with

SIR GUY STANDING · TYRONE POWER

C. AUBREY SMITH · VIRGINIA FIELD

AND A MAMMOTH CAST

Directed by Henry King

Associate Producer Kenneth Macgowan. Screen play by Ernest Pascal and Walter Ferris. From a story by Curtis Kenyon.

20th CENTURY FOX

Darryl F. Zanuck
in Charge of Production

SALVOS OF APPLAUSE

SWEEPS ACROSS

When "Lloyds of London" plays your theatre, you will share the prestige and our justified pride in the greatest picture 20th Century-Fox ever produced!

For "Lloyds of London" is first and always aimed straight at your audiences!

It has a warm and deeply emotional love story . . . as wide in appeal as the human heart.

It has breath-taking spectacle . . . fully and powerfully to convey the vastness of its dramatic scenes.

It has an outstanding cast . . . inspired! But the picture has that quality of greatness which transcends any individual performance . . . however brilliant!

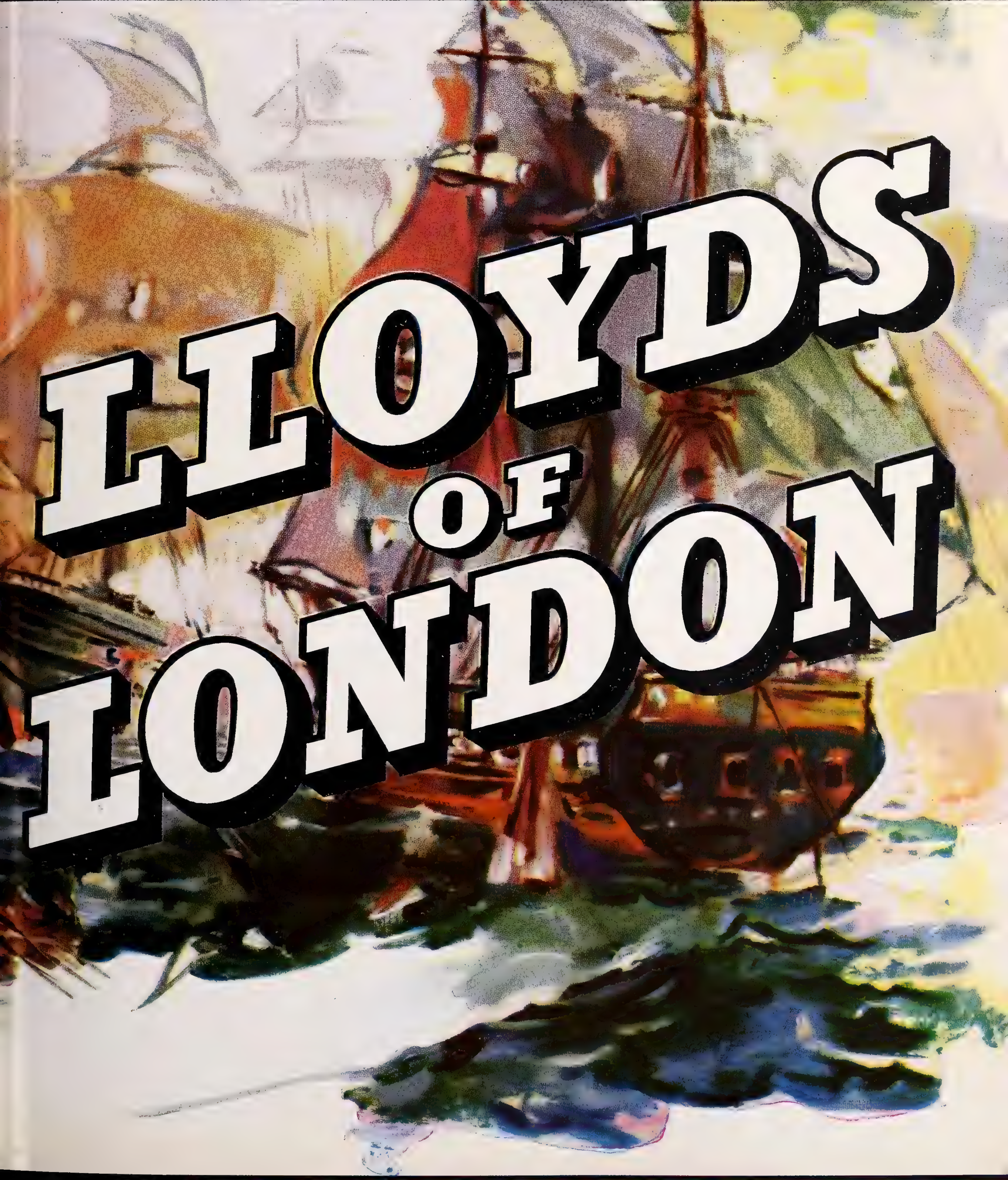
It has the understanding direction of Henry King . . . second to no one for his record of important pictures.

And above all . . . it is backed by the unequalled organization and showmanship genius of 20th Century-Fox.

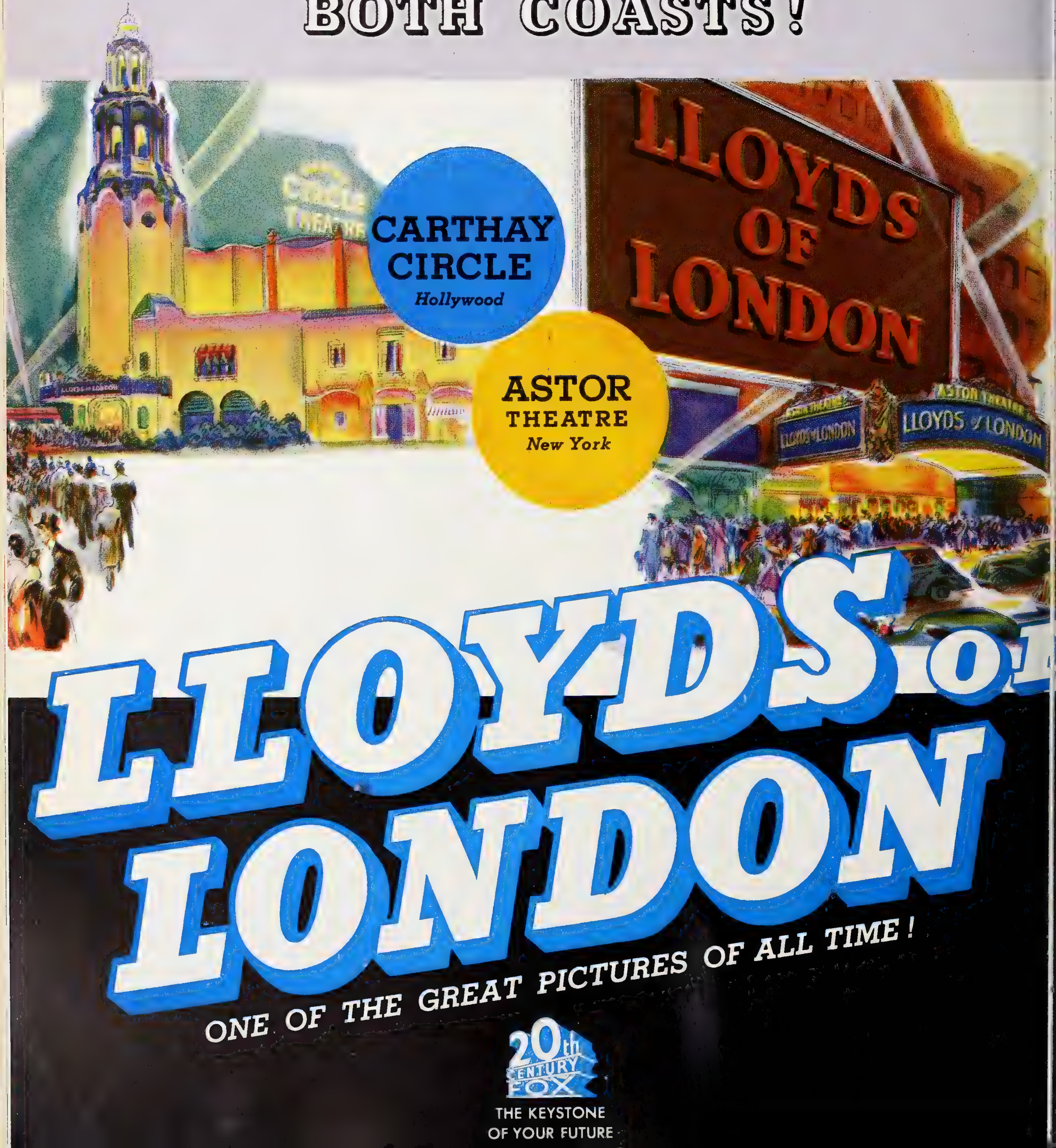
It is 20th's sincere conviction that when the roll of 1937's biggest box-office successes is called . . . "Lloyd s of London" will head the list!

WILL THUNDER AS IT

YOUR SCREEN



NOW DOING SMASH BUSINESS AS A TWO-A-DAY ATTRACTION AT ADVANCED PRICES ON BOTH COASTS!



OSTRER ARRIVES IN NEW YORK WITH DENIAL OF SALE OF GB CONTROL

Statement by English Executive That Maxwell Will Not Attain Control of Gaumont Causes Surprise in London

Denials that the Ostrer brothers intend to relinquish their controlling interest in Gaumont British, that John Maxwell of Associated British Pictures has acquired other than a minority stockholders' interest in G-B through his purchase of 240,000 "B" shares in Metropolis and Bradford Trust, that Mr. Maxwell holds an option on the Ostrer's 5,100 shares of "A" stock in M&B, or that such an option was part of the sale of the "B" stock, were made by Isidore Ostrer, president of G-B, on his arrival in New York from London this week.

Publication of Mr. Ostrer's statements brought expressions of surprise from those who have followed the intricate course of the GB negotiations and reports of strong criticism by the principals in London. It has been definitely reported in England that Mr. Maxwell has bought both the "A" and the "B" shares from the Ostrers. The "A" shares, it is said, have been bought but not transferred, with Mr. Maxwell holding a five year option for the transfer, allowing that time for a settlement between the Ostrers and 20th Century - Fox.

One of the provisions of the joint ownership of M&B, holding company which owns a majority interest in G-B, by the Ostrers and the American company, was that neither could sell their interest without the consent of the other. The sale to Mr. Maxwell cannot be contested by Twentieth Century-Fox, however, until the transfer is actually made.

Sale of Shares Called Mission

A cable from Bruce Allan, of the London office of Motion Picture Herald, received the day after publication of the interview with Mr. Ostrer, reported that the real mission of the G-B president in America is to persuade Joseph Schenck and Sidney R. Kent of Twentieth Century-Fox to sell that company's 4,900 "A" shares in M&B to Mr. Maxwell. Reports in London are that Mr. Ostrer will tell Mr. Schenck and Mr. Kent that publication of the consolidated balance sheet of G-B will reveal heavy losses because of overvaluation of negative values and will cause a sharp decline in all G-B stock values. It is said that he will use this bad position to persuade Twentieth Century-Fox to sell before the value of their holdings crashes.

It is understood that Mr. Maxwell is offering about £1,000,000 ($5,000,000) for the Fox shares in M&B.

Mr. Ostrer's statement that he and his brothers have not considered selling their G-B interests to anyone was most emphatic. "The Ostrers intend to maintain control of G-B and no one else will have it," he said when interviewed on the *Normandie* by a representative of Motion Picture Daily.

THEATRE BIDS ADIEU TO ITS COMPETITOR

The Cosmo theatre in Merrill, Wis., bade farewell to its competition in a two column by three inch newspaper advertisement last week and diplomatically told the new operators what it expected of them as follows:

"Cosmo theatre wishes to express appreciation of the fine business relationship which has endured between the Badger and Cosmo theatres the past eighteen years. . . . Never at any time has the Badger theatre used any but the fairest of competitive methods. Welcome to our city Northland Amusement Company."

The Cosmo and the Badger, the latter now being operated by the Northland Amusement Company, Minneapolis, are the only two theatres in the town of 8,500 residents.

"We don't intend to sell control," he added. "The Ostrers are in the film business to stay. I don't think, personally, that we will sell our 'A' shares in Metropolis and Bradford Trust."

The G-B president's interpretation of Mr. Maxwell's present position in that company was startlingly unlike the status given the ABP executive in recent cables from London on the situation. These cables have assumed that Mr. Maxwell eventually will have complete control of G-B and, in fact, already holds an important voice in its affairs, particularly the financial situation which resulted after the G-B board adjourned its annual meeting without issuing a complete financial statement and without declaring a dividend.

"He is a minority stockholder like anyone else," Mr. Ostrer told interviewers. "He has 240,000 of 1,000,000 outstanding 'B' shares: does not have a single vote and is not a director in either G-B or M&B."

Asked whether his trip was for the purpose of conferring with Mr. Schenck and Mr. Kent on a possible sale of the Ostrer "A" holdings to Twentieth Century-Fox, Mr. Ostrer said that this was not the case.

"The trip really is for the purpose of getting the complete views of Mr. Schenck and Mr. Kent, purely a *vis-a-vis* on the Twentieth Century-Fox association with G-B," he said. "I am satisfied that Twentieth Century-Fox is going to hold its stock in our company and that it has no intention whatsoever of selling."

Denies Consolidation Plan

Returning to the status of Mr. Maxwell in G-B, Mr. Ostrer denied that ABP and G-B will be consolidated as a result of the transfer of the 240,000 "B" shares in M&B.

"There will be no merger," he said in response to a question on this point.

Cables Report Mission Here Is to Persuade 20th Century - Fox to Sell "A" Shares to ABP President

Amplifying his statement that he and his brothers will not sell their G-B interests, Mr. Ostrer said that there is no possibility that Mr. Maxwell will ever control G-B. "I can't conceive of him getting control of the company; we will not sell our stock to anyone," he said.

There is no intention of discontinuing international operations in G-B pictures, Mr. Ostrer said in reply to questioning as to whether or not such a plan was discussed at the recent stockholders' meeting. He had previously said that the reason the dividend was passed this fall was because "we have not taken in any revenue from the American market."

At the home offices of Metro-Goldwyn-Mayer it was learned this week that Nicholas Schenck will go through with the transaction to purchase half of the Twentieth Century-Fox interest in M&B. This transaction was part of the original agreement with Mr. Ostrer, which, if it had been consummated, would have resulted in triple ownership of G-B by the Ostrers, Twentieth Century-Fox and MGM.

Maurice Ostrer sailed this week from London on the *Queen Mary* for New York, but, as in the instance of his brother's departure, no statement as to the purpose of his visit was made by G-B officials. It is believed that he will participate in any discussions his brother may hold with Mr. Schenck and Mr. Kent.

Isidore Ostrer left New York on Wednesday by train for Hollywood.

Phil Goldstone Sues Eastman on 16mm. Films

Phil Goldstone and Phil Goldstone Productions have filed suit in the supreme court at Los Angeles against Eastman Kodak Company, Eastman Kodak Stores and Kodascope Library of Los Angeles, seeking an injunction restraining the further use of two 16mm. pictures of which Mr. Goldstone claims exclusive rights. An accounting of profits is also asked as well as additional damages of $50,000.

Mr. Goldstone claims ownership rights to "Hearts of Humanity" and "Phantom Express" which were designed for home entertainment.

Artists Donate $75,250 For Federation Support

A total of $75,250 was contributed by stage, screen and radio stars to the campaign of the Federation for the Support of Jewish Philanthropic Societies of New York City at a meeting held last weekend at the Hotel Astor under the auspices of the Artists' Division, a section of the Amusement Division of the Federation which, under the chairmanship of Albert Warner and David Bernstein, has undertaken to raise a quota of $200,000 to support the work of the 91 institutions affiliated with the Federation.

Hazeltine, RCA Trial Is Ended; Argue March 2d

Trial in the patent infringement action in which the Hazeltine Corporation of Hoboken, N. J., charges RCA Manufacturing Company and the RCA Victor Company with infringing on the automatic volume control patent for radio receivers, was brought to a close before Judge John P. Nields in the United States District Court at Wilmington, Del., last Friday.

The court set March 2 as the date for final argument and Jan. 4 for filing of briefs by Hazeltine, Feb. 8 for RCA, and Feb. 23 for reply briefs.

Prof. Allan Hazeltine, professor of physical mathematics at the Stevens Institute of Technology, was the final witness as Hazeltine closed its case. Called in rebuttal, Prof. Hazeltine disagreed with the previous testimony of Frank N. Waterman, Summit, N. J., consultant engineer, a witness for RCA.

Disputes Technical Testimony

Prof. Hazeltine disagreed with Waterman's statement that it makes no difference so far as automatic volume control is concerned whether or not the circuit through which energy is supplied to the input detector tube is more selective than signal amplifying circuits. Function of the automatic volume control is to keep down the volume of the received signal to comfortable limits both while the receiver is in tune with such signal and also while it is tuned in and out.

Harold A. Wheeler, inventor of the Wheeler automatic volume control for radio receivers, was the star witness for the Hazeltine company preceding Prof. Hazeltine on the stand. Mr. Wheeler testified concerning a number of notations in a notebook in which he marked the progress of his invention.

Reading from the diary, Mr. Wheeler said he planned to build a monoloud set which was another name by which he referred to automatic volume control, monoloud meant audiostat, Dec. 13, 1925. In January, 1926, Mr. Wheeler said, he first demonstrated the automatic volume control circuit.

Demonstrating the volume control of his receiver to associates of his at Johns Hopkins University, Mr. Wheeler testified he demonstrated the ability of the receiver to absolutely entirely counteract the effect of fading on the sound from the speaker. When tuning, Mr. Wheeler said, he observed the meter and used it in order to facilitate tuning the receiver accurately. The point of accurate tuning Mr. Wheeler demonstrated to them was the condition of the greatest deflection of the meter needle from its normal position. This point happened to be the point of minimum current in the meter. In other words, when the receiver was tuned in action, automatic volume control was at maximum in reducing current through the meter.

22 Patents Read into Record

Twenty-two patents of Mr. Wheeler assigned to the Hazeltine company were read into the record.

William A. MacDonald, vice-president and chief engineer of Hazeltine Corporation, testified concerning his experience in the radio field. Mr. MacDonald told the court he had been associated with a radio scientist in France during the war in the laboratory known as the Division of Research and Inspection in the Signal Corps.

KANSAS CITY HAS TRIPLE FEATURES

Kansas City had its full share of double features and now theatre men there are finding themselves faced with the problem of showing three pictures on one program. The move was started November 1 by E. S. Young at the Roanoke, and, after three weeks, he inaugurated the policy at his other theatre, the Central. On the same day, J. F. Rigney offered three pictures for the price of one to give Kansas City, for the first time, more than one theatre offering triple features.

Gehring Appointed Division Director

Following the company's policy of promotion from within the ranks, John D. Clark, general manager of distribution of Twentieth Century-Fox, Tuesday announced the appointment of William C. Gehring as manager of a newly created central division of the sales force. Other changes and promotions also were announced.

The division headed by Mr. Gehring, who for the past two years has been Kent Drive leader, will include the Twentieth Century-Fox offices in Chicago, Minneapolis, Detroit, Milwaukee, Omaha, Indianapolis and the Dominion of Canada. William Sussman will continue as manager of the eastern division, and William J. Kupper as manager of the western division.

The increase in volume of the company's sales during the past year made it necessary to set up a new division, Mr. Clark said. Prior to creation of the central division, the United States and Canada territory was divided into only the eastern and western divisions.

Succeeding Mr. Gehring as Drive Leader will be J. P. O'Loghlin, now district manager in Canada. He will take up his duties immediately following a meeting of district managers in Kansas City next February.

At the same time, Mr. Clark announced that Moe Levy, formerly in charge of the Minneapolis office, will be district manager of the territory comprising Minneapolis, Omaha and Des Moines in the Central Division.

The district managers convention will be attended by the home office executive force and assistants, and by district managers Edgar Moss, T. H. Bailey, George A. Roberts, J. P. O'Loghlin, Ward E. Scott, Harry G. Ballance, Herman Wobber and Moe A. Levy, in addition to Clyde W. Eckhardt, Lester Sturm, J. H. Lorentz and George Landis.

Mr. Clark also announced the resignation of R. A. Higdon, formerly in charge of the Oklahoma office, who will be succeeded by Charles Clark, now sales maanger at New Orleans.

Eastern exchanges of Twentieth Century-Fox this week will begin Bill Sussman Week, in honor of the company's eastern division sales manager.

Cardinal Praises Decency Legion; New Pledge Set

Pope Pius XI in Rome has heard a report from his Papal Secretary of State, Cardinal Pacelli, praising the net results of the Legion of Decency in America.

Cardinal Pacelli, on his return to the Vatican from a visit to the United States, told the *Osservatore Romana,* official newspaper of the Holy See, that a great majority of motion picture producers in this country now have bound themselves to observe a high standard in production.

Meanwhile, from the Cincinnati headquarters of Archbishop John T. McNicholas, head of the Episcopal Committee on Motion Pictures, word came that December 13th has been determined as the date for the renewal by all Catholics of their annual Legion of Decency pledge to continue their stand against immoral pictures.

An attempt to embroil the Legion of Decency in a political controversy was made the other day when the Non-Sectarian Anti-Nazi League to Champion Human Rights, headed by Samuel Untermyer, New York lawyer, released to the press a statement saying his Anti-Nazis had requested the Decency Legion to condemn all Nazi-made and pro-Nazi films in its "moral estimates of current motion pictures."

Said Mr. Untermyer's organization: "It is anticipated that if the request is acceded to, more than 15,000,000 Catholics in the United States will thus become active in supporting the League's boycott of Nazi Germany."

Of 14 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week, nine were approved for general patronage, four for adults and one was condemned. The classification follows.

*Class A-*1, *Unobjectionable for General Patronage*: "Can This Be Dixie," "Conflict," "Fiat Voluntas Dei" (Italian), "Gun Ranger," "Love On The Run," "North of Nome," "The Plot Thickens," "Wanted, Jane Turner," "Wild Brian Kent." *Class A-2, Unobjectionable for Adults*: "Lady From Nowhere," "Love in Exile," "Reunion," "Wenn Der Hahn Kraeht" (German. *Class C, Condemned*: "Les Amours de Toni" (French).

J. P. Normanly Is Elected Universal Vice-President

J. P. Normanly was elected a vice-president of Universal Monday and is automatically given a place on the company's board of directors by this move.

Mr. Normanly was recently elevated to the position of general manager in charge of finances.

J. Cheever Cowdin, chairman of the board of Universal, and Garretson Dulin, director and head of Dulin and Company, financial house in New York, expect to finish their production conferences at the studio with Charles R. Rogers and return to New York late this week.

ASIDES and INTERLUDES

by *JAMES P. CUNNINGHAM*

THE TRIALS and tribulations of a theatre manager are many.

Late Sunday evening, long beyond a reasonable hour, a loud knocking was heard somewhere in the balcony of the Sixth Street theatre, at Coshocton, Ohio. Manager Harry Bodie was called by some rather startled members of the service staff, and no sooner had he arrived on the scene than came the same disturbing, and even louder knocks.

Mr. Bodie was in a quandary—at least. He felt certain that his theatre wasn't haunted, although many a ghost of forgotten "flops" which died in the house could easily have come back. And he knew that Halloween pranksters had had all their fun weeks before. Nor was there any necessity of staging a ghost-walking publicity stunt in the very theatre where "The General Died at Dawn" was in the act of unreeling.

KNOCK—KNOCK—came the noise again. Mr. Bodie looked heavenward, probably for protection. There, on the top step of the fire escape platform leading from the balcony exit, he saw a figure, in dark clothes, and cane.

"What are you doing up there," trembled Mr. Bodie.

No answer.

"Come down from up there," he commanded, half hoping that his demand would be ignored.

Then, slowly, very slowly, step by step, the figure descended. When he reached the light rays of Bodie's flash light he stood out as an aged, white-bearded stranger.

"What in the world were you doing up there in the dark," asked Mr. Bodie, still timid, "and why were you knocking on that door with your cane?"

"Well," sputtered the old gent, "this afternoon I rented a second-story room some place in this town, and I've been since six o'clock tonight trying to find it again!"

▽

Short, short story, from the New York *American* of William Randolph Hearst:

> **"In the opinion of Albert Colfs, portrait miniaturist to the royal court of Belgium, Marion Davies is the most spiritually beautiful blonde among Hollywood's scores of famous beauties."**

▽

George Cukor, who directed Norma Shearer in "Romeo and Juliet," told an interviewer in Hollywood that Hollywood players speak much better English now. The reporter asked Miss Shearer if she thought that was so.

"Too right, too right," chirped the little lady.

▽

Sidney Skolsky, in Hollywood, witnessed the scene of Groucho Marx meeting an actress on Hollywood Boulevard whom he greatly dislikes. "I never forget a face," socked Groucho, "but I'm going to make an exception in your case!"

▽

Twentieth Century-Fox has Shirley Temple insured against almost every conceivable kind of damage—fire, theft, breakage and whatnot—but the Lloyd's policy disclaims all responsibility for injuries sustained if little Shirley is drunk!

▽

Milton Berle claims that when he ordered "Russian Dressing" at an East Side New York restaurant, they brought him a picture of Rubinoff putting on his pants.

STARBRIGHT

She was a star once, and a bright one.
So generous — and gay.
And she gave of her heart — Oh! a light one.
And her youth she threw away.
She's a star now — well, not quite one —
In the WPA.

—Carol Baldwin

The American motion picture, principally through its travel reels, has variously been most generous to the Japanese pearl industry, describing, at no charge, the crafty manner and means employed by the Japs to cultivate pearls in the shell. Overlooked, apparently, by our screen compilers of odd things in far places, is the neatest Japanese pearl trick of all time, right on our own front doorstep. New York's best drug stores, for one, are selling small tin cans containing made-in-Japan oysters, a two-dollar bill buying a can of three oysters and the possibility that the purchaser may find a pearl in one of the marine bivalve mollusks of the *Avicula Margaritifera.*

▽

The next time the wise-cracking press talks about the idiosyncrasies of Hollywood producers we're going to refer them to Leonard Lyons' story of the noted newspaper publisher who decided he wanted a new desk decoration for his California home. He ordered a unique combination of inkwell-humidor made from an elephant's hooves. An underling was delegated to buy a whole, live elephant—the publisher can afford it—have the animal killed, and the hooves removed. Every circus and zoo in America was contacted, without success. The publisher learned that even he could not buy an elephant in this country for the purpose of killing it, even if he wanted to make elephant steaks for a California barbecue, much less use the animal's hooves for an inkwell.

▽

Announcement extraordinaire to the press:

> "Who wants their favorite motion picture hero, or be it their enchanting heroine, to take ill?
>
> "The NEVA-WET Corporation of America have extended their force to the coast by the installation of a new plant in Los Angeles, a harbinger of thought,—and at Columbia Pictures!
>
> "The entire cast of this company will wear costumes, and all accessories, NEVA-WET processed! To make the story of this miracle treatment brief, NEVA-WET renders them: water repellent, moisture repellent, perspiration resistant—considerably stronger and more durable, fast as to color regardless of the weather."

▽

And then there's the Hollywood story about the producer who called in his press agent and stooges and demanded to know the details of all the rumors reported to be going the rounds about their certain star. "I'll tell you the exact facts," volunteered the press agent. But he was interrupted gruffly by the boss. "Never mind the facts—I don't want them," bellowed the producer, "I just want the rumors."

ULRIC (YIC) WILLIAMS, son and aide of I. P. (Put) Williams, owner of the Delphus theatre at Carthage, Missouri, was on Film Row in Kansas City the other afternoon with George Williams, a brother and also an aide at the Delphus with Yic and Put. (Mrs. Williams, mother of George and Yic, and wife of Put, is also an aide at the Delphus—she takes the tickets).

The Williams boys don't get to Kansas City often, but when they do the story of Yic's fish-hound is always revived.

About a dozen years ago, when Tulsa, Oklahoma, was building Spavinaw Lake to create a Tulsa water supply, Yic operated a small movie show at Spavinaw, for about 18 months. There was not much work connected with the house, and much of the time Yic spent down at the blacksmith shop swopping whoppers with the local boys.

It all started in a mild way, but competition among the whopper swoppers became keen, and before long Yic's fish hound, as he told the boys, was producing bass for breakfast, crappie for lunch, and catfish for dinner. One of the swoppers beat that one with a bigger whopper, so Yic went on to tell how he only recently had sharpened his fish hound's dog tooth, and now the dog was cleaning the fish before he brought them home. The boys at the blacksmith's wondered how the hound could stay under water for two hours running, but Yic had an answer for that, too. Finally Yic retired an undefeated champion of whopper swopping when he described the battle between his fish hound and an eel at the bottom of the lake. The foxy eel was too much for the hound, and took him, says Yic.

▽

W. P. (Senator) Bernfield, United Artists exploiteer in the midwest, whose vociferousness gets him frequent mention in this department, returned the other morning to his home in Kansas City from a trip to the Rocky Mountain regions. He brought back with him four broken box office records for "The Gay Desperado," and a new assortment of dialect stories, for which he is famed on film row there.

One of the tales concerns an old customer of a clothing merchant, who spied a suit in the window that appealed to him, and so went in to price it. "For this fine suit I will not ask you $150," said the merchant. "I will not ask you $100. I will not even ask $50. To you, my friend, I make the price a gift at $30." The customer tried on the suit, found that it fit him perfectly, and then said: "I'll tell you what I'll do. I'll give you just $15 for this suit." "Sold!" shouted the clothier. "I like to do business this way—no chiseling!!!"

▽

The new "alliance" which radio has arbitrarily effected between radio and the motion picture gives eligibility to Bill Corum's radio story of a cub newspaper reporter who had been assigned to fill a full column for a hurry-up edition. As the deadline approached, he could not think up a line. It was his big chance, and he was about to fail, when, in a panic, he clipped an Arthur Brisbane column from the competitive Hearst papers, and wrote above it: "What does Brisbane mean by this?" Then with the sweep of a great and conquering journalist, he tossed the manuscript on his city editor's desk.

P. S. The city editor tossed the manuscript and the cub in the ashcan.

EXHIBITORS AND PUBLIC PROTESTING McLAGLEN'S "ARMY" IN HOLLYWOOD

Says He's Heard That His Pictures Have Been Met with Egg Bombardments in Several Cities Because of Troop

Theatre owners and public are assailing Victor McLaglen, Hollywood star of British origin, for his open leadership and continued development of a military organization in the motion picture capital, to "fight for America."

Mr. McLaglen's "fighting regiment" already consists of a cavalry force, a motorcycle unit, nursing and medical corps, and now an air force is being added.

He conceded to Associated Press that his "Light Horse Troops" in Hollywood have aroused a lot of bad feeling among theatregoers. "People have been circulating chain letters, urging that my films be boycotted," he said, and continued, "I understand that in some cities the screens were rotten-egged when my pictures appeared. They've written to the producers, demanding that I be taken out of pictures."

One of the first organized exhibitor protests appeared in the form of a resolution passed by Allied Theatres of Connecticut, Inc. condemning Mr. McLaglen's "militaristic activities."

Allied wrote its disapproval to Will H. Hays, president of the Motion Picture Producers and Distributors of America, declaring that its members as buyers of motion pictures, including Mr. McLaglen's films, were entirely out of sympathy with any such private militaristic group; and that its conception of the American idea, whose opponents the Light Horse Troops propose to fight, might become "a political subterfuge as dangerously expressed by a few maniacs during our recent presidential election."

Allied petitioned Mr. Hays that its members also felt that Mr. McLaglen's regiment might fulminate class and race prejudice, and that it was unfair to exhibitors and to motion picture fans for McLaglen to exploit the popularity of his name, for which, Allied said, both exhibitors and the public were responsible. Mr. Hays was urged to prevail upon the actor to dissociate himself from the group.

Victor McLaglen, now 50, son of the Bishop of Clermont, in South Africa, is working for Radio Pictures, in "The Coast Patrol," in Hollywood, where he only recently finished "The Magnificent Brute," for Universal. His performance in "The Informer" for RKO last year won the highest actor award of the Academy of Motion Picture Arts and Sciences. Previously, he had appeared in "Professional Soldier" and "Under Two Flags," for Twentieth Century-Fox. In all, Mr. McLaglen has appeared in some 50 features since his first, "The Call of the Road," in London, shortly after the World War. He was a star in "Beau Geste," "What Price Glory" and "The Cockeyed World," among others.

"BIGGER AND BETTER" AIR PROGRAM SLOGAN

Reminiscent of the "bigger and better" era of film production is the current status of radio programming with Columbia's Hollywood studios offering Paul Muni in an ether version of "The Story of Louis Pasteur" written for 23 speaking parts, claimed as a record to date. Screen talent, monetary beneficiary of the trend, anticipates a period of keen competition between the major broadcasting circuits and asks no questions, hopeful, if not confident, that program impresarios will remember "better" as the word that proved of primary importance in the precedent.

"Organized to Fight"

The actor, who has been described as the "hard-boiled soldier of the films," and "a burly actor who scorns machine-gun tripods and holds the heavy weapons himself as he mows down his screen enemies," had this to say to Associated Press concerning his "Light Horse Troops":

"Sure, we're organized to fight. We consider an enemy anything opposed to the American idea, whether it's an enemy outside or inside these borders. If that includes the Communists in this country, why, we're organized to fight them, too."

However, he said the original purpose of his group was not militaristic.

"Nor is it, primarily, today," he added. "It's no more militaristic in intent than any fraternal organization."

The Light Horse was organized three years ago. Mr. McLaglen, its commander-in-chief, said the nucleus of the group was a number of Scotch, Irish and English war veterans who had become American citizens "and were singin' the praises of their adopted country."

50 Planes at Disposal

Several days ago the air force unit was organized to become a part of the troops.

Branches have been formed in Long Beach and San Diego, with a private field in San Diego. This branch of the troop has 50 privately owned planes at its disposal and 120 men enlisted. It is under the command of Captain William Gage, a World war flier, aided by Captain Grant Stone and Major George Sprade, the actor said.

"The sole purpose is to keep regular aviators in training and encourage the enlistment of young men interested in aviation," Mr. McLaglen explained. "In time of war, or any emergency, we can be counted upon as a government unit."

The whole group, he said, is self-supporting and non-profit.

"We're not financed by any secret Fascists," Mr. McLaglen laughed. "We pay our way by $1-a-month dues and the sports events we stage."

Fifty Private Planes Added to Force Organized to "Fight for America"; Connecticut Allied Protests to Will Hays

The star's sport center stadium in Hollywood is the scene for professional football, baseball, rodeos and midget auto racing. Mr. McLaglen said the revenues that accrue from these activities paid the expenses of the group.

"I'm aware that this work has aroused a lot of feeling," he said. "People who think I'm a Fascist have been circulating chain letters, urging that my films be boycotted.

"To those people, all I can say is that we have no political affiliations whatsoever and no political ideas. We have no entrance-restrictions based on political views or religious creeds.

"We formed a group of men who should be ready and trained to be of service to this government in time of need. There's nothing 'dangerous' about that. Canada has scores of similar groups."

The Light Horse, which the actor said he hoped to extend throughout California, is the only organization of its kind in the State. A rival group, known as the Hollywood Hussars, was formed two years ago but has disbanded.

GB Gets Five Herbert Wilcox Pictures for United States

Contracts were signed this week between Gaumont-British and Herbert Wilcox whereby G-B will distribute five feature productions in the United States. Mr. Wilcox has been in America for several weeks negotiating for the release of his pictures.

Mr. Wilcox said that the five pictures ready to be sold to the American market include "Limelight," "The Three Maxims," "This Will Make You Whistle," "London Melody" and "The Fighting Navy." The stars include Anna Neagle, Tullio Carminati, Jack Buchanan, Leslie Banks, H. B. Warner, Richard Cromwell and Noah Beery.

An independent advertising and publicity department is to be established in this country, Mr. Wilcox added, working with the G-B organization.

Arthur A. Lee, of G-B, also said that, by arrangement with Budd Rogers, G-B will release the Alliance Production, "Living Dangerously."

Salary 'Expose' Is Promised Ohio Session

An "expose" of the salaries paid certain motion picture executives in producing and distributing companies will be one of the features of the fourth annual convention of the Ohio Independent Theatre Owners, which has been set for December 1-2 at the Deshler-Wallick hotel in Columbus, it was promised by Peter J. Wood, secretary.

Among the speakers will be Abram F. Myers, Allied States general counsel and Governor Martin L. Davey.

IT'S 20th's BIG, NEW S·R·O· SHOW!

DRAMA OF THE PRIMITIVE
RIVER FOLK . . . LAUGHING,
FIGHTING, DANCING
WITH UNTAMED ABANDON!

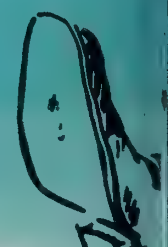
THE ELEMENTAL FORCE
OF 'TOBACCO ROAD'!
(now in its 3rd Broadway year!)

THE MELLOW FLAVOR OF
'STEAMBOAT 'ROUND THE BEND'

HEART-FLOODING SONGS
THROBBING WITH THE
MISSISSIPPI'S RHYTHM!

LOVE . . . AS WILD AND FREE AS
THE RIVER'S RESISTLESS SURGE!

BANJO on my



A DRAMA WITH MUSIC!

knee

SHREWD SHOWMANSHIP *demands* YOUR MOST IMPORTANT DATES!

20th Century-Fox ... hit-maker extraordinary ... comes through again with one of its most powerful attractions at the time when it brings *you* the most revenue! Date it smartly ... push it strongly ... profit mightily!
P. S.— Be sure to allow for a hold-over!

BARBARA STANWYCK *and* JOEL McCREA
in

BANJO on my knee

with HELEN WESTLEY • BUDDY EBSEN
WALTER BRENNAN • WALTER CATLETT
ANTHONY MARTIN • KATHERINE DE MILLE
THE HALL JOHNSON CHOIR

Directed by John Cromwell

Associate Producer and Screen Play Nunnally Johnson. Based on a novel by Harry Hamilton. Music and Lyrics by Jimmy McHugh and Harold Anderson.

Darryl F. Zanuck
in Charge of Production

THE KEYSTONE
OF YOUR FUTUR

LOEW'S EARNS $11,076,822 IN 1936; WARNER'S PROFITS UP TO $3,177,312

Net of Warner Corporations Increases $2,503,154 in Year; Current Working Assets Listed at $24,219,850

Warner Brothers Pictures, Inc., and its motion picture production, distribution and exhibition holdings, earned a net profit of $3,177,312, after all charges and taxes, in the year ended Sept. 1, 1936, an increase of $2,503,154 from the $674,158 net profit earned in 1935.

Harry M. Warner, president of the Warner-Vitagraph-First National corporations, which are included in the annual Warner Brothers Pictures' financial report issued Monday, declared that the operating profit of $3,177,312 for the year just ended is equivalent to 75 cents per share on the common stock, after deducting the shares held in the treasury and after providing for the current year's dividend on the preferred stock. Dividends on the preferred stock since March 2, 1932 are in arrears. For the year ended Aug. 31, 1935, the profit of $674,154 was equivalent to seven cents per share, calculated upon a similar basis.

In addition to the operating profit reported for 1936, Mr. Warner said there had been a net credit to deficit account in the amount of $1,314,849 and that capital surplus had been increased by $124,013.

The operations of the company for the quarter ended Nov. 28, 1936, he added, will show a substantial improvement over the net operating profit of $1,031,315 for the corresponding quarter in 1935.

Warner and its subsidiaries have total current and working assets of $24,219,850 and current liabilities of $20,839,116, compared with current assets of $18,328,919 and current liabilities of $14,212,422 for the same date in 1935.

Net worth of the Warner companies is listed at $173,009,011, an increase of about $5,000,000 over the total assets of $168,471,829 reported Sept. 1, 1935.

The corporation's gross income in 1936 was $34,923,645, and operating expenses were $31,581,706. In 1935, operating income was $31,419,226, and operating expenses were $30,774,668.

The deficit in 1936 was reduced $4,500,000, from $14,961,309 on Sept. 1, 1935, to $10,469,148 on the same date this year.

The consolidated balance sheet consolidated profit, loss and deficit statement and statement of capital surplus for Warner Brothers Pictures and its wholly-owned Vitagraph, First National and other production, distribution and exhibition subsidiaries, are as follows:

Consolidated Balance Sheet, August 29, 1936

ASSETS

CURRENT AND WORKING ASSETS:			
Cash		$ 3,888,216	
Accounts and notes receivable:			
Trade customers, less reserves of $348,656.61	$1,310,660		
Officers, directors and employees	205,195		
Sundry, less reserves of $7,458.87	335,868	1,851,725	
Inventories:			
Released productions, at cost less amortization	$7,488,918		
Productions completed but not released, at cost	6,670,386		
Productions in progress, at cost	2,249,338		
Rights and scenarios unproduced, at cost less reserves of $12,054.98	1,613,944		
Raw materials, accessories, supplies, etc.......	457,320	18,479,908	$ 24,219,850
INVESTMENTS IN AFFILIATED COMPANIES:			
Investments, at cost less reserves of $692,797.90.....		$ 1,107,974	
Advances, less reserves of $103,282.41		237,450	1,345,424
FIXED ASSETS:			
Properties owned and equipment (including $294,739.86 of construction in progress), at cost less reserves, including reserves for depreciation		$120,682,920	
Properties leased and equipment, at cost less reserves, for depreciation and amortization including reserves		15,497,270	136,180,191

(Continued on page 38)

PARAMOUNT REPORTS $2,013,764 BALANCE

A third quarter earnings report for Paramount was issued by the corporation on Wednesday and shows the following results of operations:

Operating earnings, before provision for undistributed earnings tax but after provision for estimated normal income tax and after applying $200,000 of the inventory reserve set up as of December 28, 1935, were $1,609,224.

To this are added $695,787 in dividends for non-consolidated subsidiaries and $14,503 for foreign exchange adjustments.

Deduction for interest on debentures of Paramount Pictures, Inc., was $357,725 and the profit on the purchase of debentures of the same company was $51,975, leaving a balance to be transferred to surplus of $2,013,764.

Loew - Metro Working Assets $52,257,079 Against Liabilities of $9,223,214; Gross Operating Revenue Rises

Loew's, Inc., and its motion picture production, distribution and exhibition holdings, earned a net profit of $11,076,822, after all charges and taxes, in the year ended Sept. 1, 1936, an increase of $3,497,079 from the $7,579,743 net profit earned in 1935, and a convincing indication of the extent to which the motion picture has improved businesswise in the past year.

Loew-Metro, one of two "Big Eight" film corporations which weathered the depression entirely in the black, Columbia being the other, stands today with total current and working assets of $52,257,079, as against current liabilities of only $9,223,214, a ratio of almost 6 to 1. Current assets have increased $10,000,000 in a year, whereas current liabilities have remained virtually the same in total.

Loew's share of the net income, excluding charges to surplus, is as follows:

	Per Share August 31, 1936	Per Share August 31, 1935
Preferred stock.	$81.02	$55.44
Common stock, average	6.79	4.53

Net valuation of the Loew corporation is now $138,562,712, an increase of more than $9,000,000 from the estimated $129,271,695 total value of assets on August 31, 1935.

Gross operating revenue in one year has jumped over $8,000,000, from $100,611,243 for the 12 months ended August 31, 1935, to $108,780,542 for the year just ended. The corporation spent $82,856,098 in operating expenses in 1936, and $85,587,392 in 1935, when the gross income, as already mentioned, was some $8,000,000 less, indicating satisfactory economies effected this year.

Earned surplus now stands at $44,354,379, against $41,088,279 one year ago.

Consolidated Balance Sheet

Consolidated balance sheet, consolidated profit and loss statement and earned surplus account for Loew's, Inc., and wholly-owned subsidiaries—including the Loew theatre and the Metro-Goldwyn-Mayer producing and distributing corporations as of August 31, 1936, and for the fiscal year ended on that date, are as follows:

ASSETS

Current and Working:		
Cash in Bank and on Hand (Including $1,278,456.31 in Foreign Banks subject to Export Restrictions)	$4,776,634	
United States Government Securities—at Cost	7,265,396	
Foreign Government Securities—At Cost	183,763	
		$12,225,794
Notes Receivable	$17,478	
Accounts Receivable	2,434,599	
Inventories—At Cost:		
Film Productions in Process	$16,524,995	

(Continued on following page)

FINANCIAL STATEMENT OF LOEW'S

(Continued from preceding page)

Film Productions Completed—Not Released	1,932,536	
Film Productions Released (After Amortization)	13,096,304	
	$31,553,836	
Books and Rights, After Reserve of $1,196,209.13	3,170,428	
Film Advertising Accessories	569,861	
Theatre and Studio Supplies	340,460	
		35,634,587
Due from Partly Owned Subsidiary and Affiliated Corporations		32,562
Advances:		
To Outside Producers (Secured by Film Productions)	$1,519,147	
Mortgage and Interest Payments	392,912	
		1,912,059
Total Current and Working Assets		$52,257,079
Investments:		
Partly Owned Subsidiary and Affiliated Corporations:		
Securities*	$6,192,154	
Advances	2,460,458	
	$8,652,613	
Investments in Allied Corporations	861,805	
Other Investments	372,414	
Sinking Fund Requirements Anticipated—At Cost	174,903	
Deposits on Leases and Contracts	1,000,717	
		11,062,454
Fixed Assets:		
Land*	$27,402,654	
Buildings and Equipment	64,561,046	
Leaseholds*	5,236,164	
	$97,199,866	
Less—Reserve for Depreciation	25,431,435	
		71,768,430
Deferred Charges:		
Prepayments	$1,397,764	
Bond Discount and Expense	1,491,979	
Preliminary and Development Expense—Foreign	585,002	
		3,474,747
		$138,562,712

**Including appraisals made in 1925, with subsequent additions at cost, since which the equity in net undistributed profits of affiliated corporations has increased $1,077,382.27.*

LIABILITIES and CAPITAL

Current:		
Notes Payable	$745,685	
Accounts Payable	4,072,347	
Accrued Interest	322,167	
Federal, State and Foreign Taxes	2,756,638	
		$7,896,838
Sinking Fund and Instalment Payments, Due Within One Year:		
Loew's Inc. 3½% Sinking Fund Debentures	$750,000	
First Lien Bonds of Wholly Owned Subsidiary	271,000	
Bonds and Mortgages of Other Wholly Owned Subsidiaries	305,375	
		1,326,375
Total Current Liabilities		$9,223,214
Securities from Tenants, Film Rentals and Other Deferred Credits		1,310,706
Reserve for Contingencies		500,000
Funded Debt:		
Loew's Inc. 3½% Sinking Fund Debentures—Maturity 1946	$14,614,000	
First Lien Bonds of Wholly Owned Subsidiary—Maturity 1947	7,589,300	
Bonds and Mortgages of Other Wholly Owned Subsidiaries (Including Open Mortgages and those Maturing Within One Year, which usually are Renewed—$1,613,604.01	9,859,128	
Total Funded Debt	$32,062,428	
Less—Sinking Fund and Instalment Payments — Due Within One Year	1,326,375	
		30,736,053
Wholly Owned Subsidiaries' Preferred Stock		1.363.700
Capital Stock:		
Preferred—No Par Value:		
Originally Authorized — 300,000 Shares Outstanding — 136,722 Shares — $6.50 Cumulative (Entitled upon Liquidation to $105.00 per Share)		12.920.229
Common—No Par Value:		
Authorized—4,000,000 Shares** Outstanding—1,512,985 Shares		38,154,430
Earned Surplus		44,354,379
		$138,562,712

***Of these 201,220 shares reserved for options issued to executives, in connection with personal service contracts, and exercisable in part to March 1, 1937 at $35.00 per share and thereafter to March 1, 1939 at $40.00 per share. Contingent Liability as Joint Guarantors of Mortgages of Affiliated Corporations—$1,220,000.00.*

Consolidated Profit and Loss Statement

Fiscal Year Ended August 31, 1936

(Including Wholly and Partly Owned Subsidiary and Affiliated Corporations)

(After Intercompany Eliminations except Film Rentals)

Operating Revenues:		
Theatre Receipts, Rentals and Sales of Films and Accessories	$105,390,621	
Rental Income	2,597,841	
Miscellaneous	792,078	
		$108,780,542
Operating and General Expense:		
Theatre Operation, including Film Rentals	$27,563,441	
Film Distribution	12,965,101	
Amortization of Films	32,929,818	
Film Advertising Accessories	916,705	
Outside Producers' Share of Film Rentals	5,269,556	
Participation of Others in Theatre Profits (Net)	311,187	
Operation of Buildings and Miscellaneous	1,157,985	
General and Administrative	1,742,302	
		82,856,098
		$25,924,443
Depreciation of Buildings and Equipment (Exclusive of Studio Depreciation charged to Cost of Films)	$3,880,554	
Real Estate and Other Taxes—Theatre and General	2,883,410	
Rent on Leased Properties—Theatre and General	3,318,531	
		10,082,496
		$15,841,947
Other Income:		
Dividends Received—Misc.	$84,405	
Int. and Discount Earned	415,227	
Profit on Sales of Marketable Securities	14,001	
Discount on Securities Retired from Sinking Funds	131,100	
		644,734
		$16,486,682
Other Deductions:		
Interest on Debentures	$505,088	
Int. on Bonds and Mortgages:		
Wholly Owned Subsidiaries	983,870	
Partly Owned Subsidiaries and Affiliates	784,099	
Preferred Dividends—Subsidiary and Affiliated Corporations	76,575	
Amortization of Debt Discount and Expense	225,928	
Loss on Investment	76,585	
Provision for Contingencies	500,000	
		3,152,148
Net Income (Before Taxes)		$13,334,533
Federal Income Taxes		1,656,859
Net Income (After Taxes)		$11,677,674
Minority Interests' Share		600,851
Loew's Inc. Share of Net Income—All Corporations		$11,076,822

Note—The Consolidated Profit and Loss Statement to be filed with the Securities and Exchange Commission will include only Wholly Owned Subsidiary Corporations, in accordance with requirements of the Commission.

Consolidated Earned Surplus Account

Balance—September 1, 1935	$41,088,279	
Loew's Inc. Share of Net Income (As Above)	11,076,822	
		$52,165,102
Less:		
Undistributed Income—Partly Owned Corporations	$493,285	
Adjustment of Value of Productions in Suspense and Continuities	2,396,172	
Adjustment of Investments in Corporations formerly Partly Owned	279,549	
Div. Paid by Loew's Inc.:		
Preferred	888,571	
Common	3,753,144	
		7,810,722
Balance—August 31, 1936		$44,354,379

Subsequent to the publication Tuesday morning of the corporation's annual financial statement, the board of Loew's, Inc., through David Bernstein, treasurer, announced a quarterly dividend of 50 cents and an extra dividend of $1.00 per share on the common stock, payable December 31, 1936, to stockholders of record at the close of business on December 11.

Nicholas Schenck Getting Contract

The first employment contract that Nicholas M. Schenck, president, has ever had with Loew's is expected to be approved at the annual meeting of stockholders at the home office on December 8. In addition, action will be taken at this meeting on the transfer to Mr. Schenck of the unexpired five-year option held by the late Irving G. Thalberg for the annual purchase of 9,600 shares of Loew's stock at $40 per share.

The employment contract provides for the same compensation and percentage of the profits now being enjoyed by the president. The contract will begin January 1, next. No other agreements will be considered at the session.

Mr. Schenck, David Bernstein, J. Robert Rubin, Charles C. Moskowitz, Leopold Friedman, Isidor Frey, David Warfield, William A. Phillips, George N. Armsby, William A. Parker, John R. Hazel and Thomas Nelson Perkins are all expected to be re-elected to the board at the December 8 meeting.

Film Philatelists Elect

The New York Film Philatelic Club held its first meeting last Saturday and elected Arthur Weinberger, president; Harry Gans, vice-president; Harry Brenner, treasurer; Emanuel Fine, recording secretary; Jack Levy, secretary and Howard Levy, custodian. The next meeting of the club will be held December 9.

Postpone Fox Hearing

Further examination of witnesses in the William Fox bankruptcy case at Atlantic City has been postponed until next week by Federal Referee Robert E. Steedle. Some of the attorneys involved are busy in other courts and rather than go ahead without them Mr. Steedle granted another date.

WE TOLD YOU IT WAS GOOD!

THE TRADE PRESS CALLED IT SWELL!

NOW THE BOX OFFICE IS SHOUTING

THE SAME STORY!

THE DIONNE QUINTUPLETS

and the year's most important cast *in*

REUNION

with

JEAN HERSHOLT

ROCHELLE HUDSON • HELEN VINSON • SLIM SUMMERVILLE ROBERT KENT • JOHN QUALEN • DOROTHY PETERSON • ALAN DINEHART • J. EDWARD BROMBERG • SARA HADEN • MONTAGU LOVE • TOM MOORE • GEORGE ERNEST • ESTHER RALSTON

Scenes of the Dionne Quintuplets photographed under
the Technical Supervision of Dr. Allan R. Dafoe

Directed by Norman Taurog

Screen play by Sam Hellman, Gladys Lehman
Sonya Levien. Based on a story by Bruce Gould

Darryl F. Zanuck
in Charge of Production

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

YOURS FOR HOLD-OVERS

WARNER CONSOLIDATED PROFIT-LOSS

(*Continued from page* 35, *column* 2)

OTHER ASSETS:		
Mortgages, long term notes and special accounts receivable, less reserves of $12,361.69	$ 446,846	
Deposits to secure contracts, less reserves of $118,600.00	1,268,320	
Sinking fund deposits	110,803	
Shares in building and loan associations	37,097	
Miscellaneous investments (including 100,254.55 shares of the company's common stock carried at $1)	183,155	2,046,223
DEFERRED CHARGES:		
Prepaid taxes, insurance, rent and other expenses...		977,340
GOODWILL		8,239,981
		$173,009,011

NOTES

The total amount of Optional 6% *Convertible Debentures, Series due* 1939, *outstanding at August* 29, 1936 *was* $32,000,000, *of which the company held* $509,000 *in its treasury. There is included under current liabilities a net amount of* $791,000 *of these debenture obligations, representing the purchase fund requirement of* $1,300,000 *due within one year less the debentures held in the treasury.*

Certain shares of capital stock of a subsidiary company consolidated herein, purchased from minority stockholders during the year ending August 29, 1936, *are held by an escrow agent as collateral for the payment of* $148,756.10 *of purchase money obligations,* $82,712.34 *of which is included under current liabilities and the balance is included under funded and other long term debt. The proportion of capital stock and surplus of this subsidiary company applicable to the shares held in escrow amounts to approximately* $260,000.

LIABILITIES

CURRENT LIABILITIES (except as included under Funded and Other Long Term Debt):—			
Notes payable:			
Secured by $2,510,000 of intercompany mortgage indebtedness of subsidiary companies—			
Banks	$1,800,000		
Others	160,000	$ 1,960,000	
Unsecured—			
Banks	$2,434,824		
Others	379,335	2,814,160	
		$ 4,774,160	
Accounts payable		3,829,049	
Interest accrued		1,514,329	
Other accrued liabilities.......		2,692,340	
Reserve for Federal income taxes		1,294,642	
Serial bonds, sinking fund requirements, purchase money and contractual obligations and mortgage instalments maturing within one year (less $509,000 optional 6% convertible debentures and $242,900 other bonds held in treasury) (see notes).......		5,063,304	
Owing to affliated companies		174,571	
Royalties and participations payable		1,012,150	
Advance payments for film, deposits, etc.		484,566	$ 20,839,116
FUNDED AND OTHER LONG TERM DEBT:			
Optional 6% convertible debentures, series due 1939 (see notes)		$30,700,000	
Other bond issues and mortgages maturing after one year (less $1,655,560 bonds held in treasury)...........		39,988,125	
Other bond issues and mortgages maturing within one year, subject in part to renewal, and standing demand mortgages (less $394,100 bonds held in treasury)		5,381,746	
Purchase money and contractual obligations maturing serially after one year (see notes)		760,281	
Notes payable maturing after one year		291,776	77,121,930
DEFERRED CREDITS:			
Discount arising from purchase of debentures and preferred stocks and bonds of subsidiary companies held in treasury		$ 1,243,710	
Remittances from foreign subsidiaries, held in abeyance		546,212	
Miscellaneous		501,632	2,291,555
RESERVE FOR CONTINGENCIES			1,500,000
PROPORTION OF CAPITAL STOCK AND SURPLUS OF SUBSIDIARY COMPANIES APPLICABLE TO MINORITY STOCKHOLDERS (including $253,647.60 applicable to preferred stock)			273,431
CAPITAL (represented by):—			
Capital stock:			
Authorized—			
7,500,000 shares of common stock of par value of $5 each.			
103,107 shares of preferred stock without par value.			
(Liquidating value $55 per share. Entitled to cumulative dividends at the rate of $3.85 per share per annum).			
Issued and outstanding—			
3,801,344.55 shares of common stock (without deduction of shares held in treasury, per contra).......		$19,006,722	
103,107 shares of preferred stock at stated value of $55 per share.......		5,670,885	
(Unpaid dividends on preferred stock to and including September 1, 1936 amount to $1,786,328.78)			
		$24,677,607	
Capital surplus, per annexed statement		56,774,518	
		$81,452,126	
Less — Deficit, per annexed statement		10,469,148	70,982,978
CONTINGENT LIABILITIES:			
Under pending litigation— amount indeterminable			
As guarantors of mortgage bonds of affiliated companies	$ 455,600		
As guarantors or obligors of leases of other companies, approximate annual rentals...	$ 150,000		
			$173,009,011

Statement of Consolidated Profit and Loss and Deficit for the Year Ended August 29, 1936

NET INCOME (after deducting $21,250,564.77 representing amortization of film costs, including depreciation of studio properties) before other income and charges shown below			$ 13,683,091
DEDUCT:			
Amortization and depreciation of properties (other than $752,318.06 in respect of studio properties charged to film costs)		$ 5,098,475	
Interest expense		4,786,832	
Provision for investments in affiliated companies		140,153	
Provision for contingencies..		305,682	
			10,331,142
PROFIT before other income and charges shown below.....			$ 3,351,949
ADD—Other income:			
Interest and discount earned		$ 204,979	
Dividends received from affiliated companies.............		243,274	
Additional proceeds under settlement made in 1934.......		72,379	
			520,634
PROFIT before minority interests' share of profits and losses and Federal income taxes			$ 3,872,583
DEDUCT—Proportion of profit applicable to minority stockholders (net)			10,270
PROFIT before providing for Federal income taxes.........			$ 3,862,312
Provision for Federal income taxes			685,000
NET PROFIT from operations for the year ending August 29, 1936, carried to deficit....			$ 3,177,312
DEFICIT, August 31, 1935.....		$14,961,309	
DEDUCT:			
Discount realized on redemption of optional 6% convertible debentures and bonds of subsidiary companies	$ 867,441		
Recoveries of provisions made in prior years for investments in affiliated companies occasioned by sales of investments during the year	329,794		
Adjustments of Federal income tax liability to and including the fiscal year ending August 31, 1929..	309,484		
Adjustments of other reserves and accruals provided in prior years	390,304		
		1,897,024	
		$13,064,285	
ADD:			
Flood losses—property damage.....	$ 137,845		
Losses and provisions for losses on capital assets (net) and cancellation of leases..	375,178		
Write-down of investment in Spanish subsidiary to nominal value...	69,151		
		582,175	
			13,646,460
DEFICIT, August 29, 1936, carried to balance sheet			$ 10,469,148

Statement of Capital Surplus for the Year Ended August 29, 1936

CAPITAL SURPLUS, August 31, 1935		$56,650,504
ADD—Appropriations authorized by the Board of Directors as of August 27, 1932 not required in respect of:		
Properties owned and equipment	$87,891	
Investments in participation of profits, license rights, etc.....	19,085	
Miscellaneous investments and advances	17,037	
		124,013
CAPITAL SURPLUS, August 29, 1936, carried to balance sheet....		$56,774,518

THE CUTTING ROOM

Mind Your Own Business

(Paramount)

Comedy

Exciting comedy is the element that Major Pictures and producer Emanuel Cohen selected as the essence of this contribution to the Paramount program. To that end, the film will present a new comedy team, Charles Ruggles and Alice Brady, certainly not unknown as individual comics. Around them has been grouped a capable cast of name players, including Lyle Talbot, Paul Harvey, Jack LaRue, Benny Baker, Gene Lockhart, Frankie Darro, William Demarest, Charles Wilson and Theodore von Eltz. Comedy authors and writers, John Francis Larkin and Dore Schary, prepared the story, and a comedy director, Norman McLeod, is handling it.

The adaptability of Ruggles and Miss Brady to comic themes being generally familiar, Ruggles again is presented as a henpecked husband. Conductor of a nature column in a daily newspaper, he has many hobbies, one of which is that of being an honorary member of a Boy Scout Troop. Ordered by editor Talbot either to pep up his column or join the unemployed, he is stymied. His wife (Miss Brady) comes to his rescue and writes his column in typical keyhole peeper style. It goes over big with the editor and the readers. Ruggles warms up to the job, although his knowledge of slang is limited, and goes in for inside stuff. He predicts an attack on a political candidate's life, and when the attempt is actually made, Ruggles is in a mess. The district attorney lands on his neck, and the gangsters, feeling that the snooper knows more than is good for them, resort to direct action. It takes the troop of Scouts to do a whole lot better than cops, G-men and an aroused public in rescuing Ruggles from his predicament.

Situations and dialogue are pointed solely to evoke wholesome laughter. As laugh pictures always have their place in the scheme of things, exhibitors are aware of the exploitation angles necessary.

We, the Jury

(RKO Radio)

Comedy-Drama

With only slight character and atmospheric changes, this film is a re-creation of "Ladies of the Jury," in which Edna May Oliver was featured just a few seasons ago. The theme is, or should be, very familiar. A man is murdered. Framed circumstantial evidence brings his wife into court as the guilty party. The case is heard and all evidence points to the woman's guilt. The case is given to the jury. The first vote is 11 to 1 for conviction. The dissenter is a shrewd, worldly wise society woman. By setting her confreres against one another, she causes the jury to disagree. Proceeding to the scene of the crime, she brings about a reenactment of the incidents of the fatal occasion. Her tact and foresight exonerates the woman and reveal the killer and the motive.

This time Helen Broderick will be seen in Miss Oliver's role. In her comedy role she again is teamed with Victor Moore, with whom she appeared in "Swing Time." Supporting the principals is a large group of new and veteran screen players. Among those to be seen are Philip Huston, starred in "The Big Game;" Louise Latimer, now in "The Plot Thickens;" Vinton Haworth, who made a favorable debut in "Without Orders;" Frank M. Thomas, Earle Foxe, Maxine Jennings, Billy Gilbert, Robert McWade, Charles Middleton, George Irving and Leonid Kinsky, a Russian actor seen lately in "The Road to Glory" and "Peter Ibbetson."

The story, action of which takes place in three locales, the victim's home, a courtroom and a jury room, is adapted from a play by Fred Ballard, which on the stage starred Mrs. Fiske. The present screen version was prepared by Franklin Coen. It is being directed by Ben Holmes, whose most recent credit is "The Plot Thickens."

Women of Glamour

(Columbia)

Dramatic Romance

Modern in theme and atmosphere, the story to be told in this production is a dramatic and merciless probing of human emotions and weaknesses. It tosses two men and two women into situations which, although their relations cause their lives to become considerably tangled, enable each one to find exactly what he or she wanted in life without quite knowing how to go about attaining it. Drama is the fundamental quality of the story. It is an integral part of the complicated romantic interest and the comparatively slight comedy content.

The four characters featured are members of the gay living set. A man disgusted with his own existence endeavors to effect a transformation in a girl equally dissatisfied with her own mode of life. The other two come into the story, and romantic and dramatic complications ensue that threaten to dynamite the social experiment. But their experiences bring to each one a vision of how happiness may be best assured.

The story content is poignant and powerful, and the players selected to interpret it seem to be of above average caliber. It features Virginia Bruce, currently in "Born to Dance;" Melvyn Douglas, who apparently came into his own in "Theodora Goes Wild;" Leona Maricle and Reginald Denny. Pert Kelton, Mike Morita, Maurice Cass and Thurston Hall also will be seen.

The story used is an original screen play prepared by Lynn Starling and Mary McCall, Jr. It is being directed by Gordon Wiles, most of whose previous credits were in association with thrill action films.

Murder on the Mississppi

(Universal)

Comedy-Melodrama

The story being told in this production spins through a welter of drama, comedy, romance, intrigue, suspense and danger. Essentially, however, it is a comedy, built about the familiar premise of a newspaperman who, with all the cards stacked against him and at great personal danger, solves a murder mystery and frustrates a plot to seize a huge amount of money. Standard stuff, nevertheless bedecked with considerable originality, it aims to be one of those "keep 'em guessing but always laughing attractions" for which mass audiences continually evince an appetite.

As the title indicates, the action takes place on and immediately adjacent to the Mississippi, and in New Orleans. Though these locales usually have been associated with dated pictures, this one is modern. It is based on an original by Fred MacIsaacs, with screen play by Jefferson Parker and John Gray. Direction was assigned to Arthur Lubin, who made the recent mystery drama, "Yellowstone."

While the cast is rather lengthy, practically all the important action and narrative interpretation is handled by five players. James Dunn, never a top ranking star but one who has a definite following, is the newspaperman hero. His companion in the excitement is Andy Devine, here appearing as a sluggish-witted hillbilly. The girl in the case is Jean Rogers, one of Universal's promising juveniles, previously seen in several serials, a type of screen training that has zoomed many an ambitious youngster to fame. The villain in the case is John Eldredge, remembered for his work in "Oil for the Lamps of China" and "Dangerous." Rounding out the group of principals is Hobart Cavanaugh, a hard-boiled yet soft-hearted editor.

Others listed are J. Farrell MacDonald, Herbert Rawlinson, Clarence Muse, Jonathan Hale, Harry Hayden, Pat O'Malley and Etta McDaniels.

Three Smart Girls

(Universal)

Comedy

When an old fellow begins to feel that he's young again, funny things are apt to happen. More and funnier things seem likely when his three vivacious daughters, for the honor of the family, decide to take matters in their own hands and bust up his philandering relations with a gold-digging inamorata and her avaricious mother. Their plan temporarily goes awry, then succeeds even though they make a tool of a real nobleman rather than an imposter, to give the brazen golddigger something much more attractive than a flabby, gray-haired old codger to occupy her intentions. A gay, frothy story, being produced against pretentious backgrounds, played by an exceptionally well balanced cast, it has the earmarks of becoming desirable entertainment and salable material.

The picture serves as the screen debut of Deanna Durbin, 13-year-old singing marvel. It also will present Binnie Barners as the scheming fortune hunter, Alice Brady as her mother, Charles Winninger as the victim of the wiles of more than one woman, Ray Milland as the count who unwittingly but willingly becomes involved in the plot, Mischa Auer as the fake nobleman, and Nan Grey and Barbara Read as Miss Durbin's companions in mischief. John King is another younger player to be seen. The remainder of the cast, however, is composed of veteran performers, such as Hobart Cava-

(*Continued on page 42*)

RECORD PROFIT IS SEEN FOR ASSOCIATED BRITISH

MGM Registers Company for Making Films in England; Quota Report This Year

by BRUCE ALLAN

in London

In the first stages of the negotiations between John Maxwell and the Ostrer brothers for transfer of the Ostrers' interests in Gaumont-British, it was officially stated that the half year's profits of Associated British Pictures, Mr. Maxwell's company, showed an increase of £150,000 ($750,000) over the previous year. Maintenance of this rate of increase during the second half of the year would imply that ABP profits in the 12 months would swell from £639,851 to approximately £940,000.

In informed quarters in the City (London's Wall Street) it is now being freely said that the second six months profits of the company are showing a larger ratio of increase than the first six, and that the annual profit to be announced by the company may even exceed £1,000,000 ($5,000,000).

The Stock Exchange price of 17s7½d quoted, as this is being written, for ABP ordinary shares, which have a nominal value of only 5s, supports this optimistic view. The £1 preference shares are also at a premium, at 22s 4½d, and the £100 debenture stock is valued at 104⅞.

There are already suggestions that ABP will continue its 12½ per cent dividend on the increased number of shares, with the addition of £450,000 to the total capital.

The bearing of these figures on the ABP-Ostrer deal is interesting. Paid to the Ostrers in cash apart from shares by the Maxwell interests was £325,000, for their B or non-control shares in Metropolis and Bradford, and it is understood this amount was found in ABP reserves. It represents the only money payment so far made in this deal, by which ABP appears to have secured, and to be already exercising, a control of G-B operations which is none the less effective because certain aspects of it, including the rights of Twentieth Century-Fox, have still to be taken into account.

Shareholders in ABP, appraising the new situation, are beginning to rank the ABP holding in G-B as an asset on which profits may be expected to accrue very soon. The details of the sweeping economies which have followed the deal, officially the responsibility of the board of directors but generally assumed to be a first indication of Maxwell *de facto* control, encourage these expectations.

Interested parties are taking the view that, even if a new preference or debenture issue is necessary, in completing the deal, the G-B shares will stand in the ABP books at a figure well below their earning capacity under the policy of greatly reduced expenditure already clearly foreshadowed.

Maxwell executives denied there was any intention to scrap the Gaumont-British American organization.

Indicative of the general belief that American interests were growing anxious about their British theatre outlet was a further story that MGM were seeking sites in all key cities; no confirmation was obtainable.

Another circuit story printed, and promptly denied, was that Lord Portal, C. M. Woolf and J. A. Rank, associates in General Film Distributors, were tied up with a 500-600 theatre scheme of the James Kay interests, now controlling five theatres in Essex, near London.

MAXWELL CONTROL DENIED BY OSTRER

Isidore Ostrer, president of Gaumont British, denied on his arrival in New York this week that John Maxwell of Associated British Pictures has or will have control of GB. Cables from London consistently have reported that the ABP executive is now exercising a controlling voice in GB affairs and that he has a five year option to buy the majority stock interest owned by the Ostrers.

Mr. Ostrer's statements are quoted in detail elsewhere in this issue.

MGM British Films

Metro-Goldwyn-Mayer came into the week's production news by releasing formal notice of the registration of the company which is to handle MGM's British film activities. It stated no more than that Metro-Goldwyn-Mayer British Studios, Ltd., would have a capital of £25,000 and the right to practice production, distribution and the like.

Unofficially, it is generally understood that MGM will use the Amalgamated Studios and that the intention still holds to take stories out of American schedule and make them with American players and directors. All such MGM British pictures would definitely be for world release.

Quota Report This Year

It is generally understood that the Statutory Committee on the Films Act, popularly known as the Moyne Committee, has completed its draft report and that the final document will be signed, and probably printed, before the end of the year.

Questions in the House of Commons as to the independent exhibitors' position in regard to the supply of British films were answered this week by the Rt. Hon. Walter Runciman, president of the Board of Trade, with the general intimation that the problem is being considered by the Moyne Committee.

There is a general understanding that revived Commons interest in the subject may partly be traced to friends of the "Dixey Scheme," which, under its official title of the Independent Exhibitors Distribution Company, seeks legalization of its "franchise," an agreement on the part of members to take product which, under the present law, ranks as a blind advance booking, and is therefore irregular.

Title Register

The proposed Register of Film Titles, planned by the Film Group of the FBI as a means of settling rival claims to the same title, is likely to be formally instituted on January 1st. Cooperation with the Motion Picture Producers and Distributors of America is expected.

▽

Protest Newsreel Television

The General Council of the CEA is protesting to newsreel companies the inclusion of current newsreels in television broadcasts by the British Broadcasting Corporation.

British National Is Organized to Produce in U.S.

British National of America, Ltd., a new American producing organization financed in part by British banking and motion picture interests, has been formed, with the certificate of incorporation being filed in Albany, N. Y.

Elmer Pearson, former vice-president and general manager of Pathe Exchange, Inc., is vice-president in charge of distribution. Lord Ragnor, chairman of the board of British Colonial Trust, of London, is president of the new company. Harold Berg, American motion picture and legitimate theatre producer, recently returned from London, where he was associated with Universal, has been named general manager and vice-president in charge of production. Joseph R. Fliesler is secretary in charge of publicity and advertising.

Major national distribution is planned for the Class A pictures intended by the company, with a budget of more than $1,000,000. Negotiations are now under way for stories, talent and a technical staff. The home office of the new company is located in the RKO Building of Rockefeller Center. Preferred bookings in England are said to be assured the company's product through British National Pictures.

British National Pictures, headed by Lord Ragnor, was originally capitalized at more than $12,000,000. Its entry into the American field is said by the company to be on the basis of a "hands-off" policy with regard to production and distribution.

Columbia Salaries Total $2,000,000

Columbia Pictures Corporation paid $208,000 to Frank Capra, director, and $162,500 to Ronald Colman in the form of salaries during the fiscal year to June 27, the annual report of the Securities and Exchange Commission in Washington showed this week. Harry Cohn, president, received $182,040 plus expenses and allowances, and Jack Cohn, vice-president, received $104,260. A total of 42 employes were paid $2,156,165.85, according to the report.

It was revealed that Harry Cohn is voting trustee for 70,591 common shares of company stock, owns 1,602 common shares, and holds series A purchase warrants for voting trust certificates of 23,986 common shares. Jack Cohn is voting trustee for 26,578 shares of common, owns 505 common shares and holds purchase warrants for 11,993 voting trust certificates.

The commission also announced that the Los Angeles Stock Exchange has withdrawn its application for unlisted trading in the no-par value common stock of the company and has substituted therefore an application for unlisted trading in the voting trust certificates as well as in common stock underlying the certificates.

THE HOLLYWOOD SCENE

Studio Turnover

Studio activity surged sharply upward in a preholiday week that witnessed 13 pictures finished as 15 were placed in production. The heightened activity is participated in by practically all product sources.

Paramount put the cameras to grinding on four productions. Three of the four have promise of making the big attraction grade. First of the group, "Swing High, Swing Low," stars Carole Lombard and Fred MacMurray with Charles Butterworth, Jean Dixon, Dorothy Lamour and Cecil Cunningham. Mitchell Leisen is the director. "Souls at Sea," which Henry Hathaway directs, will present Gary Cooper, George Raft, Anthony Quinn, Henry Wilcoxon, Frances Dee, Helen Burgess, Robert Cummings, Porter Hall, Jameson Thomas and many others. In "Bulldog Drummond's Romance" Ray Milland, Heather Angel, Guy Standing, Reginald Denny, Potter Hall and E. E. Clive are the principals. James Hogan is directing. Last of the quota, "A Doctor's Diary," a B. P. Schulberg production, lists John Trent, Helen Burgess, George Bancroft, Ruth Coleman, Charles Waldron, Ray Hould, Sidney Blackmer, and Sue Carrol as the featured players. Charles Vidor is directing.

Two pictures started at Republic. The cast of "Join the Marines" includes Paul Kelly, Warren Hymer, Ray Corrigan and Purnell Pratt. Ralph Staub is the director. "Larceny on the Air" features Grace Bradley, Robert Livingston, Willard Robertson and Bryan Fougher. Irving Pichel is directing.

Warners also started two pictures. The cast of "Call It a Day" is composed of Ian Hunter, Olivia DeHaviland, Alice Brady, Roland Young, Frieda Inescort, Bonita Granville, Mary McGuire, Elsa Buchanan and Una O'Connor. Archie Mayo is directing. Warren Hull, Jean Muir and Beverly Roberts are the principals in "Her Husband's Secretary," which Frank McDonald directs.

The newly formed David Loew organization makes its debut with "When's Your Birthday?" for Radio release. Joe E. Brown is starred, supported by Marian Marsh, Fred Keating, Maude Eburne, Minor Watson, Margaret Hamilton and Suzanne Kaaren. Harry Beaumont is directing.

Major Pictures started "Happiness Ahead." With Robert Florey directing, the cast includes Warren William, Karen Morley, Christian Rub, Jackie Moran, Esther Dale and Greta Meyer.

"Avenging Angel" was started by Treasure Pictures. It will present Noel Madison, Lila Lee, Ethel Jackson, Douglas Walton, Harry Holman, Roy D'Arcy, Lee Shumway, Roger Williams, Snub Pollard, Alan Gavan and Sy Wills. Victor Halperin is directing.

Columbia's contribution to the new work is "Mule Skinner." Names in the cast are Charles Starrett, Rosalind Keith, Edward Keane, George Cheseboro, Ben Weldon, Al Bridges, Art Mix and Ed LeSaint. Folmer Blankstead makes his debut as a director with this production.

The nearest approach to a studio putting all its contract talent into one picture occurs in Hal Roach's "Pick a Star." Among those to be seen are Jack Haley, Laurel and Hardy, Mischa Auer, Patsy Kelly, Lyda Roberti, Rosina Lawrence, Felix Knight, Spencer Charters, Russell Hicks, Our Gang, Joyce Compton, Barbara Weeks and Benny Burt. Edward Sedgwick drew the directing assignment.

RADIO WILL PREVIEW FILM IN 14 CITIES

Departing radically from all previous methods of editing motion pictures, Samuel J. Briskin, vice-president in charge of production at Radio, this week launched a campaign to preview unedited prints of "The Plough and the Stars" in every section of the country before the picture is nationally released.

Mr. Briskin is arranging to put the picture on the screens of theatres in 14 key cities and the audiences will be asked to fill out cards expressing their reaction. The pictures will be shown without any previous advertising and only once in every town.

With William Gargan, Wendy Barrie, Binnie Barnes and Cesar Romero as the leads and H. Bruce Humberstone directing, Universal started "I Hate Horses."

The final picture on the newly started list, but not one of the least important, is "Michael Strogoff," Radio. It will feature Akim Tamiroff, Fay Bainter, Ed Brophy, Murray Kinnell, Frank M. Thomas, Doris Lloyd, Oscar Apfel, Dewey Robinson and Francis MacDonald. George Nichols, Jr., is directing.

Potentially big pictures crop up frequently in the list of completed productions. Among them is "Another Dawn," one of the three completed by Warners. The principals are Kay Francis, Errol Flynn, Ian Hunter, Will Stanton and Lal Chand Mehra. William Diertele directed. The second film, "Trial Horse," features Barton MacLane, June Travis and Wayne Morris. Reeves Eason directed. The third, "Lords of the Land," which Nick Grinde directed, will present Jean Muir, Gordon Oliver, Joseph King, Virginia Brissac, Howard Phillips and Addison Richards.

Paramount checked a pair of pictures off its active schedule. Both appear to be better than average attractions. "College Holiday" will present a line-up of names including Jack Benny, Burns and Allen, Mary Boland, Martha Raye, Marsha Hunt, Eleanore Whitney, Leif Erickson, Johnny Downs, Louis DaPron, Ben Blue, Etienne Girardot, Richard Carle, Nora Cecil, Margaret Seddon, Nick Lukats, Kay Griffith, Gail Sheridan, Priscilla Lawson and Terry Ray. Frank Tuttle directed. "John Meade's Woman," a Schulberg production, features Edward Arnold, Francine Larrimore, Gail Patrick, John Trent, George Bancroft and Sidney Blackmer with Jonathan Hale, Stanley Andrews, Harry Hayden, Robert Strange, Aileen Pringle, Fern Emmett, Bert Roach, Charles Middleton and Erville Alderson. Richard Wallace directed.

First of the two completed by Republic is "Missing Men." The cast lists Lloyd Hughes, Eddie Nugent, Kay Hughes, William Newell, Theodore von Eltz, Christine Maple, Smiley Burnett, Edwin Maxwell and Carleton Young. John H. Auer directed. In "Riders of the Whistling Skull" Robert Livingston, Ray Corrigan, Max Terhune, Mary Russell, Roger Williams, Fern Emmett and Yakima Canutt will be seen. Mack Wright directed.

At Twentieth Century-Fox two productions finished. Undoubtedly the more important is "One in a Million," introductory feature for the noted Olympic figure skating champion, Sonja Henie. The support includes Adolphe Menjou, Jean Hersholt, Ned Sparks, Don Ameche, the Ritz Brothers, Arline Judge, Dixie Dunbar, Montagu Love, Borah Minnevitch, Lea Ray and Shirley Deane. Sidney Lanfield directed. Jane Withers is starred in "The Holy Terror" with Anthony Martin, Joe Lewis, Lea Ray, El Brendel and Jean Davis. James Tinling directed.

Universal, fourth company to complete two pictures, finished "Blonde Dynamite" and "Treve." The first will present Tala Birell, Cesar Romero, Walter Pidgeon, Walter Brennan, Warren Hymer, Jonathan Hale and June Brewster. Lewis R. Foster directed. The cast of "Treve," which was directed by Lew Collins, includes Noah Beery, Jr., Barbara Read, Samuel Hinds, Hobart Cavanaugh, Alma Kruger, Julian Rivero, Edmond Cobb and Chester Gan.

"Help Wanted, Female" finished at Columbia. Jean Arthur and George Brent are starred. Lionel Stander, Reginald Denny, Charles Halton, Dorothy Kent and Ruth Donnelly constitute the featured support. Alfred E. Green directed.

For United Artists release Wanger Productions completed "You Only Live Once." Sylvia Sidney and Henry Fonda are teamed in the leads with William Gargan, Jean Dixon, Chick Sale, Barton MacLane, John Wray, Ward Bond, Warren Hymer, Gwinn Williams and William Pawley in the cast. Fritz Lang directed.

Child Survey

A survey of juvenile attendance conducted by Cullen Espy, Fox West Coast Theatres division manager, is being cited as evidence in support of the conclusion that it is no longer necessary to produce pictures especially for junior audiences. On the contrary, according to the executive's interpretation, children are as grownup in their film tastes as a practical majority of adult theatregoers and a good deal quicker to reject films that fail, ultimately, at the box office.

Mr. Espy's survey shows that while Shirley Temple continues as the most consistent matinee draw, perhaps due in some measure to the number of pictures featuring her that were released during the past year, 1936 showed some unexpected trends. Second to the Temple picture in child popularity, according to Mr. Espy was "Trail of the Lonesome Pine," "Milky Way" third, "Mutiny on the Bounty" fourth, the Joe E. Brown pictures, fifth, with such films as "San Francisco," "The Country Doctor," the Charlie Chan series, "Broadway Melody," "Rhythm on the Range," "Ceiling Zero," "Little Lord Fauntleroy," "Poppy" and "Last of the Mohicans" ranking high up.

Thornton Sargeant, also an FWC division manager, has an interesting slant on children's reactions to films. Says he, "It is not the censors who demand that virtue be rewarded and vice punished. It's the kids. They want the heavy smashed until he's a pulp.

IN THE CUTTING ROOM AT THE STUDIO

(*Continued from page* 39)

naugh, Ernest Cossart, Lucile Watson and Nella Walker.

The story, an original screen play, is credited to Adele Comandini. It is being directed by Henry Koster, one of Hollywood's latest foreign importations. Though his work is unfamiliar to American audiences, he enjoys quite some prestige on the Continent, where he has made pictures for Ufa and other European companies.

John Meade's Woman

(Paramount)

Drama

Following his success in "Come and Get It," Edward Arnold again is cast in a rugged and powerful dramatic role. Once more he is a ruthless lumber magnate, a financial tycoon, who forces all who come in contact with him to bend their knees. Cruel, selfish and domineering, he not only ruthlessly destroys natural resources, but wrecks human hopes and aspirations as well. Sowing the seeds of a whirlwind, he reaps an inevitable reward, a tragedy which is solaced only by the trust and loyalty of a woman upon whom he played the worst joke that any woman could experience—marrying her to spite another woman.

The B. P. Schulberg production is based upon a story by John Bright and Robert Tasker who, individually, have been associated with such dramatic pictures as "Public Enemy" and "The Big House." Direction is in the hands of Richard Wallace, credited with the recent comedy, "Wedding Present."

Though Arnold, a man's actor whom women seemed to appreciate highly for his work in "Diamond Jim," "Crime without Passion" and "Come and Get It," is naturally the dominating figure, the supporting cast is not without merit. Francine Larrimore is presented as the guileless farm girl whom he married to spite Gail Patrick. Also important to the action are George Bancroft, recently in "Mr. Deeds Goes to Town" and "Wedding Present," Sidney Blackmer, and John Trent, a newcomer in whom the producer has exceptional faith. There are also many other character and atmospheric players, the better known of whom are Jonathan Hale, Harry Hayden, Robert Strange, Aileen Pringle, Fern Emmett, Bert Roach, Charles Middleton and Erville Alderson.

Conflict

(Universal)

Drama

The story told in this production is adapted from one of Jack London's best known novels, "The Abysmal Brute." It is an action yarn, containing all the necessary ingredients for this type of entertainment. It is a clean-cut story, dramatically expounded, and is being photographed almost entirely out of doors. The locales are the mountains and forests of northern California and are typical of the lumber and mining camp locales that are the main scenes of action.

True to the London technique, the story is about rugged men living rugged lives. It deals mainly with two prize fighters. One is the champion; the other is a fakir who goes into towns ahead of the champ, gets himself a build-up and then double crosses his new friends by taking a dive. But the worm turns. Under the spell of romance, loyalty to a little boy and appreciation for the friendship of his rough lumber camp buddies, he meets and beats the champ in a barefist fight under London prize ring rules.

Adaptation of the story is credited to Charles Logue and Walter Weems, both of whom have been associated with many action drama pictures. Direction is by David Howard and the film is a Trem Carr production.

John Wayne will be seen in the role of the abysmal brute. Romantic contrast, which is small but important, will be handled by Jean Rogers. Ward Bond will be seen as the prototype of John L. Sullivan, the champ who goes around betting that he can beat any man in the house. Tommy Bupp and Eddie Borden also have principal roles. Others included are Frank Sheridan, Margaret Mann, Harry Wood, Bryant Washburn and Frank Hagney.

SHORT PRODUCT PLAYING BROADWAY

Week of November 21

CAPITOL	
Fool Proof	MGM
Two Too Young	MGM
CRITERION	
Music Over Broadway	Paramount
Training Pigeons	Paramount
Logging It Along	Vitaphone
MUSIC HALL	
Mickey's Circus	United Artists
Plane Devils	Columbia
Stranger Than Fiction, No. 29	Universal
PARAMOUNT	
Popeye the Sailor Meets Sinbad the Sailor	Paramount
Pictorial, No. 3	Paramount
RIALTO	
Home Work	RKO Radio
Rah, Rah Football	Paramount
RIVOLI	
Mickey's Circus	United Artists
Bits of Paris	Major Peter Devlin
ROXY	
The Chemist	Educational
Merry Mutineers	Columbia
Dogging It Around the World	Twentieth Century-Fox
STRAND	
Clyde McCoy and His Orchestra	Vitaphone

Let's Make a Million

(Paramount)

Comedy

The plot of this comedy revolves around one of the biggest news and economic events of the year, the payment of the veterans' bonus. It relates what one ex-doughboy did with his windfall, what he influenced his Legion buddies to do with theirs, how he and his comrades were taken for suckers by a pair of sharpshooting oil promoters, and how that queer streak of luck that takes care of drunks and fools enabled him to make a million.

It's the kind of story, prepared by comedy specialists and directed by Ray McCarey, that gets Edward Everett Horton into pecks of trouble as it moves through a series of hilarious situations before he gets enough finances to marry the girl of his dreams and be a hero with the gang who at first thought he had double-crossed them, but found that he had made them wealthy.

Horton will be aided and abetted in his amusement building experiences by quite a group of comedy players. Prominent among these are Margaret Sedden and Margaret McWade, who as the pixiliated sisters were so effective in "Mr. Deeds Goes to Town." Additionally there are J. M. Kerrigan, this time in a straight comedy role, which is in direct contrast to his recent appearances, Eddie Acuff, Porter Hall, Purnell Pratt and Irving Bacon. The girl in the case is Charlotte Wynters.

Topical interest, always a desirable quality in films, has been included in this to an unusual measure. As many a veteran blew his bonus, more often to the tune of tragedy than the comedy of this case, it looms as one of those little films that has potentialities of producing big results.

Warner Campaign Named Sears Drive

The "Sears Drive" was designated as the name for the 15-week sales campaign which the Warner sales forces will start December 20, it was decided at the mid-season sales meeting at the Blackstone Hotel in Chicago this week. The drive will end on April 3.

Carl Leserman, assistant to Gradwell L. Sears, general sales manager, was named coordinator for the drive, the name of which was adopted unanimously over the objection of Mr. Sears. Albert Warner, vice-president, suggested the Sears designation and paid tribute to the sales executive.

Mr. Sears said that the company's sales are $4,000,000 above the corresponding period of last year.

Upon the return of the district sales managers to their respective offices they will hold individual meetings with branch managers and salesmen to acquaint them with the discussions that took place in Chicago.

GB Sales Force Promotions

In line with his policy of promotion within the ranks, George W. Weeks, Gaumont British general sales manager, this week named Joseph Loeffler, salesman, branch manager of the company's Cleveland office and Thomas Charack, salesman, branch manager at Omaha.

New Iowa House Planned

Smith and Boos are building a new theatre seating approximately 500 at Corydan, Iowa. Construction is nearly finished and the house is expected to open early in October.

Form Vaudeville Group

Boston vaudeville booking agents have formed a mutual association known as the Boston Booking Agents Association and local theatre men are interested in the new association in order to simplify booking.

"I CAN'T KEEP QUIET ANY LONGER! THAT M-G-M OUTFIT IS TERRIFIC!"
SO YOU WON'T TALK EH?

EVEN THE SPHINX IS BEGINNING TO TALK!

(And when a guy makes the first statement in thousands of years it's worth listening to. Listen on next page!)

THE SPHINX FINALLY SAYS A MOUTHFUL!

"Listen folks, I've been around since show business started. I heard Solomon plug his own songs and I was there when Samson did his strong man act on Bank Nights and believe me- NOTHING IN ALL SHOW HISTORY EQUALS METRO-GOLDWYN-MAYER THIS WONDERFUL YEAR! I guess old attractions like me will have to step aside for that EIGHTH WONDER OF THE WORLD LEO, THE M-G-M LION!"

"Aw gee Sphinxy, you got me, keed! Honest folks, it's nice of Sphinxy to say those things but all I'm trying to do is to pack your theatres this year just as in past years. It's really pretty early in the 1936-37 Season to say so, but the fact is M-G-M has never delivered such a Run of Hits. And the big shows coming up actually TOP what's gone before. We've had our 'GREAT ZIEGFELDS' 'GORGEOUS HUSSYs' 'LIBELED LADYS' and other swell pictures in the few months since the new season started! Hits like those with any other company would be great for their entire season. But Sphinxy, old timer, I've scarcely begun-"

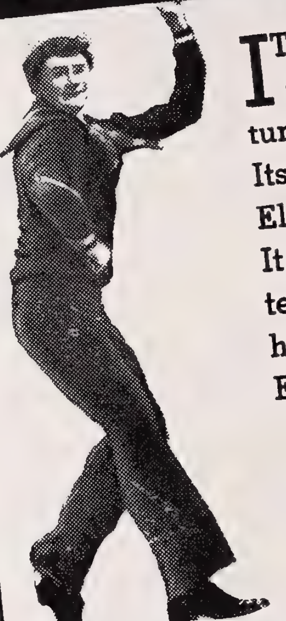
AND LEO BLUSHES!

OH MISTER EXHIBITOR! TREASURE THAT M-G-M CONTRACT. IT'S A GOLD MINE!

(Next page, please!)

"Go into your dance, boys!"

M-G-M'S DAZZLING SU
... THE MELODY-PACK



IT dwarfs anything ever attempted on stage or screen! It has seven grand hit tunes by Cole Porter—and he's the tops! Its Big Parade of Stars is led by lovely Eleanor Powell — and she's the "Taps"! It pours forth an endless stream of laughter and spectacle and romance! It has hundreds of enchanting beauties! It has EVERYTHING for your delight!

BUDDY EBSEN (*above*) — that boy can dance! — and **FRANCES LANGFORD** (*below*)—her torch songs are so romantic!

THE MIGHTY SINGTIME MUSICAL

BOR

DA

"B

E

Po

UNA MERKEL and SID SILVERS the screen's funniest sweethearts!

JAMES

VIRGI

UNA MERKE

SID SILVERS

ALAN DINE

Directed by Roy De

TO

HOLLYWOOD FLASH!

Advance preview in "Hollywood Reporter"

"The season's biggest show . . . will send an audience out yelling its praises. . . . A generous order of breezy and tuneful entertainment. Eleanor Powell's dancing seems more magical each time one sees it . . . audiences will do nip-ups over it."

CCESSOR TO "THE GREAT ZIEGFELD"
D WONDER SHOW OF ALL TIME!

IT'S BIGGER THAN A $6.60 B'WAY SHOW

VIVACIOUS VIRGINIA BRUCE
. . . "The Great Ziegfeld" beauty slays them with a smile and a song. She's got rhythm—and how she swings it!

WINGS INTO PORT!

TO
CE

7 HOT HIT TUNES BY COLE PORTER

Remember "Night and Day" and "You're the Tops"? You'll love these grand new songs by the same composer!

"Easy to Love"
"I've Got You Under My Skin"
"Swingin' the Jinx Away"
"Hey, Babe, Hey"
"Rap-Tap on Wood"
"Rolling Home"
"Love Me, Love My Pekinese"

starring your
dway Melody" Girl

EANOR
well

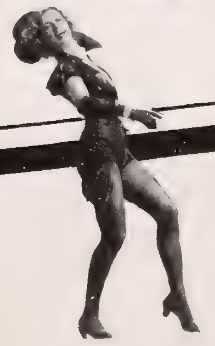
with

STEWART
IA BRUCE
FRANCES LANGFORD
RAYMOND WALBURN
ART • BUDDY EBSEN
uth • Produced by Jack Cummings

A Metro-Goldwyn-Mayer PICTURE

Watch for this coming M-G-M hit!
Greta GARBO loves Robert TAYLOR
in "CAMILLE"

DAY at



"Keep stepping on to nex page boy

"CRUSH ME IN YOUR ARMS 'til the breath is gone from my body!..."

The ecstatic, all-consuming romance of a woman who loved not too wisely and the man whose heart was filled with the beauty of her being.

Greta
GARBO
LOVES
Robert
TAYLOR
IN
CAMILLE

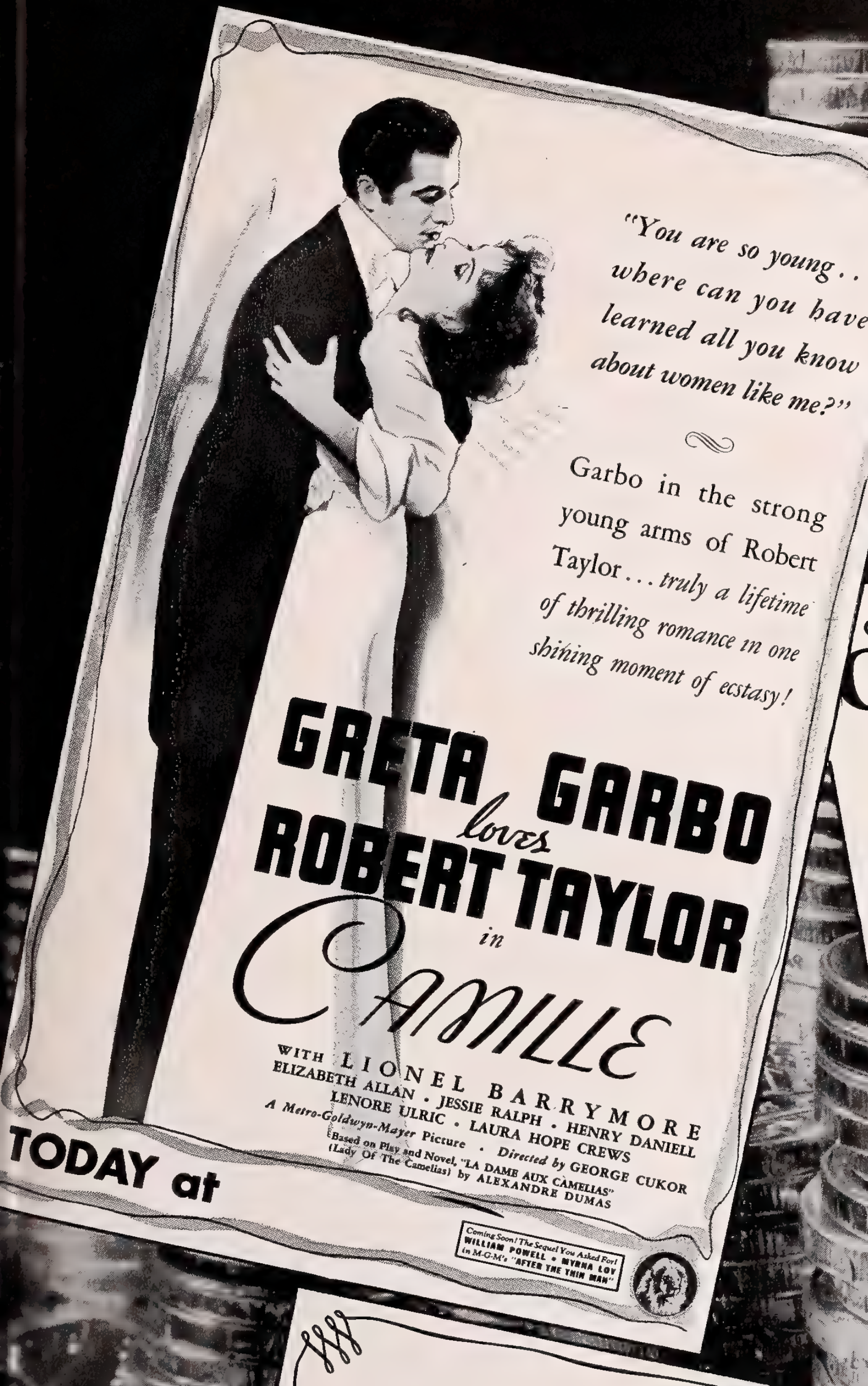
WITH LIONEL BARRYMORE
ELIZABETH ALLAN • JESSIE RALPH • LENORE ULRIC
HENRY DANIELL • LAURA HOPE CREWS
A *Metro-Goldwyn-Mayer* Picture • *Directed by* GEORGE CUKOR
Based on play and novel "La Dame Aux Camelias"
(*Lady of the Camelias*) by Alexander Dumas

Coming Soon! The Sequel You Asked For!
WILLIAM POWELL • MYRNA LOY
in M-G-M's "AFTER THE THIN MAN"

TODAY at

A FLASH THAT MEANS CASH!

Hollywood, Cal.— In a sneak preview tonight "Camille" established its claim as one of the greatest money pictures of film history. Garbo and Taylor set the house afire!



"You are so young . . .
where can you have
learned all you know
about women like me?"

Garbo in the strong
young arms of Robert
Taylor . . . *truly a lifetime*
of thrilling romance in one
shining moment of ecstasy!

GRETA GARBO
loves
ROBERT TAYLOR
in
CAMILLE

WITH LIONEL BARRYMORE
ELIZABETH ALLAN • JESSIE RALPH • HENRY DANIELL
LENORE ULRIC • LAURA HOPE CREWS
A Metro-Goldwyn-Mayer Picture • *Directed by* GEORGE CUKOR
Based on Play and Novel, "LA DAME AUX CAMELIAS"
(Lady Of The Camelias) by ALEXANDRE DUMAS

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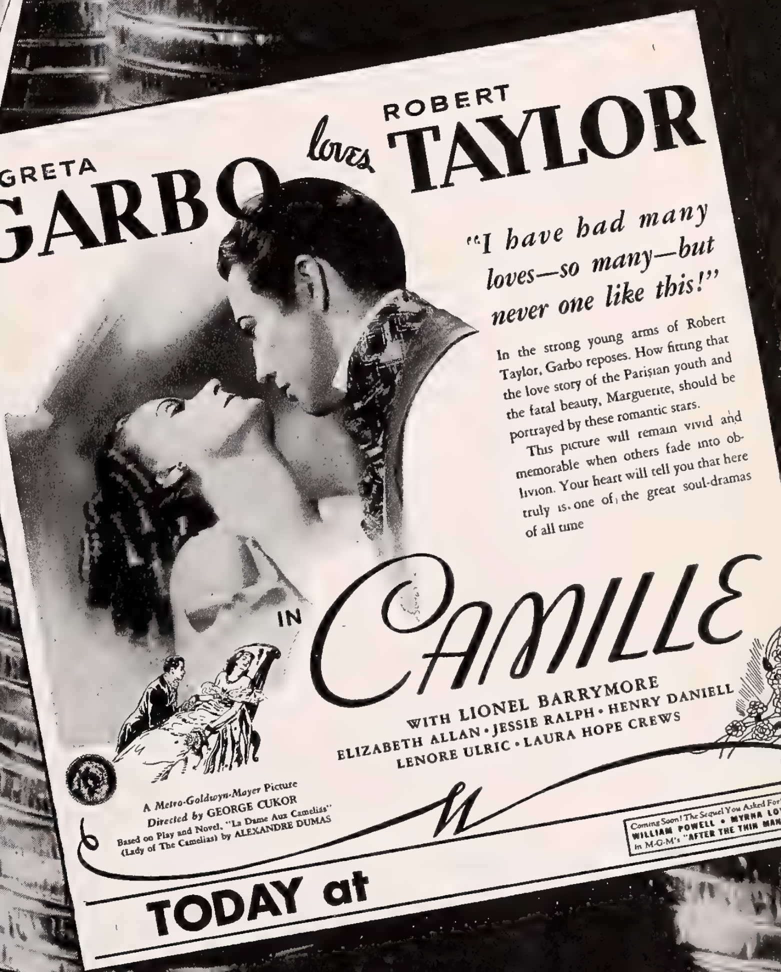

GRETA
GARBO *loves* ROBERT
TAYLOR

"I have had many
loves—so many—but
never one like this!"

In the strong young arms of Robert Taylor, Garbo reposes. How fitting that the love story of the Parisian youth and the fatal beauty, Marguerite, should be portrayed by these romantic stars.

This picture will remain vivid and memorable when others fade into oblivion. Your heart will tell you that here truly is one of the great soul-dramas of all time

IN CAMILLE

WITH LIONEL BARRYMORE
ELIZABETH ALLAN • JESSIE RALPH • HENRY DANIELL
LENORE ULRIC • LAURA HOPE CREWS

A *Metro-Goldwyn-Mayer* Picture
Directed by GEORGE CUKOR
Based on Play and Novel, "La Dame Aux Camelias"
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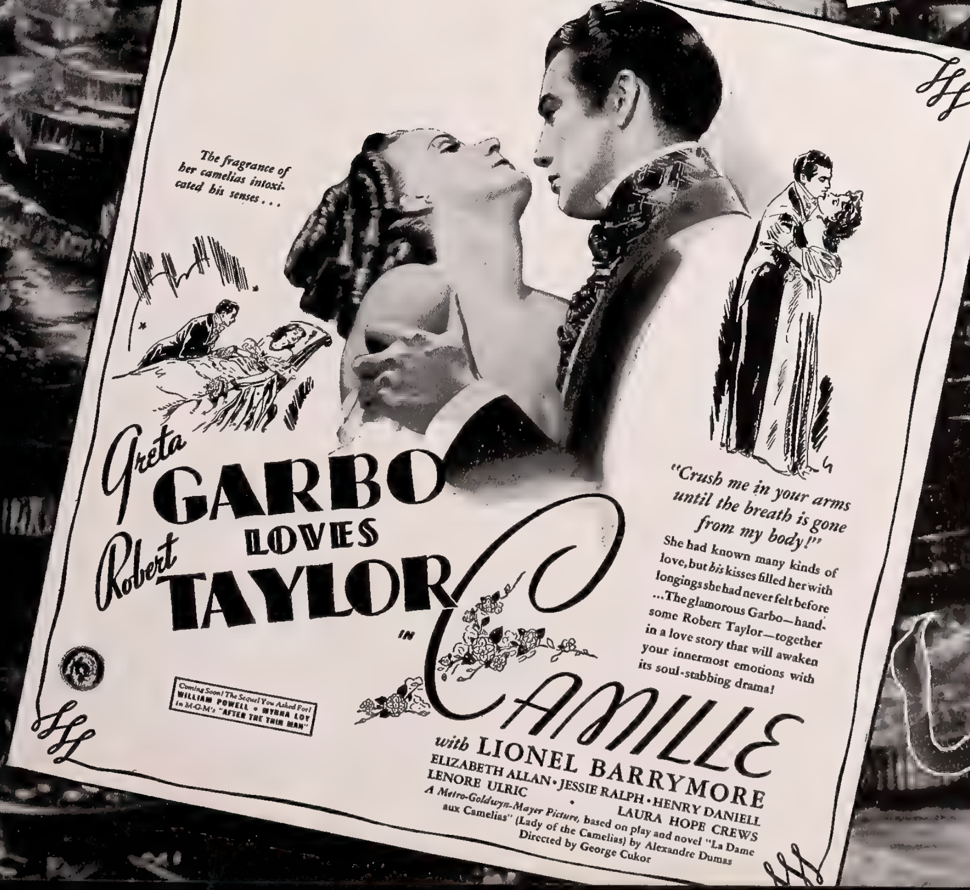


The fragrance of
her camelias intoxi-
cated his senses . . .

Greta
GARBO
LOVES
Robert
TAYLOR
IN CAMILLE

"Crush me in your arms
until the breath is gone
from my body!"

She had known many kinds of love, but *his* kisses filled her with longings she had never felt before . . . The glamorous Garbo—handsome Robert Taylor—together in a love story that will awaken your innermost emotions with its soul-stabbing drama!

Coming Soon! The Sequel You Asked For!
WILLIAM POWELL • MYRNA LOY
in M-G-M's "AFTER THE THIN MAN"

with LIONEL BARRYMORE
ELIZABETH ALLAN • JESSIE RALPH • HENRY DANIELL
LENORE ULRIC • LAURA HOPE CREWS
A Metro-Goldwyn-Mayer Picture, based on play and novel "La Dame aux Camelias" (Lady of the Camelias) by Alexandre Dumas
Directed by George Cukor

THEIR **NEW** AND GREATEST SUCCESS!
William
POWELL
Myrna
LOY
IN METRO-GOLDWYN-MAYER'S LATEST SUCCESS
"AFTER *the* THIN MAN"
JAMES STEWART
ELISSA LANDI
JOSEPH CALLEIA
JESSIE RALPH
ALAN MARSHALL • TEDDY HART
SAM LEVENE • DOROTHY McNULTY
Directed by W. S. VAN DYKE
PRODUCED BY HUNT STROMBERG

Mr. and Mrs. Thin Man and that dog of theirs are back in a brand new movie that's headed for the headlines just like their previous hit!

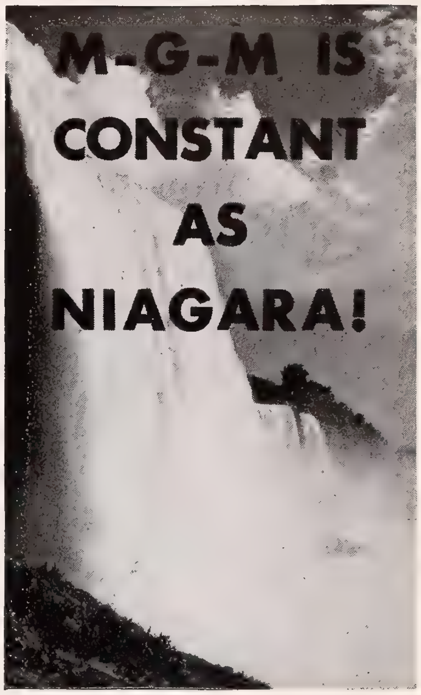
"Hey Leo, are you going to take up my option! I'll be a big star after this one. It's a smash!"
"Okay pooch, but I've got important business just now - on the next page!"

PLEASE CONSULT THE FILES OF LAST JUNE!

We made promises!
We told you of our BIG plans—
We said that Leo was rarin' to go!
With big budget productions
With multi-starred attractions
For the greatest days of showmanship
Ever known in the amusement world—
We modestly believe we've delivered
But don't be convinced just by
Pictures like "Great Ziegfeld",

(continued)

(*continued*)
"Gorgeous Hussy", "Libeled Lady" and other
Early Fall Season productions!
The flood of hits rolls on
Like mighty Niagara—
It's amazing
But M-G-M is geared to do it!
Right now another Big One is
Packing them in
"Love On The Run" (*Crawford, Gable, Tone*)
Is a Hold-over everywhere!
Then your customers get a $6.60 show
"Born To Dance"— Bigger than Broadway's Biggest!
Watch for the preview reports next week
On "After The Thin Man"— it's great!
Then comes "Camille"— a Sensation!



AND ALL OF THESE GIANT HITS ARE JUST THE BEGINNING (*Sept. to Dec.—Imagine!*)

Early winter brings "Captains Courageous"
It's another "Mutiny On The Bounty" Sea Epic!
And then comes another 4-star smash:
Joan Crawford, William Powell, Bob Montgomery
and Frank Morgan in "Last of Mrs. Cheney"—
Also Clark Gable, Myrna Loy in "Parnell"
Jeanette MacDonald, Nelson Eddy in "Maytime"
And the Marx Brothers direct from the Opera
To "A Day At The Races". . .
Didn't we tell you at the Season's start!
And aren't you happy you listened—

(*Last page coming! With an autographed picture on it! Turn!*)

IT'S GREAT TO BE AN M-G-M SHOWMAN!

The industry called it Young Blood when Leo leaped to the front 12 years ago. Today just as then the unconquerable spirit, pep and enthusiasm of this family of showmen flames brighter than ever in the Year of your Biggest Box-office success . . . 1936-1937.

Printed in U. S. A.

RKO REORGANIZATION PLAN SETS CAPITALIZATION OF $33,000,000

$67,000,000 Corporation Ready to Emerge from Four Years of Receivership with $7,000,000 in Cash

Radio-Keith-Orpheum, $67,000,000 producing, distributing and exhibiting corporation, is now ready to emerge from four years of receivership, with $7,000,000 in cash and probably with the same management as at present, headed by Leo Spitz.

The company on Monday morning submitted to the federal courts in New York its long-awaited plan of reorganization. The step is the last to be undertaken by the motion picture business in effecting a complete readjustment of its capital, financial and corporate structures, as required following conditions brought about by the depression. Fox Film readjusted its capital setup following Sidney R. Kent's accession to the presidency. Paramount emerged from receivership last year. Universal underwent a reorganization with the entrance of the new Cowdin-Cochrane interests. Warner Bros. started writing-off some time ago.

RKO's plan, filed under Section 77B of the federal bankruptcy law and sponsored by the Floyd Odlum-Atlas Corporation-Lehman Brothers group, as the principal interests presently in the corporation, first will reach a public hearing before creditors on December 23rd, before United States District Court Judge William Bondy.

The various RKO and RKO Pathe production, distribution and export subsidiaries are to lose their identities, under the plan, in a merger into one new company, RKO Radio Pictures, Inc.;

Operation of the Music Hall and Center theatres is returned by the Rockefellers to RKO;

$33,000,000 capitalization is provided.

The new reorganization plan proposes an exchange of new securities for allowed creditors' claims on what appears to be virtually a dollar-for-dollar basis, the proposed new capitalization totaling some $33,000,000, as follows:

$18,000,000 of 5½ per cent sinking fund debentures, of which $12,718,500 will be outstanding.

$11,000,000 of 6 per cent cumulative convertible $100 par preferred, of which $6,000,000 will be outstanding.

4,000,000 shares of common stock, of which 2,163,148 shares will be outstanding.

The plan calls for the exchange of old securities and claims on the following basis:

	New Debentures	Preferred	Common
Old debentures.	$12,718,500		$ 254,370
Rockefeller Center.			500,000
Other claims		$6,000,000	120,000
Old common (2,577,554 shares)			1,288,778
Total	$12,718,500	$6,000,000	$2,163,148

The New York *Times* on Tuesday reported that the stock market had given a value of $4.50 a share to the new common shares of RKO, which, under the plan, would issue two new common shares for each old common share, and further reported that the exchange also had given a value of $114 (figuring them at the redemption price of 105 for the first five years) to the new 5½ per cent convertible debentures, issuable with two common shares for each principal amount of $100 plus $24.57 of arrears on the present six per cent debentures.

The complete text of the reorganization plan of Radio - Keith - Orpheum Corporation, submitted in federal court in New York last Monday, starts on page 70.

However, the $4.50 figure proved erroneous. On the basis of Tuesday's closing of $8.25 for the old RKO common, the new stock would be valued at $16.50. It was pointed out that market value is a fluctuating gauge.

Interest Reduction Achieved

In giving the $12,718,500 holders of the old 10-year six per cent gold debentures a like amount of the new 5½ per cent convertible debentures and 254,370 new common shares, the company achieves a reduction in interest from 6 to 5½ per cent.

The new debentures are convertible into new common stock at the rate of five shares for each $100 principal amount of debentures.

The new preferred stock is entitled to dividends at the rate of $6 per share annually out of surplus or net profits. The shares may be liquidated at $100 plus accumulated dividends.

Besides the largest unsecured creditor, Rockefeller Center, which, for its principal claims amounting to $9,150,628 is to receive 500,000 shares of new common stock, the other unsecured creditors for each $100 of claims are to receive three-quarters of a share of new preferred stock and one and one-half shares of new common stock.

The plan estimates that claims in this unsecured classification will not exceed $8,000,000 when finally determined.

Option warrants entitling the holders to purchase common stock at prices subsequently to be fixed may be available for issuance to executives and others, subject to the approval of directors.

Cash for Secured Gold Notes

RKO's secured gold notes presently outstanding in the amount of $750,000 and held by Bank of America National Association, will be paid off in cash which the plan proposes to raise by the sale of a sufficient amount of new common shares approximately $1,600,000 for this and other financing needs. Hearing on the RKO trustee's motion to pay off the Bank of America debt was postponed Monday until December 23rd by Federal Judge Bondy on the petition of Atlas Corporation, as the principal reorganization sponsor.

The part-paid RKO certificates, which represent a subscription to a "package" of old debentures and common stock, are entitled to receive such proportion of the new securities which subscribers would have been entitled to receive if their certificates had been fully paid as their payments made bear to their full subscriptions. Subscribers, however, may complete the full payments required under the "package" agreement, provided they do so within 20 days after confirmation of the plan. As of September 26 last, approximately $249,079 remained to be paid by subscribers to complete full payments on the debentures and stock included in the subscriptions.

Subsidiaries To Merge Into RKO Radio Pictures; Part Operation of Music Hall and Center Returns to RKO

The plan estimates that allowed claims affected by the plan will not aggregate more than $30,000,000 and states that the plan is not to be made operative in the event that claims, exclusive of the Rockefeller Center claim and others for contingent or indeterminate amounts, exceed $22,000,000. This is taken as evidence that the reorganizers estimate that the settlement of the $9,100,000 Rockefeller Center claim represents in amount approximately $6,000,000.

The Rockefeller Center claim, based on breach of the 20-year RKO leases on the Music Hall and Center theatres, plus certain alleged damages involving the costs of construction of the two theatres, is treated apart from other unsecured creditors' claims. The settlement provides for a new 12-year agreement with Rockfeller Center on the Music Hall and Center theatres, and office space in the RKO Building at reduced rentals and for the issuance to Rockefeller Center of 500,000 shares of new RKO common stock, no par value.

RKO Again To Participate

In return, the $9,150,000 Rockefeller Center claim is canceled and RKO again participates in the operation and profits of the two Radio City theatres. RKO is to have three representatives on a committee of seven which will have the operating direction of the theatres for the 12-year period. Rockefeller Center will name the other four.

The new rental rate for office space for RKO in the RKO building is $2 per square foot, representing a reduction from the original rate of $2.75 per square foot.

RKO will receive a $25,000 annual fee for consultant and advisory services in connection with operation of the two Rockefeller Center theatres and will participate in the earnings under certain conditions.

Rockefeller Center is to receive the first $700,000 of surplus earnings of the Music Hall theatre and three-quarters of the next $100,000, with RKO receiving the other quarter. The remaining surplus earnings are to be divided equally between the two. If surplus earnings of the Music Hall are less than $700,000 in any year, the deficiency is to be made up to Rockefeller Center out of any surplus earnings in excess of $60,000 of the nearby Center theatre for that year. The first $60,000 of annual surplus earnings of the Center go to the Rockefeller company and the next $100,000 is divided three-quarters to Rockefeller Center and one-quarter to RKO. Any remainder is divided equally, and, in the event the initial $60,000 surplus is not realized, the deficiency is to be made up out of any surplus in excess of $700,000 earned by the Music Hall. If the Center is operated on a motion picture or combination policy, however, RKO may take over the theatre in whole or in part, but if RKO does not do so earnings after the first $60,000 surplus are to be divided equally.

An interesting clause in the agreement provides that RKO is to receive all earnings of the two theatres in excess of $91,000 net for

(Continued on following page)

RKO PLAN TO BE HEARD ON DEC. 23

(*Continued from preceding page*)

the year 1937 in the event that the average market price of the new RKO common equals or exceeds $18.30 a share for any 10-day period between the time of confirmation of the reorganization plan and Jan. 1, 1938.

RKO assumes no obligation in respect to the operating costs of the houses or their losses. The agreements may be terminated in the event of an RKO or RKO Radio Pictures bankruptcy or a receivership extending for more than 30 days, or in the event RKO earnings for three successive years are insufficient to pay the company's interest requirements on its outstanding obligations.

No leases are to be made by RKO on the Music Hall and Center under the company's reorganization plan. RKO's participation in the operation and earnings of the theatres is to be based upon a 12-year agreement which relieves RKO of all liability for operating costs and possible losses.

$55,121,179 Total Claims

The plan states that the total amount of claims filed, exclusive of claims for indeterminate amounts is $55,121,179. Up to September 26, 1936, reductions and eliminations of claims totaled $22,440,179, thereby reducing claims filed to $32,681,000. Of this amount $9,150,628 (estimated) is represented by the aforementioned claim of Rockefeller Center, Inc., recommended for allowance by special master, contested by the trustee and not yet passed upon by the court. Of the remainder, $12,718,500 is represented by the 10-year 6% debentures and 6% gold notes. There also are $800,000 secured gold notes to be paid and not affected by the plan. The remainder represents the unsecured claims of about $10,000,000 from which a further reduction of about $2,000,000 is probable.

Provision is made in the plan for a sinking fund to gradually retire the new debentures by application of 10 per cent of the company's earnings annually. Debentures are callable within five years of their date at 105 and accrued interest. Starting in the fifth year, the premium will decline one per cent annually.

Earnings of RKO improved sharply this year, a balance sheet accompanying the plan shows. For the 39 weeks ended September 26 the company reported consolidated net income of $1,446,922 after all charges including the excess profits tax. For the full year 1935 net income, before subsidiary preferred dividends, was only $684,733, while in 1934 a deficit of $310,575 was sustained.

The 1936 39-week net is after payment of interest on the secured notes and old debentures and after normal taxes, but without provision for possible surplus tax on undistributed profits.

Radio-Keith-Orpheum and subsidiaries in a pro forma estimated balance sheet accompanying the plan, and as of Sept. 26, 1936 (after giving effect to consummation of reorganization plan), show current and working assets of $16,630,982 and current liabilities of $4,243,152. Cash (including $230,269 cash of the parent company the use of which is subject to certain restrictions) amounted to $7,358,276.

At Least Nine Directors

The new board of directors of RKO under the reorganization will consist of a minimum of nine members, who will be named later subject to the approval of the plan by the United States District Court.

The Atlas Corporation, sponsoring the plan, looms as the dominating factor on the board.

Atlas will receive an estimated 75,000 shares of common stock in connection with the exchange provided for holders of old RKO debentures, probably a like amount in exchange for its holdings of old common, and also will receive a large block for its services as reorganization manager. In addition, Atlas will underwrite a $1,600,000 sale of additional new common and undoubtedly will receive an appreciable number of option warrants. In addition, Atlas, with Lehman Brothers, holds an option to acquire the approximately $5,000,000 balance of RCA's holdings in RKO. Lehman Brothers participated with Atlas in the purchase of the first half of the RCA holdings in RKO, and in consequence is also an important factor in the new RKO. RCA's interest will be a vital one until the option on its holdings is exercised, should that be done.

LEGION OF DECENCY STARTED IN HOLLAND

by PH. DE SCHAAP

in Amsterdam

A Legion of Decency has been founded in Arnhem, Holland, by a Roman Catholic Board. Until now the Catholic Church had limited its action on the censoring of pictures to be released in Holland, but at its first meeting the Legion of Decency decided to undertake both a positive and a negative action. Negative action will be the encouraging of the Dutch Catholic public to follow up strictly the determinations of the Catholic Board of Censorship. Positive action will take the form of recommending films having the approval of the Catholic censors or special features. As the Catholic population of Holland is about 35 per cent, the foundation of this Legion of Decency may have an important bearing on the film trade. Plans have been made also for foundation of similar boards in other Dutch towns.

Rockefeller Center, as the recipient of 500,000 shares of the new common in the settlement of its RKO claim, will also be a factor on the board for the time being. Indications are, however, that this company's holdings will be liquidated at the first favorable market opportunity.

The RKO reorganization plan was filed by Hamilton C. Rickaby of the New York firm of Simpson, Thacher and Bartlett, attorneys for Atlas Corporation.

Approval by March 1 Seen

According to present indications the reorganization plan should not meet with any serious opposition and may have the court's approval by March 1. The agreement on the $9,100,000 Rockefeller Center claim was only reached last week, but it eliminated the most serious potential opposition to a plan. It is the dominant item in the unsecured creditors classification and went far toward obtaining the approval of that group for the plan. The secured creditors and stockholders, dominated by Atlas, Lehman Brothers and RCA interests, are all in accord. The situation leaves only sundry independent creditors' groups, representing minority interests in every instance, as the potential sources of opposition. Among these are the Orpheum Circuit preferred stockholders, who recently retained Isidor J. Kresel, prominent attorney, to represent their interests, a move which, to those close to the organization, possesses great significance in the event the views of the Orpheum shareholders are not ameliorated. Independent stockholders' committees and the independent unsecured creditors' committee of which the Karl Hoblitzelle and U. S. Bank of Denver interests are the moving factors, are also seen as possible minority opposition.

Provision is made in the plan for the exchange of the new RKO securities for the securities of any company with which RKO might be "merged or consolidated" at some future date.

As part of the plan seven subsidiaries will be merged into RKO Radio Pictures, Inc., principal subsidiary in the production and distribution branch, before the effective date of the confirmation of the plan. To simplify the corporate structure a merger would be effected whereby RKO Pathe Pictures, Inc., RKO Pathe Distributing Corporation, RKO Pathe Export Corporation, RKO Pathe Studios Corporation, Ltd., RKO Distributing Corporation, RKO Studios, merged into RKO Radio Pictures, Inc.

If the plan should be modified to provide for a merger of Radio Keith Orpheum Corporation into a new Delaware corporation, all provisions of the plan would apply to such new corporation which would assume all liabilities and own all assets of the old in consequence of the plan.

Radio-Keith-Orpheum debentures rose Monday one point to a year's high record of 102½, compared to a year's low of 63 The common stock traded at a day's high of 10 and ended at the day's low of 9, off ¾ point, with sales of 21,800 shares. The plan was issued during market hours Monday. On Tuesday RKO debentures gained 12½ points to close at 115. RKO common sold off three-quarters for a two-point loss in two days. On the new market estimates approximately $16 a share was the indicated speculative value of the new common.

Film Classification by Ontario Censor Scored

The announced intention of O. J. Silverthorne, chairman of the Ontario Board of Censors in Toronto, to publish lists of classified recommendations on approved features has brought a sharp reply from M. J. McGrath, secretary of the Toronto Council of the Legion of Decency, although Premier M. F. Hepburn had taken his censor chairman to task for his statement and repudiated his promise. Mr. Silverthorne intimated that Government classification of motion pictures was necessary to offset allegedly misleading decisions of the Legion, which, he said, were based on opinions in the United States which would not entirely apply in Ontario.

Warners Install RCA Sound in 34 Theatres

Warner Brothers, to date, have installed RCA High Fidelity equipment in 34 theatres since the first trial installation in the Philadelphia Stanley theatre some few months ago. Included in contracts just announced by Edwin M. Hartley, RCA Photophone sales head, are the Colonial in Atlantic City, the Stanley in Jersey City, the Liberty in New Kensington, Pa., and the Astor in Reading, Pa.

IN THE BRITISH STUDIOS

by ***BRUCE ALLAN***
in London

Amalgamated Future

Many stories continue to go the rounds about the future of the Amalgamated Studio at Elstree, now nearly completed. It has been asserted at various times that it would be the headquarters of MGM British production; that it would be absorbed or used by John Maxwell of Associated British Pictures, as a sequel to a scrapping of the G-B Shepherd's Bush studio when it came under ABP control; that its ownership already had changed hands by the withdrawal of S. H. Soskin, uncle of Paul Soskin, the producer, and financier of the original scheme conceived by Major Charles Bell.

Official comment on this last statement came this week from Major Bell himself, and was that Mr. S. H. Soskin remained "sole owner" of the Amalgamated studio. Refusing to identify the production companies which are to use the studio, Major Bell contented himself with saying that work would begin on the floor on January 3rd or 4th, and that, out of four floors to be immediately completed of the eight planned, three already had been let. Some of the space will be used by Soskin Productions, but the first film to go on the floor will not be a Soskin subject, he said.

The official opening of Amalgamated is likely to take place late in January.

The outstanding feature of the layout is a provision for its sub-division into self-contained units. Consisting, at the outset, of four large floors, each capable of being divided into two, it will offer immediately eight stages, with dressing rooms and such additional facilities as special rear-projection and trick photography stages, preview theatres also available for re-recording, and a system of Western Electric sound installation specially designed to give each unit its own self-contained recording facilities.

This sound equipment is based on a central recording building carrying the two permanently installed channels and capable also of taking any of the four portable channels, which also can be used independently on any stage. Amalgamated will be the ninth British licensee of Western Electric; the others are B&D (Pinewood), London Films (Denham), Interworld (Worton Hall), Warner-First National (Teddington), Garrett, Klement, British Movietone News and Paramount British News.

on One Floor

Evidence of the value of the new facilities now available to British producers is provided by two recent Pinewood settings for B&D's "A Man with Your Voice," with Sally Eilers and Ricardo Cortez. One reproduced a railway depot. The main entrance and station yard, with the platform from which an express is leaving, were all comfortably housed on one floor; later B&D used an interior of a cottage sitting room backing on the river, with a trap-door leading to the rushing water below.

Pinewood space also is being used for two Herbert Wilcox productions, "The Navy Eternal" and "Splinters in the Air."

For "Splinters," also in search of authentic atmosphere in a story which has Britain's growing air might as its background, a Wilcox unit has been filming maneuvers and stunt flying at the R. A. F. depot at Northolt. Cathcart Jones, air ace, has been supervising these scenes.

A segment of Denham Court, near the studios, is transformed into a touch of Hyde Park for this scene in "Triangle" with Miriam Hopkins and Sebastian Shaw, the principals of the London Film production. Walter Reisch, at the right, is directing.

La Rocque for Hagen

Julius Hagen, of Twickenham Film Productions, has signed Rod La Rocque for the star part in "She Got What She Wanted," already in production under Albert De Courville's direction at the J. H. Studios, Elstree. It will be La Rocque's first part in British films; he came here first on holiday, like many other American players since featured in our productions. Also added to the cast are Renee Gadd and Mary Cole. Current scenes, representing a girls' finishing school, have used two other Americans in Tucker McGuire and Dorothy Dare, as pupils. Constance Collier and Alistair Sim, a middle-aged spinster and her butler, have had other sequences.

"Widow's Island," Hagen-Franco London bi-lingual, has finished at Hammersmith, and "Silver Blaze," with chief racing backgrounds complete, is using an exterior set at Twickenham studio, with interiors of Baskerville Hall in preparation.

Saville's Second

Victor Saville has begun shooting at Denham on "Storm in a Teacup," his second for London Films. He was on the floor seven days after completing his first picture, "Dark Journey," but the preparation of the script and other preparatory work for "Storm in a Teacup" has taken very nearly seven months. The story is an adaptation by James Bridie of Bruno Franck's "Sturm in Wasserglass," and the script is by Ian Dalrymple and Donald Bull.

Scottish exteriors, already shot, are a feature of the film, which as a novelty introduces no less than 150 dogs of all shapes, sizes and breed or lack of it. Dogs have a dramatic as well as a background value in the film, for the original play was written as a protest against Germany's high dog tax and the story goes that Franck gave away most of his royalties to poor people who queued, with their dogs, outside his house.

New British Producers

Standard International Productions, a new company, goes onto the floor at Worton Hall immediately with "Make-Up," a circus drama to be directed by Alfred Zeisler. Nils Asther and June Clyde are the leads, and Judy Kelly and Kenneth Duncan also have been cast. Chapman's Circus has been hired for background and atmosphere.

Principals of the new unit, and co-producers of "Make-Up," are C. M. Origo and K. C. Alexander. The production manager is Michael Delamere and Eric Cross is chief cameraman.

Itemized

Jessie Matthews is convalescing and plans a return to work at G-B after a short holiday.

Ralph Spence will collaborate on dialogue for G-B's "Non-Stop New York," illustrating the activities of Atlantic Airways.

Harold French, dialogue director for Criterion, produced the stage play, "French without Tears," at the Criterion theatre, in two and a half weeks.

Ken Duncan, of "Transatlantic Rhythm," is playing at Pinewood for the Paramount-British production, "Cross My Heart."

Douglas Fairbanks, Jr., is likely to make a picture in Hollywood after completing "For Ever and For Ever" at Worton Hall, and a Hollywood player may take his place in the next Criterion.

Arthur Margetson left for Hollywood on the *Queen Mary*.

ANTI-NAZI FILM BARRED SECOND TIME IN CHICAGO

And So Is Quintuplets' "Reunion"; $6,000,000 Given Away on Chance Games

by WILLIAM F. CROUCH
in Chicago

The film "I was a Captive in Nazi Germany" has been previewed again before the censor board, and for the second time has been refused a permit. Those who passed the decision on the picture are reported to have said that it would incite ill feeling in the local German colony. Police officers on the "Red" squad are reported to have made this comment which led to the banning of the film.

Al Mannon is said to be planning to take the matter to court if necessary.

Political pressure eventually may be brought to bear; several groups here are most anxious to have the film shown here. It has been distributed in other territories without any curtailment by censor groups.

It is also reported that certain persons who passed on the matter are not regular members of the censor board and if the matter comes to court their right to pass opinion may be challenged. This report is unconfirmed, however.

▽

With investigation bringing forth the estimate that more than $6,000,000 has been given away by theatres in Chicago in the last two years through chance games, local newspapers this week allotted considerable space to a decision by Judge John H. Lyle in municipal court Saturday that operators of the Englewood theatre could not be held responsible in a giveaway award case as the games were a lottery and thus were unlawful.

The situation was the filing of a claim in Judge Lyle's court, by Mrs. Catherine MacDonald, for $500 she claimed the Englewood theatre owed her. She said her name was called at a giveaway drawing and that she was present but didn't get the money. She was suing the 63rd Street Theatre Corporation, operators of the Englewood theatre.

Police Commissioner Allman said he would look into the matter.

▽

An increase of 30 per cent in theatre checking and 38 per cent in research work, reflecting a rapid rise in theatre business, was reported by Harry Ross, president of Ross Federal Service, Inc., following a conference here last week with his midwest district managers. (Picture in Pictorial Section).

Mr. Ross said his company is preparing a new service directed at the outdoor advertising market.

Radio checking is the latest development in the Ross service, helping sponsors determine which hours of the day are best for various kinds of programs, what stations have the largest audiences on certain broadcasts, how many persons listen to their radios at certain hours.

More than 3,800 persons trained in checking and research work are used by Ross Federal in making surveys of various types.

▽

The latest picture to get a "pink ticket," or adult permit, from the Chicago censor board is "Reunion," starring the Dionne Quintuplets. The reasons reported for this classification are that the picture in certain spots refers in some ways to obstetrics.

Local sentiment is that the board has shown an unusual attitude compared to that shown some of the recent releases. The Mae West picture, "Go West Young Man," aroused only mild comment among the censors, yet the Quintuplets' latest film is, they feel, something the youth of Chicago should not be allowed to witness. The possibility of the film getting a "white" ticket after certain cuts are made is thought likely.

▽

Neil Agnew and Bob Gillham, Paramount executives, flew into Chicago for a day and made preparations with B & K and the Great States theatres for celebration of the Adolph Zukor Jubilee, which gets under way after January first. A luncheon was held at the Hotel Sherman.

▽

Ben Eisenberg, recently a salesman for Grand National Pictures, is now associated with the United Artists exchange here and will cover the suburban territory. Eddie Safier, formerly in that spot, has been transferred to the Milwaukee office.

▽

Imperial Pictures of Illinois has just taken over office space in the building at 831 South Wabash Ave., and will distribute in four states, Wisconsin, Missouri, Indiana and Illinois. Charles Miller will be in charge of the local office with Edward Brichetto and Harry Phillips handling downstate sales. The Indianapolis office is at 440 North Illinois Street and is now under the direction of Charles Tyler. Don Hammer will handle the Indiana state territory. At St. Louis, George Stern is in charge of the office at 3317 Olive street, with Jack O'Neill handling the Missouri state territory.

A midwest sales conference is scheduled here this coming week. Lou Berman, general sales manager, and E. J. Smith, western division sales manager, will attend.

▽

Universal press representatives held a "sky preview" for "Air Hostess," in a TWA plane, last Friday. Local critics were taken skyward for the filming of the picture. Judith Barrett, leading woman in the film, helped entertain. From here the plane flew to Kansas City for another "preview."

▽

Latest reports on the Community Chest drive for the local film industry show that Essaness Theatres has donated $3,000, 20th Century-Fox Films $600, Jones, Linick & Schaefer $300, and the Reinheimer circuit $600. Edwin Silverman of Essaness is in charge.

▽

The debonair George Kruger, Hinsdale exhibitor, takes time off from his suntan siestas to drop a line from Hot Springs National Park.

▽

Ina Ray Hutton and her Melodears played for the dance of the Chicago Amusement Publicists Association at the Hotel Sherman Wednesday night. The vast crowd attested the efforts of Ted Morris, Harry K. Smythe, Cal Hermer, Larry Stein, Craig Dennison, Ben Blumfield, Herb Elisberg and others who headed committees.

▽

The latest amusement stunt to be offered local theatre men is a "cow milking" contest for women and girls, staged by Eddie Le Montagne, bovine impresario. Last Sunday night Montagne's cow milking contest contributed to a packed house at the Pickwick theatre in Park Ridge. More than 40 women volunteered to contest for the cash award.

▽

Harry Balaban has reopened the Dale theatre, formerly called the Rose. The house has been thoroughly remodeled and refurnished and is one of the most attractive in the city.

▽

"Three Men on a Horse" goes into the Chicago theatre following "The Garden of Allah." Then will come "Theodora Goes Wild."

▽

Barney Balaban, president of Paramount, spent a few minutes between trains Sunday conferring with B & K executives.

Gladys Swarthout and husband Frank Chapman stopped over for a cocktail party at the Drake. It was announced that Miss Swarthout will appear shortly over the NBC-Red network on a radio program for the Associated Ice Industries of America.

Miss Swarthout arrived here from Hollywood where she just completed "Champagne Waltz" for Paramount. She made the picture in five languages for release in 22 different countries.

"Gold Diggers" Plane Ends Half of Tour

Having completed more than half of their good will air tour of the United States as exploitation for Warner's "Gold Diggers of 1937," the "Gold Diggers" troupe of girls and principals from the film have appeared to date in 13 of the 25 cities scheduled.

At the various airports, radio broadcasts, luncheons and theatre appearances governors, mayors, local celebrities and prominent civic officials have turned out to greet the troupe upon its many arrivals to date.

Leaving Los Angeles November 14th, the plane's first stop was El Paso, where they were welcomed by the Mayor and a delegation of high civic officials.

The next landing place was at Fort Worth, followed by visits to Dallas, Memphis, Milwaukee, Chicago, Detroit, Cleveland, Pittsburgh, Washington, Camden, Philadelphia, Providence and Boston.

Hal Roach has signed Norman McLeod as a producer and director. Mr. McLeod's first assignment will be "Topper," written by Thorne Smith. Jeanne MacPherson is writing the screen play.

IN THIS AMAZING
YEAR OF GREAT
PRODUCTIONS
RKO GIVES YOU
THE MASTERPIECE
OF THEM ALL

Maxwell

SENSATIONAL NEW

WINTE

THE BEST PLAY OF THE
WHO MADE IT GREAT.

Anderson's

YORK STAGE SUCCESS

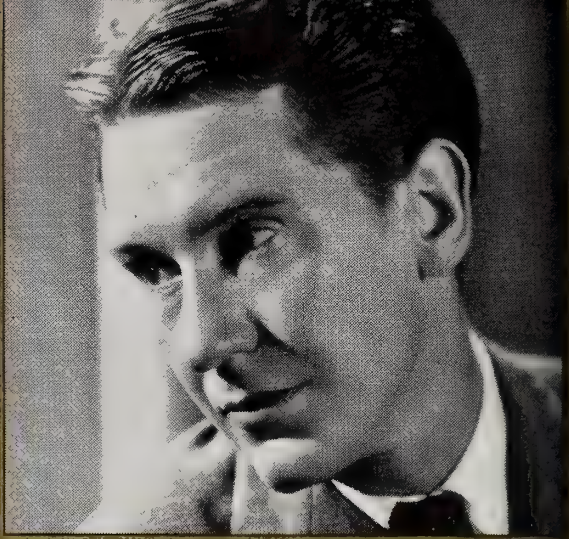
RSET

EAR . . . AND THE STARS

. NOW ON THE SCREEN

BURGESS MEREDITH

brilliant young actor . . . inseparable from "Winterset" . . . as "Mio" sworn to avenge his martyred father.

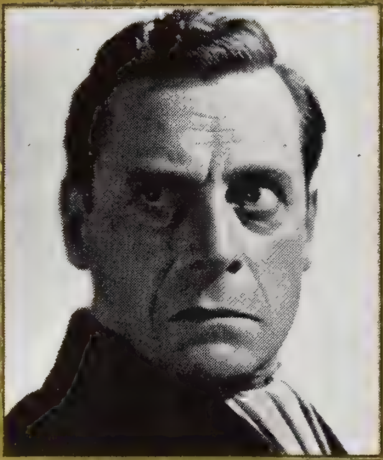


MARGO

sensation of Broadway . . . as "Mirianne", the girl who fled to "Mio's" arms from a world of hate and danger.

EDUARDO CIANNELLI

unforgettably a part of the play . . . as the assassin whom "Mio" hunted down . . . Cold, savage, sinister, he could not kill young love.



Maxwell Anderson's

WINTERSET

JOHN CARRADINE EDWARD ELLIS

RKO Radio PICTURES

DIRECTED BY ALFRED SANTELL

PANDRO S. BERMAN PRODUCTION

Acousticon Not Affected by Probe

Delistment of the stock of Dictograph Products Company by the New York Stock Exchange will have no bearing or effect on the manufacturing or merchandising operations of the Acousticon devices made by a subsidiary company and marketed to motion picture theatres as aids to patrons whose hearing is impaired, according to officers of the company.

Judge Julian W. Mack in New York had signed an order requiring the Securities and Exchange Commission to appear before him on November 19th, upon an application by Dictograph and others for an injunction restraining the SEC from having any further activities in connection with the stock of the company. The injunction was denied.

Dictograph charged in its affidavit that the SEC has "used its powers to persecute the company."

On October 2, the SEC applied to Judge Mack for a temporary injunction against A. M. Andrews and others in connection with their purchase of Dictograph stock. Although this application is pending undetermined before Judge Mack, the SEC was charged by Dictograph last week with having "harassed and terrified brokerage firms and banks that maintain accounts for customers who had purchased Dictograph stock by repeatedly sending its representatives to investigate as well as require firm members to appear before it."

Again, on Monday, Judge Mack heard Dictograph's cross-bill against the SEC for an injunction against the Commission from continuing its activities against the company. After hearing argument by John Davidson, for the Commission, and Stanley Osserman, counsel for Dictograph, Judge Mack dismissed the crossbill "for want of jurisdiction and for want of equity," holding that it was essentially a suit against the United States for which consent of the government had not been given.

Regardless, a registration statement preparatory to the sale of 10,000 shares of $2 par common stock was filed at Washington with the SEC by Dictograph, the proceeds to be used for additional work capital.

"Because of the fear inspired in brokerage firms, banks and stockholders by these (SEC) activities," Dictograph says, "a general attempt was made by all the parties (stockholders) to dispose of their (Dictograph) stock on the Curb Exchange." Then, in order to protect the stockholders from loss, the Curb Exchange temporarily suspended the Dictograph stock from trading.

The affidavit of Lawrence M. Ogden, treasurer of Dictograph, shows that sales for the first ten months of 1936 amounted to over $2,000,000 as compared with 1935 net sales for the same period amounting to $1,146,000, an increase of 77%. The sales for October show an increase of 102% over the same month in 1935. In 1935, Dictograph showed a net loss of $4,593, while for the first ten months of 1936, the company showed a profit of $108,238.

Bazett to Columbia

Sidney Bazett has been named financial director of Columbia Pictures Corporation. Mr. Bazett has resigned as vice-president of Associated American Distributors, Inc., and also as president and director of American Brokerage, Inc., to take the new post.

Leroy Brauer, formerly with the Universal domestic department, has been appointed manager of the company's office in Shanghai. He replaces Norman Westwood.

TREND OF ADMISSIONS CONTINUING UPWARD

Increases Reported from Five Cities; More New Pictures Breaking Attendance Records

The countrywide trend toward increased admission prices is continuing into the winter season. In the last week box office scales have been raised by theatre managers of circuit operators in five cities in widely separated parts of the country. In most cases the increases were reported as experiments upon the success of which will depend the decisions of other exhibitors in the territories.

Executives of the Wilby Kincey circuit in Alabama and Tennessee were studying the price situation, and increases may be ordered in several towns and cities where low admissions have prevailed. In Montgomery, Ala., the scale was advanced to 40 cents on Sundays.

Theatre Operators in Erie, Pa., decided to curtail cut-rate balcony prices which have prevailed for years and eliminate the 15-cent evening admission. The agreement was reached by both the independent exhibitors and the Warner managers. Houses operating under the new scale are the Warner, the Strand, and the newly opened Columbia, all Warner houses, and the Colonial and Palace.

The Fox Plaza in Kansas City raised its admission of 25 cents to 35 cents for "The Great Ziegfeld." With the appearance of triple bills in the city, little cessation in premium and money giveaways, and the almost 100 per cent adoption of the double bill policy, little hope was held by exhibitors there for a general admission increase this season.

Weekend Prices Raised

The Kentucky in Louisville, Ky., operated by Switow Brothers, increased Saturday and Sunday prices to 27 cents, including the state tax. The former rate for Saturday and Sunday matinees and evenings was 20 cents.

With the opening of "Come and Get It" at the Rivoli in New York the "early bird" admission was raised to 40 cents, a five-cent increase. Admission increases are expected to become general throughout the metropolitan area as soon as the current legal test of the city's right to apply the two per cent municipal sales tax to film rentals has been decided.

First attempts to raise prices in the Omaha territory were successful, according to E. R. Cummings, district manager for the Tri-States circuit. The recently reopened Paramount now is following a single feature, 55-cent top policy. Tri-States inaugurated five-cent increases in five subsequent run houses at Sioux City, Iowa, two months ago. Then came similar raises at Grand Island, Hastings and Fairbury in Nebraska.

More Box Office Records

The unusual number of box office records for attendance and gross broken by this season's product has been added to in the last few weeks by new releases. Metro-Goldwyn-Mayer's "Libeled Lady" beat the established Sunday record at Loew's State, Cleveland, by 1,700. All attendance records for the New York Paramount since its opening 10 years ago were broken in the first week of the run of "The Big Broadcast of 1937," 189,000 persons having seen the Paramount picture in the first seven days.

A publicity release from Twentieth Century-Fox announced that "Pigskin Parade" opened to record breaking attendance at the Poli theatre in New Haven in a special show before the Dartmouth-Yale football game. Warner Brothers' "The Charge of the Light Brigade" set new marks in five New England theatres: the Cameo, Bridgeport; Roger Sherman, New Haven; Capitol, Springfield; Warner, Worcester, and the Strand, Hartford. The picture passed "Anthony Adverse," previous record holder at the theatres.

Samuel Goldwyn's "Come and Get It" established a new box office record for the opening day at the United Artist theatre in San Francisco, the gross going above any first day figure since the house opened this year. The same producer's "Dodsworth" broke the all-time record for a week's showing at the United Artists theatre in Chicago.

"Mr. Deeds Goes to Town," Columbia's record breaker, was in its seventh month at the Blue Mouse in Portland, Ore.

AMPA Members Vote to Continue Organization

The Associated Motion Picture Advertisers in New York is making progress, finally, after 20 years, some 41 members voted at last week's meeting at the Hotel Edison when it was decided not to dissolve the organization.

Some 25 per cent of the total membership of the association was present at the meeting and it was decided to make a house-to-house canvass of members in good standing to collect some $770 in back dues, that committees, to be appointed, will determine future policy and procedure and that a complete new board of directors must be appointed to fill the vacancies caused by the resignation en bloc of the old board.

The Ampa has been inactive for some time because of the difference of opinion as to the exact nature and purpose of the organization.

Picketing Musicians Stage Protest Parade

Musicians and actors who are picketing 26 motion picture theatres in New York in a campaign to bring about the re-employment of musicians and actors in these theatres held an automobile parade last Saturday afternoon. The parade covered practically all of lower Broadway.

Salesmen Thanksgiving Dinner

The Motion Picture Salesmen, Inc., in New York was to hold a charity dinner and frolic at the Hotel Astor Wednesday evening. Entertainment was to be supplied by stars of the stage, screen and radio.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Lloyds of London

(20th Century-Fox)

Romantic Drama

In the manner that public and exhibitor interest accrued to the romance and drama of great men and women and stirring historical incident in such films as "Cardinal Richelieu" and "The House of Rothschild," there is evidence of grounds for a similar enthusiasm for "Lloyds of London." Here the colorful story of England's famous insurance institution is told. Along with it, a character drama that resolves itself into a love story is narrated, a story of devoted loyalty. The whole brings living fame to one boy, death and eternal glory to the other.

In the beginning Jonathan Blake (Freddie Bartholomew) and Horatio Nelson (Douglas Scott) swear eternal friendship. As a reward for conveying a bit of news that saves Lloyds a great deal of money, Blake is taken under the wing of Angerstein, authentic founder of the syndicate of brokers who guarantee shippers against loss at sea. Nelson has joined the British navy as cabin boy.

A generation passes and Blake (now Tyrone Power) is an important factor in Lloyds. Horatio (John Burton), who never has seen his boyhood chum since that fargone day, though he has communicated with him, is the famous Lord Nelson. Blake's principal contribution to the growth of Lloyds is the invention of a semaphore news transmitting system. With Napoleon ravaging Europe and Nelson's fleet the lone barrier between him and England, Blake rescues Lady Elizabeth and falls in love with her, not knowing she is married to Lord Stacy.

A sea disaster shakes Lloyds to its foundations. All the syndicates demand that insurance rates be increased or Nelson's fleet split to convoy merchantmen. Only Blake holds out for the old rates. The growing romance between Blake and Elizabeth is menaced by the activities of Stacy, who now knows of the affection his wife holds for Blake. With England on the verge of panic, Blake issues a report that Nelson has conquered the French fleet. His motivation for doing this was the memory of the boyhood pact and belief that nothing but disaster to all could come were Nelson's fleet divided. But vengeful Stacy sows distrust in the mind of Angerstein, Blake's mentor. Torn between loyalty to the boy and fear of what his action might precipitate, Angerstein is loath to denounce his protege. Stacy is on the point of doing so to the Lloyds' syndicates when he is informed that Elizabeth's money, which he hoped to get as a price of divorce, is tied up in Blake's enterprises. Then, at the crucial moment, comes news that Lord Nelson actually has triumphed, though at the price of his life, at the battle of Trafalgar. The only other glimpse that mentally tortured Blake ever has of anything mortal of his boyhood chum is when Lord Nelson's funeral procession passes beneath his window.

The romance and drama of men and women and institutions, "Lloyds of London" is entertainment of a desirable quality. Soundly prepared, the story mingles authentic fact with romantic fiction. It lifts Tyrone Power to a position where he must be considered in this company's future production plans. Aiming to be entertainment always, it is secondarily an educational feature.

Previewed in studio projection room in Hollywood.—Gus McCarthy.

Produced and distributed by Twentieth Century-Fox. Directed by Henry King. Associate producer, Kenneth Macgowan. Screen play by Ernest Pascal and Walter Ferris. From a story by Curtis Kenyon. Photographed by Bert Glennon. Art director, William Darling. Set decorations by Thomas Little. Assistant director, Robert Webb. Film editor, Barbara McLean. Costumes by Royer. Sound, Joseph Aiken, Roger Heman. Musical direction, Louis Silvers. P. C. A. Certificate No. 2724. Running time, when seen in Hollywood, 115 minutes. Release date, to be determined. General audience classification.

CAST

Jonathan Blake (as a boy)	Freddie Bartholomew
Lady Elizabeth	Madeleine Carroll
Julius Angerstein	Sir Guy Standing
Jonathan Blake	Tyrone Power
Old "Q"	C. Aubrey Smith
Polly	Virginia Field
Percival Potts	Forrester Harvey
Lord Everett Stacy	George Sanders
Hawkins	Montagu Love
Brook Watson	J. M. Kerrigan
Sir Gavin Gore	Gavin Muir
Smutt	Will Stanton
Horatio Nelson (as a boy)	Douglas Scott
Lord Nelson	John Burton
Captain Suckling	Lumsden Hare
Widow Blake	Una O'Connor
Jukes	Miles Mander
Reverend Nelson	Murray Kinnell
Ali	Ralph Cooper
Susannah	Fay Chaldecott
Dr. Samuel Johnson	Yorke Sherwood
Lady Marham	May Beatty
Lord Drayton	Robert Grieg
Prince of Wales	Hugh Huntley
Innkeeper	Billy Bevan
Magistrate	E. E. Clive
Servant Girl	Elsa Buchanan
French Lieut.	Georges Renavant
Captain Hardy	Lesther Mathews
First Capt.	Arthur Hohl
Second Capt.	Reginald Barlow
Spokesman	Holmes Herbert

His Lordship

(Gaumont-British)

Comedy

Essentially this is a comedy of character, depending on exceptional acting for its full expression. Additionally, there is very considerable humorous value in the plot idea and in the separate situations. The dialogue also plays its part in helping to make it a quite exceptionally diverting and original comedy attraction.

The selling angles are George Arliss, in a dual role, and the intrinsically amusing story of a cabinet minister's bohemian brother posing as his pompous twin and actually imposing on the gathering of ministers. Arliss never has acted with greater finesse, a more acute sense of character or more obvious enjoyment. You may say he is at his best without any fear of comebacks. Similarly, the entertainment values of the story, based on the Neil Grant play, "The Nelson Touch," will justify any ingenuity used in exploiting its originality.

Richard Duncaster, a traveler and an expert in the politics of the Near East, rescues Bill Howard, a young fellow-countryman who is being pursued for the murder of a ruling Emir Abdulla. Actually, the potentate has been slain by two powerful chiefs, Barak and Nahil, to whom he has refused the promise of a regency in the event of his death and the succession of his son, Prince Ibrahim, a boy who is at school in England. The fact that Howard discovers the body enables them to spread the legend that an Englishman is the murderer.

Duncaster smuggles Howard to England as his servant and, to save Ibrahim from the chiefs, who are coming to take him back to the East, appeals to his twin brother, Lord Duncaster, the foreign secretary. Duncaster, a pompous, self-satisfied politician, will not listen to him and handles so badly the negotiations with the sheiks, who are demanding compensation for the death of Abdulla, that an outbreak of war is imminent. After a public meeting at which Duncaster's bellicose policy is answered with rioting, Richard decides that the only way to preserve the peace is to put his brother out of the way of making mischief. He therefore kidnaps him, locking him in Howard's flat, while he himself takes his brother's place.

Although the imposture is detected by Lady Duncaster, she keeps silent, and everyone else accepts the false Duncaster without question. He is therefore able to conduct a conversation with the sheiks, at the foreign office, and to confront them with certain evidence suggesting their connection with the crime. Later, at the cabinet meeting, he reveals that the whole conversation was recorded by dictaphone and that, when they were left alone, the sheiks used words definitely admitting the murder.

Only the prime minister realizes the deception which has been practiced. The rest of the world acclaims Duncaster as a great statesman. Richard returns to the East, without Howard, who has found time to become engaged to Duncaster's secretary.

Trade shown at the Piccadilly theatre, London, the picture was warmly received and there was comment that Arliss had never done better in England. Story values were thought very good.—Bruce Allan.

Produced and distributed by Gaumont British Corporation. From the play "The Nelson Touch," by Neil Grant. Directed by Herbert Masin. Screen play by L. Du Garde Peach. Camera, G. Krampf. Sound, F. McNally. Art direction, A. Junge. Running time, 71 mins. General audience classification.

CAST

Richard Duncaster Lord Duncaster	George Arliss
Bill Howard	Romilly Lunge
Vera	Renee Ray
Lady Duncaster	Jessie Winter
Ibrahim	John Ford
Barak	Allan Jeayes
Nahil	Lawrence Anderson
Phillpotts	Bernard Merefield
Stevenson	John Turnbull
Abdulla	Basil Gill

The Mandarin Mystery

(Republic)

Mystery Comedy

The idea of this film was to provide mystery comedy entertainment with a dash of topical interest tossed in for good measure. None of the things the producers hoped for, or audiences or exhibitors, is delivered in a way that will excite anybody. The story is dull, made duller in the manner in which situations are so telegraphed that even the most obtuse patron should not find it necessary to resort to any mental gymnastics to anticipate them. As acting and direction fall to the same low estate, the comedy isn't funny and the mystery is not baffling.

The whole thing, such as it is, has to do with

(Continued on page 66)

WM. POWELL

KAY FRANCIS

'One Way Passage'

Directed by Tay Garnett

Re-Book It! Re-Advertise It! Re-Date It for Preferred Time and You'll Realize the Big Reason for

WARNER BROS.' Simultaneous Nation-Wide Re-Release December 12th!

(*Continued on page 68*)

an unscrupulous lawyer trying to cheat a few girls, for whose estate he is the executor. He trades in valuable postage stamps, but instead of delivering the real thing, he substitutes counterfeits. Enters a girl carrying a much sought after Chinese stamp. Comes also a boy detective. Ensue a couple of murders and a lot of complicated carryings on, in which the amateur sleuth is more of a hindrance to the cops than he is an aid, even though he does uncover the killer and establish his motive.

Laden down by so much implausible stuff, the few good names in the cast get nowhere at all. The handicaps under which they labor are also handicaps to any kind of audience. In any field, the film's only possibility is to fill out a program.

Previewed in Forum Theatre, Los Angeles.—G. M.

Distributed by Republic Pictures. A Nat Levine production. Associate producer, Victor Zobel. Directed by Ralph Staub. Screen play by John Francis Larkin, Rex Taylor, Gertrude Orr and Cortland Fitzsimmons. Based on "The Chinese Orange Mystery," by Ellery Queen. Photographed by Jack Marta. Supervising editor, Murray Seldeen. Film editor, Grace Goddard. Sound engineer, Harry Jones. Musical supervision, Harry Grey. Costumes by Eloise. P. C. A. Certificate No. 2803. Running time, when seen in Hollywood, 65 minutes. Release date, December 7, 1936. General audience classification.

CAST

Ellery Queen	Eddie Quillan
Jo Temple	Charlotte Henry
Martha Kirk	Rita La Roy
Inspector	Wade Boteler
Mellish	Franklin Pangborn
Dr. Kirk	George Irving
Irene Kirk	Kay Hughes
Guffy	William Newell
Donald Trent	George Walcott
Bronson	Edwin Stanley
Reporter	Edgar Allan
Craig	Anthony Merrill
Reporter	Richard Beach
Frst Detective	Monte Vandegrift
Girls on Street Corner	Grace Durkin, Mary Russell
Girls at Cocktail Bar	June Johnson, Mary Bovard

The Plainsman

(Paramount-DeMille)

Outdoor Romantic Drama

Here's wild west to thrill, both class and mass. It's history backgrounded dramatic and romantic fiction, made of the stuff that stands 'em in line from the most pretentious deluxer all the way down to the most humble of subsequent runs. It's the old, old story, heroic white men in conflict with detestable, boastful but cringing villains and wildly savage Indians; a girl in love with a man who admires her but doesn't want, seemingly, to have much truck with her. It's a human story that pulsates to a martial beat.

Under Cecil B. DeMille's distinctive technique, with such characters as Wild Bill Hickok, Calamity Jane, Buffalo Bill, General Custer, and the Indian chiefs Yellow Hand and Painted Horse as principal characters, it's a stirring saga of how heroic valor, womanly courage and sacrifice and blood and iron added a vast new empire to U. S. territory. No DeMille picture could be without spectacle and in this one he introduces a new kind of spectacular production effect, a roaring charge of mounted Indians against the shattered survivors of the battle of Grand Island, the torturing of Hickok and Calamity Jane by the Indians, and the massacre of Custer's cavalry troop at Big Bend.

Against the background of real incident, if not always chronologically historically accurate, "The Plainsman" tells the fiction embellished story of Wild Bill and Calamity. It tells of the raging feud existing between Wild Bill, determined to bring a civilization to the new frontiers, and rapacious, gun running Lattimer. It tells of Wild Bill being declared an outlaw to sunder, for a time, the great friendship existing between him and Buffalo Bill and Wild Bill, who finally caught up with Lattimer to have his flashing guns remove that menace to the cause of progress, of a Wild Bill who died in Calamity Jane's arms when treacherous McCall's bullet laid him low, Jane giving him a final kiss that he never would be able to wipe off.

Played with spirit and intelligent understanding by principals and entire supporting cast, with class individual performances sticking out all over and directed in the same style, all the substantiating features—locales, photography and particularly the musical accompaniment—have a definite place in the general scheme. All of them have been applied by DeMille to produce quality thrill and action entertainment, the exploitation values of which are limited only by how intensely showmen want to work and how much money they have to spend.

Previewed in the Alexander Theatre, Glendale. One might have gathered from audience reaction that the patrons considered it a western that tops all other westerns. Comment of the paying customers heard outside the theatre was unmistakable that the attendance considered "The Plainsman" the equal of "Covered Wagon," "The Iron Horse" or "Cimarron."—G. M.

Distributed by Paramount. Produced and directed by Cecil B. DeMille. Assistant director, Richard Harlan. Associate director, Arthur Rosson. Based upon data from stories by Courtney Ryley Cooper and Frank J. Wilstach. Material compiled by Jeanie Macpherson. Screen play by Waldemar Young, Harold Lamb and Lynn Riggs. Sound, Harry Lindgren and Louis Mesenkop. Film editor, Anne Bauchens. Art directors, Hans Dreier and Roland Anderson. Photographed by Victor Milner and George Robinson. Special photographic effects by Farciot Edouart and Gordon Jennings. Musical direction, Boris Morros. Original music by George Antheil. Costumes designed by Visart, Dwight Franklin and Joe DeYong. Dialogue supervision by Edwin Maxwell. Interior decorations by A. E. Freudeman. P. C. A. Certificate No. 2597. Running time, when seen in Hollywood, 110 minutes. To be released in January, 1937. General audience classification.

CAST

Wild Bill Hickok	Gary Cooper
Calamity Jane	Jean Arthur
Buffalo Bill Cody	James Ellison
John Lattimer	Charles Bickford
Louisa Cody	Helen Burgess
Jack McCall	Porter Hall
Yellow Hand	Paul Harvey
Painted Horse	Victor Varconi
General George A. Custer	John Miljan
Abraham Lincoln	Frank McGlynn, Sr.
Van Ellyn	Granville Bates
A young trooper	Frank Albertson
Captain Wood	Purnell Pratt
Jake, a teamster	Fred Kohler, Sr.
Sergeant McGinnis	Pat Moriarity
Tony, the barber	Charles Judels
Quartermaster sergeant	Harry Woods
A Cheyenne Indian	Anthony Quinn
A river gambler	Francis McDonald
A boy	George Ernest
General Merritt	George MacQuarrie
Breezy	George Hayes
Dave	Fuzzy Knight

Career Woman

(20th Century-Fox)

Comedy-Drama

Though comedy romance is the atmosphere of this picture, its meat is a dramatic comparison of how legal and courtroom ethics function in a big city where nobody cares very much and in an isolated southern mountain community where everyone is bigotedly interested. It is also a character study of two persons. One, the girl, is a fledgling Portia, who looks upon her profession as something sacred. The man is a tricky practitioner, given to theatricalism in his pleadings, one who knows all the loop holes and is a past master in the psychological art of playing upon the prejudices, emotions and character weaknesses of judges, juries, clients and witnesses.

The first part of the film is given over to a picturization of the meeting of Barry Conant, brilliant city attorney, and Carroll Aiken, neophyte barrister. Her initial admiration for his cleverness provokes a romantic attachment. This near-worship, however, turns to dislike when Carroll comes to believe that Conant has little respect for his oath as an officer of the court. Her disgust with his seemingly personal character and with his theatrical methods, which she considers those of a shyster, cause her to leave the city.

When she returns to her mountain home, circumstances and the forerunners of ensuing action assume a more dramatic shape. The story takes on the atmosphere of a recent widely publicized mountain murder trial. Charles Clay, who has objected to the association of his daughter, Gracie, with Everett Clark, is found dead. The rigidly moralistic but nevertheless prejudiced and bigoted hill billies condemn Gracie as the slayer of her father. When the case come to trial, Carroll becomes Gracie's counsellor. Unable to stem the tide of fanaticism, the cause of Carroll and Gracie is becoming a hopeless thing. But Conant, who never has forgotten Carroll, reads of her heroic battle in the papers. Just when things look blackest for Gracie and Carroll, Conant appears in court. Becoming an associate counsel, he shrewdly calls upon all his knowledge of legal trickery and the foibles of human nature to confound the girl's persecutors, win a verdict of not guilty and claim the reward that everyone expects is his.

In blending the two themes of the story there naturally are complications that at times are both difficult to understand and believe. However, in relation to the film as a whole, these shortcomings do not constitute any serious handicap to the idea's underlying interest. While the picture probably never will set any records, it's one that astute showmen can do much with in strengthening any but an exceptionally high class program.

Previewed in the Wilshire theatre, Los Angeles. The patrons of the class neighborhood house seemed to enjoy the preview.—G. M.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol. M. Wurtzel. Directed by Lewis Seiler. Screen play by Lamar Trotti. Based on a story by Gene Fowler. Associate producer, Milton H. Feld. Photographed by James Van Trees, Robert Planck. Art direction, Duncan Cramer, Albert Hogsett. Assistant director, Samuel Schneider. Film editor, Louis Loeffler. Costumes by Herschel. Sound, Bernard Freericks, Harry M. Leonard. Musical direction, Samuel Kaylin. P.C.A. Certificate No. 2802. Running time, when seen in Hollywood, 75 minutes. Release date, January 22, 1937. General audience classification.

CAST

Carroll Aiken	Claire Trevor
Barry Conant	Michael Whalen
Gracie Clay	Isabel Jewell
Everett Clark	Eric Linden
Fifi Brown	Virginia Field
Uncle Billy Burley	Gene Lockhart
Doc Curley	Edward S. Brophy
Chris Ericson	El Brendel
Bede Sanders	Guinn Williams
Jackson Rogers	Sterling Holloway
Matt Clay	Charles Middleton
Milt Clark	Charles Waldron, Sr.
Arthur Henshaw	Paul Stanton
Mrs. Milt Clark	Kathleen Lockhart
Sheriff Duncan	Frank McGlynn, Sr.
Edith Clark	June Storey
Helen Clark	Lynne Berkeley
Judge Hite	Ray Brown
Mr. Smith	George Meeker
Judge Whitman	Howard Hickman
Coroner McInery	Spencer Charters
Dr. Anderson	Erville Alderson
Miss Brinkerhoff	Ely Malyon
Frank Jackson	Otto Hoffman

The Jungle Princess

(Paramount)

Romantic Drama

Improbable and impossible as far as story content is concerned, this is built of the kind of entertainment and exploitation stuff that, properly understood and applied, sometimes becomes a surprise attraction. Reactions of a cross-section metropolitan audience which witnessed its preview at the Los Angeles Paramount theatre, pointed that possibility. The patrons, at first inclined to scoff, remained to applaud.

Fundamentally "The Jungle Princess" is a Tarzan story in which the sexes are reversed. Dorothy Lamour, more naively exotic than voluptuous, is the friend of all animals, a queen of the jungles, whose particular intimates are an ape and a tiger. Indication of how strangely

(*Continued on page 68*)

GREATER THAN ALL HIS ROLES PUT TOGETHER!

The master portrayer of famous and unforgettable characters . . . now brings to the screen the finest achievement of his career!

ALEXANDER KORDA
presents

Charles LAUGHTON
REMBRANDT

DRAMA . . .
vivid as an artist's palette . . . breathless as a Rembrandt masterpiece!

Directed by ALEXANDER KORDA
with GERTRUDE LAWRENCE
ELSA LANCHESTER • EDWARD CHAPMAN
A LONDON FILM Production
Released thru UNITED ARTISTS

(*Continued from page 66*)

the story proceeds is seen in the fact that the tiger is the object of audience sympathy. Feared by the natives as a witch, she finds her tiger has mauled Ray Milland and nurses him back to health. Her guileless, primitive mating instincts raise cain with Milland's civilized ethics, but the relation is so handled that only wholesome comedy results.

Following Milland out of the brush, she comes into dramatic and romantic conflict with Milland's fiancee, Molly Lamont. The reactions of Hugh Buckler and Lynne Overman to her presence in camp create further comedy. Tolerating the infatuation, but shrewishly planning to wreck it, Miss Lamont's plot is wrecked by a native uprising. Capturing and preparing to murder the party, the savages first kill the tiger, but Milland frees himself to shoot chief Mala. This act aroused the savages to fury, but the ape summons hordes of his kind to send the blacks flying in terror. In the finale, Miss Lamont, beaten at her own game of winning a man, surrenders Milland to the more resourceful woman, Miss Lamour.

Fantastic and imaginary as the whole thing is, it nevertheless is genuinely entertaining. It doesn't aspire to be anything else, and smart showmen undoubtedly will sell it as such. Concentrating on the fact of differently contrived amusement, it doesn't attempt to broadcast any message or preach a sermon. The sex situations are carefully and intelligently handled in writing, acting and direction to bring the film into a field where, when the jungle animals effects are considered, it has much to prove satisfactory for general, family and juvenile audiences.—*G. M.*

Produced and distributed by Paramount. Produced by E. Lloyd Sheldon. Directed by William Thiele. Assistant director, George Hippard. Based on a story by Max Marcin. Screen play by Cyril Hume, Gerald Geraghty and Gouveneur Morris. Film editor, Ellsworth Hoagland. Sound, P. G. Wisdom and Don Johnson. Art directors, Hans Dreier and Robert Usher. Photographed by Harry Fischbeck. Interior decorations by A. E. Freudeman. Musical direction, Boris Morros. Music and lyrics by Frederick Hollander and Leo Robin. Song "Moonlight and Shadows" sung by Dorothy Lamour. P. C. A. Certificate No. 2595. Running time, when seen in Hollywood, 85 minutes. Release date, November 27, 1936. General audience classification.

CAST

Ulah	Dorothy Lamour
Christopher Powell	Ray Milland
Karen Nag	Akim Tamiroff
Frank	Lynne Overman
Ava	Molly Lamont
Col. Neville Lane	Hugh Buckler
Ulah (as a child)	Sally Martin
Lin	Roberta Law
Ulah's Grandfather	Bernard Seigle
Malay Hunter	Richard Terry
Head Man of Tribe	Nick Shaid
Priest	Erville Alderson
Head Tribesman	Dan Crimmins

Charlie Chan At the Opera

(20th Century - Fox)

Mystery

The axiom that age improves things is very well demonstrated here. Of the long Charlie Chann series, practically all of which have found a ready market with legions of theatre goers, this latest member stacks up as the best. It attains that status through a good story, good production detail and good acting by principals as well as supporting cast. It is desirable entertainment, the field for which is not limited strictly to the Chan followers. It holds much to engage the attention of rank and file audiences.

The general thematic and atmospheric idea follows the established Chan plan. Mystery, drama, romance, comedy, suspense and menace are incorporated, and there is one novel departure. The redoubtable solver of any kind of crime, Warner Oland, is brought face to face with the master of terror, Boris Karloff. Both handle their assignments with appreciable gusto.

Although a couple of weird killings occur in the story, which takes place against the presentation of the opera "Faust," Chan's job this time is the responsibility of stopping a more heinous murder. As the film unfolds, he meets his match in the maniacal Gravelle, who, impelled by a jealous fury, returns to the opera to wreak vengeance upon his unfaithful wife and her lover. As drama is tensely keyed, expertly inserted romantic complications serve completely to baffle witnesses, the while the situation is relieved by inclusion of carefully prepared legitimate love interest and comedy. The finale is a nerve-jangling thriller.

The entertainment quality being of high character, showmanship materials are of unusual caliber. With Oland as the hunter and Karloff as the quarry, possibilities for a unique attention exciting campaign are at hand.

Previewed in the California theatre, Huntington Park. Audience interest in the film never lagged.—G. M.

Produced and distributed by Twentieth Century-Fox. Directed by H. Bruce Humberstone. Based on the character Charlie Chan, created by Earl Derr Biggers. Fron a story by Bess Meredyth. Screen play by Scott Darling and Charles S. Belden. Photographed by Lucien Andriot. P. C. A. Certificate No. 2769. Running time, when seen in Hollywood, 65 minutes. Release date, January 15, 1937. General audience classification.

CAST

Charlie Chan	Warner Oland
Gravelle	Boris Karloff
Lee Chan	Keye Luke
Mlle. Kitty	Charlotte Henry
Phil Childers	Thomas Beck
Mme. Lilli Rochelle	Margaret Irving
Enrico Barelli	Gregory Gaye
Mme. Lucretia Barrelli	Nedda Harrigan
Mr. Whitley	Frank Conroy
Inspector Regan	Guy Usher
Sergeant Kelly	William Demarest
Mr. Arnold	Maurice Cass
Morris	Tom McGuire

The Sea Spoilers

(Universal)

Maritime Melodrama

Dimly realized and little understood activities of the Coast Guard, least celebrated of the nation's defense divisions, make up the major content of this melodrama, into which is woven, of course, a love story. Seal poaching is the theme in question, so far as the Coast Guard is concerned, although abduction and murder are among the matters dealt with in the story.

John Wayne and Nan Grey have the romantic leads, he as an officer of the Coast Guard and she as his actress sweetheart entertaining a party aboard a supposed pleasure yacht which masks the operations of a smuggler. Murder is done and the girl is held captive. Her sweetheart ultimately outwits her captors, sends, under duress, an apparently misleading radio message containing code words properly interpreted by his commanding officer, and the Coast Guard comes to the rescue.

Probably the Coast Guard angle is the outstanding one for exploitation purposes. There is much action, a substantial measure of menace, and the outcome is well cloaked until late in the picture.

Reviewed at Loew's Ziegfeld theatre, New York. where a matinee audience gave no audible manifestation of reaction.—W. R. W.

Produced by Tom Carr. Distributed by Universal. Story by Dorrell and Stuart E. McGowan. Directed by Frank Strayer. Screen play by George Waggoner. Photographed by Archie Stout and John P. Fulton. P. C. A. certificate No. 2474. Release date, September 28. Running time, 63 minutes. General audience classification.

CAST

Bob Randall	John Wayne
Connie Dawson	Nan Grey
Lieutenant Mays	William Bakewell
Hogan	Fuzzy Knight
Phil Morgan	Russell Hicks
Commander Mays	George Irving
Marie	Lotus Long
Nick Austin	Harry Worth
Reggie	Ernest Hilliard
Hop Scotch	George Humbert
Louie	Ethan Laidlow
Oil	Chester Gan
Detective	Cy Kendall
Fats	Harrison Green

Two Lazy Crows

(Columbia)

Good

A good color cartoon, this has to do with the two crows who loaf through the summer while the other woodland creatures, birds and animals, stock up for the winter. When the trees become bare and the snow begins to fall the two crows pretend they are ill and try to snatch a ride on the hospital plane going south. Failing in this ruse they beseech a squirrel to take them inside his warm home. The squirrel does, putting the two crows to work cracking nuts, but they go to sleep as soon as the squirrel closes his eyes. Mrs. Squirrel arrives on the scene and puts Mr. Squirrel and the two lazy crows out into the cold. Produced by Charles Mintz. Running time, 7 minutes.

Three Blind Mouseketeers

(United Artists)

Excellent

An excellent Silly Symphony cartoon, this has to do with the three blind mice who periodically make sorties into the lair of Captain Cat. Captain Cat, eager to catch the mice, prepares an almost impregnable fortress of traps but the "Mouseketeers" are blessed with longevity, it seems. While they are feasting on Captain Cat's cheese, a cork pops from a champagne bottle and awakens the cat, who tries his darndest to catch the mice, even to playing the old shell game. Just when he has one of them in a corner the other two open the remaining champagne bottles and the corks rain heavily on the cat, routing him. Runing time, 8 minutes.

Modern Home

(Educational)

Satisfactory

Here the Tim and Irene series improves its average for the course by reason of a better story idea and, perhaps, better dialogue humor. Irene's family has used Tim's money, this time, to build a model home which is to serve dually as residence and specimen unit in a homes-for-sale project. The trick devices with which it is equipped give rise to the principal complications, and ultimate dependence on the old familiar lunatic colony, posing as buyers, is not too pronounced a letdown as handled.—18½ minutes.

Popular Science, No. 2

(Paramount)

Science Short

Providing further items of interest in laboratory discovery and invention, this latest number of the Popular Science series displays the newest method of obtaining finger prints, a hair trimming comb certain to be a veritable blessing for milady's coiffure, the technique of reproducing on glass microscopic animal life, and in conclusion some interesting shots of work done to make modern air travel comfortable and safe. Color and vocal commentary add value to make this subject interesting and educational. Running time, 10 minutes.

Loony Balloonist

(Columbia)

Fair

Scrappy is working on his balloon preparatory to entering the air races. Oopy persists in bothering Scrappy and when Scrappy refuses to take him along, Oopy cuts the mooring line and the balloon soars into the air with Scrappy hanging by a rope. Scrappy manages to get aboard. After the elements play around with the balloon, using it for a billiard ball, and the planes in the air races shoot in and around it, the balloon lands and its occupants are acclaimed by the crowd. Running time, 7 minutes.

What is

"COME AND GET IT!"

doing?

JUST TAKE A LOOK AT PAGE 73

COMPLETE TEXT OF REORGANIZATION PLAN FOR RADIO-KEITH-ORPHEUM

In the District Court of the United States, for the Southern District of New York. In the matter of Radio-Keith-Orpheum Corporation, a Maryland corporation, Debtor. In Proceedings for the reorganization of a corporation.

INTRODUCTORY STATEMENT

History and Business:

Radio-Keith-Orpheum Corporation (hereinafter referred to as the "Debtor"), incorporated in Maryland on October 25, 1928, is a holding company whose principal assets are securities of numerous corporations engaged directly or indirectly in the production, distribution and exhibition of motion pictures throughout the world, principally in the United States and Canada.

In the production and distribution branch of the business the principal subsidiary is RKO Radio Pictures, Inc. (formerly FBO Productions, Inc.) which in turn through its principal subsidiaries, RKO Studios, Inc. and RKO Distributing Corporation, produces motion pictures and distributes its own product, as well as the product of others, in the United States and Canada and certain other parts of the world.

In the exhibition branch of the business the principal subsidiary is Keith-Albee-Orpheum Corporation, which controls two major theatre circuits, the B. F. Keith circuit and the Greater New York Vaudeville Theatre circuit. These circuits operate in the eastern part of the United States, principally in the metropolitan New York area, and are made up largely of theatres which had been built for vaudeville. After their acquisition by the Debtor, vaudeville was continued as an important part of their business.

Beginning in 1929, the Debtor embarked upon a program of rapid acquisition of theatre properties, including vaudeville houses, with the result that by the end of 1930 approximately 175 theatres were controlled and operated directly or indirectly by subsidiaries of the Debtor. Acquisitions were made at relatively high prices, and in some instances leases and funded obligations in connection with acquired properties were guaranteed by the Debtor. The extent of this expansion is indicated by the fact that there was a net acquisition of capital assets in the years 1929 and 1930 of approximately $33,000,000. For 1931 the net acquisition of capital assets amounted to approximately $5,000,000, consisting for the most part of the purchase from Pathe Exchange, Inc. of its production and distribution assets and business.

In 1931 the Debtor leased from Rockefeller Center, Inc. for a long term of years, two newly constructed theatres and also certain office space in Radio City, New York City. Actual possession, however, was not delivered until the latter part of 1932.

After 1929 public taste in entertainment veered sharply away from vaudeville, and the old-time vaudeville houses suffered greatly from this fact. Where a change to picture policy could be made promptly after this trend was realized, theatres were saved from severe losses, but many of these houses were not adaptable to a sudden shift to a picture policy and a substantial number could not be maintained.

ORPHEUM HOLDERS PLAN REORGANIZATION FIGHT

Preferred stockholders of the Orpheum Circuit have subscribed some $40,000 to finance litigation against RKO and KAO designed to set aside the 1933 transaction by which Orpheum assets were absorbed by Stadium Theatres for obligations amounting to approximately $3,000,000.

Whether or not the litigation can be brought is still problematical, however, because Marcus Heiman, Orpheum trustee, was directed some time ago by Referee Oscar Ehrhorn to bring similar action against RKO and KAO but he was prevented from doing so by the lack of funds.

The progress of the depression with its resultant impairment of property values, the losses incurred through virtual extinction of vaudeville, and the capital commitments of the Debtor arising from leases, guarantees of leases, and funded obligations, coupled with the inability of the Debtor to raise additional funds, resulted in a petition against the Debtor for the appointment of a receiver. On January 27, 1933, Irving Trust Company was appointed Receiver of the Debtor's estate by the United States District Court for the Southern District of New York, and, effective July 1, 1934, it was appointed by order of the Court, dated June 28, 1934, as Trustee of the Debtor's estate under Section 77B of the Bankruptcy Act. First, as Receiver, and then, as Trustee, it has continued the business of the Debtor.

Substantially all the producing and distributing companies in which the Debtor had an interest prior to the appointment of the Receiver have continued operations, although Pathe Pictures, Inc. no longer produces pictures and its distributing organization has been merged with that of RKO Distributing Corporation.

A number of subsidiary companies operating theatres have required adjustments of their obligations, and many theatre operations have been discontinued entirely. The largest of such companies requiring such adjustments was Orpheum Circuit Inc. which was adjudicated bankrupt on January 27, 1933. The Orpheum circuit operates in the midwest and far west. A subsidiary of the Debtor is the largest creditor of that company which has pledged practically all of its assets to secure that indebtedness. The theatres which are now controlled and operated directly or indirectly by subsidiaries of the Debtor approximate 100 in number. In all phases of its business, the Debtor now has an interest in approximately 80 active subsidiary and affiliated companies, exclusive of those in bankruptcy or receivership.

The Debtor owns practically all of the capital stocks of its principal subsidiaries with the exception of the preferred stock of Keith-Albee-Orpheum Corporation. That company has $6,430,400 (par value) of $7 Cumulative Preferred Stock outstanding, of which $2,176,100 is owned by the Debtor and $4,254,300 is in the hands of parties other than the Debtor, but the Debtor owns practically all of the common stock.

Claims Against the Debtor's Estate and Outstanding Stock of the Debtor:

The total amount of claims filed in the Proceedings for the Reorganization of the Debtor up to the date of the Plan, exclusive of claims for indeterminate amounts, is $55,121,179.74. The time for filing claims expired September 28, 1934, but several claims have been filed after that date by special leave of court and additional claims may hereafter be so filed. Up to September 26, 1936, claims have been eliminated or reductions effected by negotiations or litigation conducted by the Trustee, or otherwise, in an aggregate amount of $22,440,179.32. Deducting the amount of $22,440,179.32, the total claims are reduced to $32,681,000.42.

Of this amount $9,150,628.97 (estimated) is represented by certain claims of Rockefeller Center, Inc. recommended for allowance by the Special Master, contested by the Trustee and not yet passed upon by the Court, flowing from the termination of two leases, the first for the two theatres and the second for office space in buildings in Radio City (another contingent claim concerning the lease of office space was not allowed by the Special Master, who did not decide, however, whether some provision should be made in any plan of reorganization for such contingent claim). Upon completion of the prospective arrangements with Rockefeller Center, Inc. which, as provided in Article V of the Plan, it is proposed to carry out as part of the Plan, said claims for $9,150,628.97 (estimated), as well as said contingent claim of Rockefeller Center, Inc,. will be eliminated.

Of the balance of $23,530,371.45, $13,518,500.00 represents the principal amount of secured claims as follows:

Secured 6% Gold Notes of the Debtor (herein sometimes called "Secured Notes") issued under Collateral Note Indenture dated as of July 1, 1931, with Chemical Bank & Trust Company, as Trustee, (on which interest has been paid to November 1, 1936) outstanding as of September 26, 1936, in the principal amount of	$800,000.00[1]

(Continued on following page)

NET EARNINGS OVER SEVEN YEARS

(Continued from preceding page)

Ten Year 6% Gold Debentures of the Debtor ($11,600,000 principal amount outstanding) issued under Indenture dated as of December 1, 1931, under which Central Hanover Bank and Trust Company is successor trustee, and 6% Gold Notes of the Debtor ($1,118,500 principal amount outstanding) dated January 29, 1931, and payable serially up to January 1, 1936, issued under Indenture, dated January 29, 1931, under which City Bank Farmers Trust Company is successor trustee, both equally entitled to the security afforded by said Indenture, dated as of December 1, 1931, under which Central Hanover Bank and Trust Company, is successor trustee, (and both collectively being herein sometimes referred to as "Old Debentures") and of the aggregate principal amount outstanding of .... $12,718,500.00[2]

After deducting the principal amount of the above mentioned secured claims there remain general claims estimated at approximately $10,000,000, from which a further reduction of over $2,000,000 is probable through activities of the Trustee already in progress.

The foregoing amounts do not include contingent claims or claims for indeterminate amounts and any claims which may be filed hereafter in the Reorganization Proceedings by special leave of court. Of the general claims included in the above figure of $10,000,000, however, about 20 claims aggregating over $6,000,000 have not been admitted by the Trustee or finally allowed by the Court. The Trustee is negotiating, or before the confirmation of the Plan may negotiate or the Debtor and/or other interested parties may negotiate, for the elimination or reduction of one or more of these claims subject, in any such case, to the approval of the Court in the Reorganization Proceedings. It is expected that reductions will actually be effected either by negotiation, litigation or otherwise, so that the aggregate amount of all allowed claims affected by the Plan, at the time of its confirmation, (exclusive of claims asserted for contingent or indeterminate amounts and the claims of Rockefeller Center, Inc., dealt with under Article V of the Plan) will not exceed approximately $21,000,000 and the Plan provides that it shall not be carried out unless such aggregate amount shall be reduced to not more than $22,000,000. These amounts are exclusive of interest.[1]

RKO THEATRE PEAK REACHED IN 1930

RKO theatre expansion reached its peak in 1930 *when* 175 *theatres were controlled and operated directly by its subsidiaries, the company's reorganization plan reveals. At present, RKO's theatre interests have been reduced to approximately* 100 *houses.*

There are now issued and outstanding 2,577,554¾ shares of Common Stock (excluding 16,437 shares held in the treasury of the Debtor). This number of shares also includes shares represented by certificates still outstanding for Class A Stock of the Debtor which, by an amendment to the charter made on December 1, 1931, was reclassified into one-quarter of a share of Common Stock for each share of Class A Stock theretofore outstanding.

Also included in the above stated principal amount of Old Debentures outstanding and the number of outstanding shares of Common Stock are Old Debentures and shares of Common Stock represented by certificates issued by J. & W. Seligman & Co., as Depositary, under an agreement between the Debtor and J. & W. Seligman & Co., as Depositary, dated December 21, 1931. As of September 26, 1936, approximately $249,079.26 remained to be paid by subscribers to complete full payment of Old Debentures and Common Stock represented by the certificates which have been only partly paid.

Assets:

Attached hereto as Exhibit A is an estimated consolidated balance sheet of the Debtor and subsidiary companies prepared by the accounting department of the Debtor from its own books as of September 26, 1936, giving effect to estimated total of general claims (unsecured) and to the elimination of capital deficit, operating deficit and capital stock.

Because of the fact that a large number of theatres are operated together in groups or circuits thereby enhancing their going-concern value, and because these theatres serve as a substantial outlet for motion pictures manufactured and distributed by various of the Debtor's subsidiaries, the ordinary measure of real estate values cannot be applied exclusively in measuring the asset value of the theatre properties. It is believed, therefore, that an appraisal of the fixed assets would not be of practical value. Accordingly it should be understood that the assets as set forth in Exhibit A represent book values.

Earnings:

The consolidated net earnings of the Debtor and its subsidiary corporations after operating expenses, interest on the Secured Notes and taxes, as certified by Price, Waterhouse & Co., were as follows:

	Before Interest on Old Debentures	After Interest on Old Debentures
1929....	$1,669,564.00	$1,669,564.00
1930....	3,385,628.00	3,385,628.00
1931....	4,524,926.00[1]	4,582,926.00[1]
1932....	9,925,391.33[1] [2]	10,695,503.00[1] [2]
1933....	3,650,954.00[1]	4,384,064.00[1]
1934....	422,562.33	310,547.67[1]
1935....	1,447,842.96	684,732.96

The figures for the years 1934 and 1935 are after payment of certain administration expenses of the Trustee. The earnings results for the years 1931, 1932 and 1933 reflect not only the effects of the depression, but also of the change in public taste which outmoded vaudeville performances. Furthermore, it is important to bear in mind that substantial contributions to the losses in these years were made by various companies which are no longer a part of the Debtor's estate or business. As compared with the figure of $684,732.96 mentioned hereinabove as the consolidated net earnings for the whole of the year 1935, the consolidated net earnings for the first thirty-nine weeks of 1936 (to September 26th) as taken from the books of the Debtor (unaudited) were $1,446,922.34, after interest on Secured Notes and Old Debentures and after normal taxes, but without any provision for possible surplus tax on undistributed profits.

Cash Requirements:

There was held by the Trustee in the Reorganization Proceedings, or deposited with Chemical Bank & Trust Company available for payment on account of the Secured Notes, cash in the amount of $230,269.01 as of September 26, 1936. As of said date, according to the records of the accounting department of the Debtor, the cash of the Debtor and its subsidiaries amounted to $6,558,276.17. This latter sum is, however, widely distributed among numerous of the subsidiary companies, in many instances not fully available to the Debtor, and it seems advisable to retain the entire amount for the operating and capital requirements of the various companies.

The Plan contemplates the raising of a substantial amount of additional cash to the extent needed for (a) expenses of reorganization, (b) a reserve for working capital

(Continued on following page)

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[1] *By various agreements the maturity of these Secured Notes has been extended and effective May 4, 1936, the interest rate thereon has been changed from 6% to 4% per annum. Under the extension agreements, as amended, $25,000 principal amount of Secured Notes become payable on the first day of each month to and including February 1, 1937, and $50,000 principal amount on the first day of each month from March 1, 1937, to May 1, 1938, inclusive, but the Debtor or the Trustee can pay "the whole or any part of any one or more of the instalments of principal of any one or more of the Secured Notes at such time or times and from time to time as it or they may see fit" prior to maturity. To date these instalments have been met and in addition certain prepayments have been made with the result that $800,000 principal amount of Secured Notes remained outstanding as of September 26, 1936, of which $725,000 principal amount remained outstanding as of the date of this Plan.*

[2] *Accrued and unpaid interest on said $12,718,500 principal amount of Old Debentures to December 31, 1936, will amount to approximately $3,124,700, which is approximately $24.57 on each $100 of such principal.*

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[1] *It is contemplated, however, that the Court will not allow interest in substantial amounts on unsecured claims subsequent to the commencement of reorganization proceedings.*

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[1] *Deficit.*

[2] *Before certain credits and extraordinary charges.*

CLAIMS AND INTERESTS AFFECTED

(*Continued from preceding page*)

and (c) other corporate purposes of the Debtor, through the sale of Common Stock referred to in Article IX.

Importance of Early Reorganization:

In the face of the handicap of Receivership and Reorganization Proceedings, the consolidated net operating results have shown marked improvement during the past two years. It is believed that removal of the handicap of court proceedings, together with the coordination and control of all phases of the Debtor's business under a board of directors, which would come about upon an early reorganization, will increase the efficiency of operations and place the Debtor in a position to take full advantage of improvement in general business conditions.

This Plan has been discussed with various claimants, committees and others interested in the estate of the Debtor. The proponents believe that it offers fair and equitable treatment to all parties in interest and have received satisfactory informal assurance of support from substantial interests. Rockefeller Center, Inc. has stated that, in the event that the disposition made of the contingent and indeterminate claims hereinafter mentioned in Article VI is satisfactory to it, it will accept the provisions with reference to its claims against the Debtor and with reference to the arrangements with the Debtor (1) for office space in the RKO Building in Radio City and (2) for the operations of the Radio City Music Hall and the Center Theatre, outlined in Article V of the Plan.

The Plan will be consummated only in accordance with the provisions of Section 77B of the Bankruptcy Act. The new securities provided for in the Plan will be issued only when the Plan has been confirmed by the United States District Court for the Southern District of New York, in accordance with the provisions of said Section.

PLAN

I. Claims Against and Interests in the Debtor's Estate and Proposed Classification Thereof:

The total amount of the claims filed in the Proceedings for the Reorganization of the Debtor has been reduced as aforesaid to $32,681,000.42. A further reduction is expected through negotiation or other activities of the Trustee and other interested parties, so that the aggregate amount of all allowed claims affected by this Plan, at the time of its confirmation (exclusive of claims asserted for contingent and indeterminate amounts), will not exceed approximately $30,000,000, exclusive of interest.[1] Although up to the present time the Court has not made any classification of claims against and interests in the Debtor's estate, it is believed that the following classification of claims is proper, and for the purpose of this Plan is made:

NOT AFFECTED BY THE PLAN:

Secured 6% Gold Notes of the Debtor (herein sometimes called "Secured Notes") issued under Collateral Note Indenture dated as of July 1, 1931, with Chemical Bank & Trust Company, as Trustee, (on which interest has been paid to November 1, 1936) outstanding as of September 26, 1936, in the principal amount of .... $800,000.00[2]

AFFECTED BY THE PLAN:

Class A: Secured Claims.

Ten Year 6% Gold Debentures of the Debtor ($11,600,000 principal amount outstanding) issued under Indenture, dated as of December 1, 1931, under which Central Hanover Bank and Trust Company is successor trustee, and 6% Gold Notes of the Debtor ($1,118,500 principal amount outstanding) dated January 29, 1931, and payable serially up to January 1, 1936, issued under Indenture, dated January 29, 1931, under which City Bank Farmers Trust Company is successor trustee, both equally entitled to the security afforded by said Indenture, dated as of December 1, 1931, under which Central Hanover Bank and Trust Company is successor trustee, (and both collectively being herein sometimes referred to as "Old Debentures") and of the aggregate principal amount outstanding of .... $12,718,500.00[3]

Class B: General Unsecured Claims including

(1) Claims of Rockefeller Center, Inc. recommended for allowance by the Special Master, objected to by the Trustee and not yet passed upon by the Court, which (together with the contingent claim of Rockefeller Center, Inc. referred to in the Introductory Statement) are to be handled as provided in Article V of the Plan, estimated to aggregate (exclusive of the contingent or indeterminate claim) $9,150,628.97

and also

(2) Other general unsecured claims against the Debtor, estimated not to exceed when finally determined..... $8,000,000.00

It is expected that reductions or eliminations will actually be effected either by negotiation, litigation or otherwise, so that the aggregate amount of all allowed claims affected by the Plan, at the time of its confirmation, (exclusive of claims asserted for contingent or indeterminate amounts and the claims of Rockefeller Center, Inc., dealt with in Article V of this Plan) will not exceed approximately $21,000,000. This Plan shall not be carried out if such aggregate amount shall exceed $22,000,000. These amounts are exclusive of interest.[1]

Holders of Common Stock of the Debtor outstanding in the amount of 2,577,554¾ shares (exclusive of 16,437 shares held in the treasury of the Debtor) shall also be entitled to participate in the reorganization. This number of shares includes shares represented by certificates still outstanding for Class A Stock of the Debtor which, by an amendment to the charter made on December 1, 1931, was reclassified into one-quarter of a share of Common Stock for each share of Class A Stock theretofore outstanding. Also included in the above stated principal amount of Old Debentures outstanding and the number of outstanding shares of Common Stock are Old Debentures and shares of Common Stock represented by certificates issued by J. & W. Seligman & Co., as Depositary, under an agreement between the Debtor and J. & W. Seligman & Co., as Depositary, dated December 21, 1931. As of September 26, 1936, approximately $249,079.26 remained to be paid by subscribers to complete full payment of Old Debentures and Common Stock represented by the certificates which have been only partly paid.

II. Executory Contracts:

The Debtor will remain liable on such of its contracts which are executory in whole or in part, including executory leases, as shall have been affirmed or adopted by the Receiver or the Trustee prior to the date of

(*Continued on page 74*)

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[1] *See footnote 1, page 71, column 2.*

[2] *By various agreements the maturity of these Secured Notes has been extended and effective May 4,* 1936, *the interest rate thereon has been changed from* 6% *to* 4% *per annum. Under the extension agreements, as amended,* $25,000 *principal amount of Secured Notes become payable on the first day of each month to and including February* 1, 1937, *and* $50,000 *principal amount on the first day of each month from March* 1, 1937, *to May* 1, 1938, *inclusive, but the Debtor or the Trustee can pay "the whole or any part of any one or more of the instalments of principal of any one or more of the Secured Notes at such time or times and from time to time as it or they may see fit" prior to maturity. To date these instalments have been met and in addition certain prepayments have been made with the result that* $800,000 *principal amount of Secured Notes remained outstanding as of September* 26, 1936, *of which* $725,000 *principal amount remained outstanding as of the date of this Plan.*

[3] *Accrued and unpaid interest on said* $12,718,500 *principal amount of Old Debentures to December* 31, 1936, *will amount to approximately* $3,124,700, *which is approximately* $24.57 *on each* $100 *of such principal.*

[1] *See footnote 1, page 71, column 2.*

The HOLDOVERS ROLL ON...!

3rd WEEK in NEW YORK!

3rd WEEK in SEATTLE!

2nd WEEK in PHILADELPHIA!

2nd WEEK in LOS ANGELES!
(at both theatres, Hollywood and Downtown)

2nd WEEK in PORTLAND!

2nd WEEK in CINCINNATI!

2nd WEEK in DENVER!

2nd WEEK in LOUISVILLE!

2nd WEEK in CHICAGO!

3rd WEEK in SAN FRANCISCO!

SAMUEL GOLDWYN *presents* *Edna Ferber's*

"COME AND GET IT!"

with

EDWARD ARNOLD

JOEL McCREA • FRANCES FARMER

MADY CHRISTIANS • WALTER BRENNAN

FRANK SHIELDS • ANDREA LEEDS

Directed by HOWARD HAWKS and WILLIAM WYLER

Released thru **UNITED ARTISTS**

CLAIMS OF ROCKEFELLER CENTER

(Continued from page 72)

confirmation of this Plan, and also on any executory contracts of the Receiver or the Trustee which, by their terms, do not terminate at the conclusion of the Receivership or Reorganization Proceedings. All other executory contracts of the Debtor shall be deemed to have been rejected and disaffirmed by this Plan.

III. Claims Not Affected by the Plan:

The Secured 6% Gold Notes issued under the Indenture, dated as of July 1, 1931, with Chemical Bank & Trust Company, as Trustee, are not affected by this Plan but will be paid out of the proceeds of the sale of New Common Stock provided for in Article IX.

The following other claims are not affected by the Plan and to the extent that such claims are not paid by the Trustee pursuant to order of the Court they are to be paid in cash by the Debtor upon the consummation of the Plan or are to continue as obligations of the Debtor.

Any claims of the United States of America and any claims for taxes of the States of Maryland or New York.

Obligations of the Receiver and of the Trustee.

Priority claims (estimated to be nominal in amount) to such extent as their right to priority may be determined in the Reorganization Proceedings.

IV. Old Debentures:

Holders of Old Debentures will receive for each $100 in principal amount of Old Debentures, upon surrender of such Old Debentures with all unpaid interest coupons attached thereto, $100 in principal amount of New Debentures and 2 shares of Common Stock of the Debtor.

V. Claims of Rockefeller Center, Inc.:

The claims of Rockefeller Center, Inc. are for damages flowing from the termination of two leases, the first for the Center Theatre and the Radio City Music Hall and the second for office space, all in buildings in Radio City, New York City. The theatre lease terminated, by its express terms, on the appointment of a permanent receiver for the Debtor. The claim is based on a covenant in the lease that, upon such termination, the Debtor would pay as liquidated damages for the landlord's loss of its investment in constructing and equipping the theatres, a sum equal to the unamortized cost of the theatres and equipment computed as provided in the lease. The Trustee objected, among other grounds, that this clause provided for a penalty and not for liquidated damages. The Special Master upheld the clause and recommended for allowance the claim for the unamortized cost of the two theatres and their equipment in a net amount, less certain credits, of $8,270,337.55. The lease for office space terminated, by its express terms, on the appointment of a permanent receiver for the Debtor. The first claim with reference to this lease is based on a covenant therein that the Debtor, upon such termination, would pay the landlord, as damages, a sum which, at the time of termination, would represent the difference, if any, between (a) the aggregate rental and (b) the aggregate rental value for the residue of the term. By an indenture supplemental to the original lease for office space, the Debtor surrendered over half the space originally leased but agreed to lease on December 1, 1937, at the same rate and upon the same terms as the original lease, an amount of space equal to one-half of the surrendered space not then leased to others. The second claim with reference to the lease of office space is for an amount which, on the date of the appointment of the permanent receiver, would represent the value to the landlord of said agreement in the supplemental indenture to lease on December 1, 1937, such one-half of the surrendered space then unoccupied. Over the objection of the Trustee the Special Master recommended for allowance the first claim for the difference between the aggregate cash rent less the aggregate rental value for the balance of the term, in the amount of $1,335,291.42, subject, however, to the deduction of a discount of 6% per annum on each instalment of rent reserved from February 17, 1933 (date of appointment of permanent receiver) to the day upon which it was required to be paid by the lease, the net amount thereof being estimated by the Trustee to be $880,291.42. The second claim was disallowed, without prejudice, however, to any application the claimant might make to the Court for equitable treatment in any plan of reorganization. The claims as recommended for allowance by the Special Master have been contested by the Trustee but have not yet been passed upon by the Court. The difficulty of the questions involved and the importance to the Debtor of making new arrangements for such office space as it may now or later need in the RKO Building, and also for securing an important interest in the operations of the two theatres, make settlement with Rockefeller Center, Inc. desirable. Accordingly upon the consummation of the Plan Rockefeller Center, Inc.

(a) Will surrender the claims recommended for allowance by the Special Master on the theatre lease and the lease of office space estimated to aggregate $9,150,628.97, and also surrender the contingent claim with reference to the one-half of the surrendered office space not leased to others on December 1, 1937.

(b) Will grant a lease to the Debtor of office space in the RKO Building of approximately the amount of space now occupied by the Debtor, for a term of approximately twelve years at a rental of $2.00 per square foot per annum, with the right to the Debtor to have any additional space on or below the eighteenth floor, it may require which may from time to time be available at the market price of such space current at the time of renting.

(c) Will enter into an agreement with the Debtor providing for the operation of Radio City Music Hall and Center Theatre for a term of approximately twelve years, under the direction of a committee of seven individuals, of whom four shall always be persons selected by Rockefeller Center, Inc., and three shall be persons selected by the Debtor. The agreement will provide among other things that

(aa) The Debtor shall receive an annual fee of $25,000, chargeable as an operating expense, for consultant and advisory services rendered in connection with the operation of such theatres;

(bb) After all operating expenses are paid, Rockefeller Center, Inc., shall receive the first $700,000 of surplus earnings of the Music Hall. Of the next $100,000 of surplus earnings, Rockefeller Center, Inc., shall receive three-quarters and the Debtor one-quarter. The remaining surplus earnings shall be divided equally between Rockefeller Center, Inc., and the Debtor. If after paying operating expenses of the Music Hall, the surplus earnings thereof shall be less than $700,000 in any year, the deficiency shall be made up to Rockefeller Center, Inc., out of any surplus earnings in excess of $60,000 of the Center Theatre for that year.

(cc) After paying operating expenses of the Center Theatre, Rockefeller Center, Inc., shall receive annually the first $60,000 of surplus earnings. Of the next $100,000 of surplus earnings, Rockefeller Center, Inc., shall receive three-quarters and the Debtor one-quarter. The remaining surplus earnings shall be divided equally between Rockefeller Center, Inc., and the Debtor. If after paying operating expenses of the Center Theatre, the surplus earnings thereof shall be less than $60,000 in any year, such deficiency, not exceeding $60,000, shall be made up to Rockefeller Center, Inc., out of any surplus earnings in excess of $700,000 of the Music Hall for that year.

(dd) If a picture policy or a combination picture and stage show policy shall be put in effect in respect to the Center Theatre, all surplus earnings of the Center Theatre in excess of $60,000 shall be divided equally between Rockefeller Center, Inc., and the Debtor; and if in connection with any such policy the operation of the Center Theatre shall be taken over in whole or in part by the Debtor, the Debtor shall receive additional compensation, while such policy is in effect, in excess of the compensation provided for in (aa), to be mutually agreed upon.

(ee) Anything in paragraphs (bb), (cc) or (dd) hereinabove to the contrary notwithstanding, the Debtor shall receive all surplus earnings of the Music Hall and the Center Theatre for the year 1937 in excess of $910,000 if at any time after confirmation of this Plan and before January 1, 1938 the average market price for any ten day period of the

ONE-HALF NEW SHARE FOR ONE OLD

Common Stock of the Debtor issued under the provisions of the Plan shall equal or exceed $18.30 per share.

(ff) Each year of the term shall be deemed a separate and independent accounting period.

(gg) Rockefeller Center, Inc., shall have the right to terminate the agreement (1) if a court of bankruptcy shall take jurisdiction over the property of the Debtor or of RKO Radio Pictures, Inc., or if a receiver shall be appointed for all or substantially all of the property of the Debtor or of RKO Radio Pictures, Inc., and such receiver shall not be discharged within thirty days after such appointment; or (2) if over any period of three successive calendar years the earnings of the Debtor, as defined in the agreement, for such period shall be insufficient to pay the interest obligations for the same period on the outstanding indebtedness of the Debtor.

(hh) If the existing contract between RKO Distributing Corporation and The Center Music Hall, Inc., dated May 7, 1934, which expires August 31, 1940, is not extended, (or a new contract made between the parties to said contract or their successors) all references to the name of the Debtor and its subsidiaries shall, at the option of either party, be removed from the Music Hall when said contract of May 7, 1934 expires.

(ii) The Debtor shall assume no obligation in respect to the expense of operating said theatres, or either of them, or to share in any possible losses which might result from such operation, or to make any payment whatsoever in respect to said theatres or the operation thereof, to Rockefeller Center, Inc.

The Debtor will issue to or upon the order of Rockefeller Center, Inc., 500,000 shares of Common Stock of the Debtor.

VI. Other Unsecured General Claims:

Holders of unsecured allowed claims (other than Rockefeller Center, Inc.) will receive for each $100 of the amount thereof, as finally established and allowed, three quarters of one share of Preferred Stock and one and one half shares of Common Stock of the Debtor.

All contingent or indeterminate claims asserted prior to the time of confirmation of this Plan, which the Court after hearing shall designate as entitled to be dealt with under the Plan, shall be disposed of as follows. Most of these claims inure to the benefit of landlords under leases made to subsidiaries of the Debtor or companies affiliated with the Debtor or such subsidiaries which were guaranteed by the Debtor. Subject to the approval of the Court the Debtor shall be entitled to adjust such contingent or indeterminate claims of landlords on a basis which shall permit only of allocation to them respectively of securities in a maximum amount not greater than that which they would respectively have been entitled to receive had they established a general claim in an amount not to exceed the rent, without acceleration, reserved by their respective leases for the three years (a) next succeeding the date of surrender of the leased premises or (b) in cases where there has been no surrender, next succeeding the first day of the calendar month in which this Plan is confirmed, provided, however, that such contingent or indeterminate claims with like approval and at the option of the Debtor may be settled for cash. Such of said contingent or indeterminate claims as are not based on leases guaranteed as aforesaid may be adjusted and settled on terms satisfactory to the Debtor subject to approval by the Court. No such adjustment or settlement shall be deemed adversely to affect any party who may theretofore have consented to the Plan.

RKO RECEIVERSHIP ASKED FOUR YEARS AGO

It is four years, less about two months, since RKO consented to a receivership in equity in the federal court for the southern district of New York. The company's application was filed on January 27, 1933.

VII. Common Stock:

Holders of Common Stock will receive for each share of such stock on surrender of the certificate therefor, one half of a share of New Common Stock of the Debtor.

The 2,577,554¾ shares of Common Stock of the Debtor now outstanding (exclusive of 16,437 shares held in the treasury of the Debtor) include shares represented by certificates still outstanding for Class A Stock of the Debtor which, by amendment to the charter made on December 1, 1931, was reclassified into one-quarter of a share of share of Common Stock for each share of Class A Stock theretofore outstanding.

VIII. Certificates Issued by J. & W. Seligman & Co. as Depositary:

Included in the above stated $12,718,500 principal amount of Old Debentures outstanding and in the above stated 2,577,554¾ shares of Common Stock outstanding, are Old Debentures and shares of Common Stock represented by certificates issued by J. & W. Seligman & Co., as Depositary, under an agreement between the Debtor and J. & W. Seligman & Co., as Depositary, dated December 21, 1931. As of September 26, 1936, approximately $249,079.26 remained to be paid by subscribers to complete full payment of Old Debentures and Common Stock represented by said certificates which have been only partly paid. Holders of such certificates which have been partly paid shall be entitled under this Plan to receive such proportion of the new securities which they would have been entitled to receive if their certificates had been fully paid as their payments made bear to their full subscriptions. The holder of any such certificate, however, may complete the full payments required by said agreement dated December 21, 1931 provided that such payment shall be made within twenty days after the confirmation of this Plan and, in such event, such holder shall be entitled to receive such new securities of the Debtor as will be issuable against the Old Debentures or Common Stock of the Debtor for which their certificates would be exchangeable. When and as J. & W. Seligman & Co., as Depositary, shall be advised by the Debtor from time to time that new securities of the Debtor have been issued pursuant to the Plan against any of such outstanding certificates, it shall deliver the Old Debentures and certificates for Common Stock of the Debtor represented by such certificates, to the Debtor for cancellation.

IX. Sale and Underwriting of Additional Shares of Common Stock of the Debtor:

To provide the Debtor with additional cash in the amount of $1,600,000 a sufficient number of shares of New Common Stock of the Debtor will be offered for sale, at a price per share which shall be subject to the approval of Atlas Corporation and the Court, (a) to the holders of unsecured allowed claims and (b) to the extent not taken by them to the holders of Common Stock of the Debtor. Such creditors and stockholders will be entitled to subscribe substantially in proportion to their respective allowed claims and holdings, but such right will be limited to a period not exceeding thirty days after the confirmation of this Plan. Atlas Corporation will agree for itself and others to underwrite the purchase of said shares upon terms to be proposed by it at the time of such underwriting which shall be subject to the approval of the Court.

X. New Capitalization of Debtor:

Upon final confirmation of this Plan all of the assets of the Debtor will become free and clear of any lien or encumbrance of the indenture securing the Old Debentures of the Debtor. The Secured Notes will be paid out of the proceeds of the sale of New Common Stock provided for in Article IX. After such payment the Debtor will have the following capitalization upon the consummation of the Plan:

Securities	Authorized	To be outstanding upon consummation of the Plan
5½% Sinking Fund Convertible Debentures, hereinafter described..	$18,000,000	$12,718,500
6% Cumulative Convertible Preferred Stock, par value $100 per share	$11,000,000	$ 6,000,000[1]
Common Stock...	4,000,000 shares[2]	2,163,148 shares[3]

All New Debentures and shares of stock

(*Continued on page 78*)

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[1] *As stated in Article I of this Plan, general unsecured claims, exclusive of that of Rockefeller Center, Inc., have been estimated not to exceed, when finally determined,* $8,000,000. *The amount of Preferred Stock of the Debtor shown above to be outstanding on consummation of the Plan is based on this estimate. To the extent that such claims as finally determined are less than or exceed this amount, the amount of Preferred Stock to be outstanding as shown above would be reduced or increased accordingly.*

[2] *Including shares reserved for conversion of New Debentures and Preferred Stock and for the exercise of Option Warrants.*

[3] *This does not include shares to be issued pursuant to Article IX or shares that may be allotted to Atlas Corporation.*

HOOVER HIM

he First

authentic and authorized inside peep behind the scenes with the G-Men! You've seen actors before — these are the G-Men THEMSELVES in action! Led by the Nation's Crime Catcher No. 1 — J. EDGAR HOOVER!

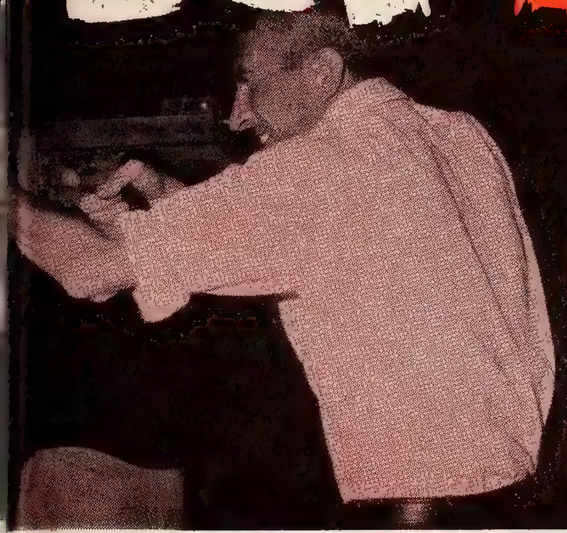
YOU CAN

AWAY W

A NEW UNIVERSAL TRIUMPH!

HE MOST SENSATIONAL TWO
VERY COMPANY WANTED IT!

SELF in action!



Get the __special trailer!__ Get the __special press book!__ Get behind it and SELL IT as something that comes to your theatre once in a lifetime! It's the showmen's plum of the century!

T GET TH IT!

EEL SCOOP IN FILM HISTORY!
THE NEW UNIVERSAL GOT IT!

DESCRIPTION OF NEW SECURITIES

(*Continued from page 75*)

not issued pursuant to the provisions of this Plan will be available for issue under the authority of the Board of Directors of the Debtor for its corporate purposes.

Attached hereto as Exhibit B is an estimated *pro forma* consolidated balance sheet[1] of the Debtor and subsidiary companies prepared by the accounting department of the Debtor from its own books as of September 26, 1936, giving effect to (1) the eliminations reflected in Exhibit A and (2) the application of this Plan.

Non-assignable Option Warrants may be issued entitling the holders thereof named therein to purchase within five years after the confirmation of this Plan shares of New Common Stock of the Debtor at prices to be therein stated. The aggregate amount of shares at any time purchasable under said outstanding Option Warrants shall not exceed ten per cent. of the number of shares at the time outstanding. Such Option Warrants may be issued by the Debtor to executives and employees of the Debtor and/or its subsidiaries as determined by its Board of Directors, provided, however, that such Option Warrants as may be issued before consummation of this Plan shall specify $10. as the price per share.

Atlas Corporation for its services rendered in connection with the Reorganization Proceedings and the Plan shall be entitled to receive such number of shares of the New Common Stock as the Court shall approve and shall be reimbursed in cash for its reasonable expenses.

For convenience (and upon the assumption that the general unsecured claims, other than that of Rockefeller Center, Inc., when finally determined, will aggregate approximately $8,000,000) the following table summarizing the proposed distribution of securities of the Debtor is set forth but shall not be deemed to control or modify the other provisions of this Plan:

	New Debentures	New Preferred Stock	New Common Stock
Old Debentures....	$12,718,500		254,370 shs.
Rockefeller Center Inc.			500,000 shs.
Other General Claims		$6,000,000[2]	120,000 shs.
Old Common Stock			1,288,778 shs.
	$12,718,500	$6,000,000[2]	2,163,148 shs.[3]

XI. Description of New Securities:

The Debtor will be authorized to issue 5½% Sinking Fund Convertible Debentures (herein called "New Debentures") in the aggregate principal amount of..................	$18,000,000
6% Cumulative Convertible Preferred Stock (herein called "Preferred Stock") of the par value of $100 per share in the aggregate par value of	$11,000,000
Common Stock without nominal or par value or of such par value as may be determined by the Board of Directors of the Debtor........	4,000,000 shares

In order to provide for distribution if necessary of New Debentures in amounts less than authorized denominations scrip will be issued which may be combined with other scrip and exchanged for New Debentures in authorized denominations. No certificates for fractions of shares of stock will be issued but in lieu thereof scrip will be issued exchangeable in amounts aggregating full shares for certificates of stock. All such fractional scrip may be precluded from participation in dividends, interest or other distributions and will be issued in such form and on such terms and with such date or dates of expiration not later than December 31, 1941, as may be determined by the Board of Directors of the Debtor.

The New Debentures will mature ten years after the date thereof, which date shall be as of the first day of the calendar month succeeding that in which this Plan is confirmed, and will be issued under a trust indenture to be entered into by the Debtor with a bank or trust company doing business in the City of New York, as Trustee. Provision will be made therein for a sinking fund to effect the gradual retirement of the New Debentures by application each year of 10% of the net earnings of the Debtor available for that purpose, such net earnings to be after payment of interest on the New Debentures and to be defined in the trust indenture. The New Debentures will be redeemable in whole or in part at any time at the principal amount thereof and accrued interest to the date fixed for redemption plus a premium which during the first five years after the date of the New Debentures shall be 5% of the principal amount thereof, but which premium shall decrease to the extent of 1% of said principal on the fifth anniversary of the date of said New Debentures and 1% of said principal on each successive anniversary thereafter. The New Debentures will be convertible at the option of the holder at any time into New Common Stock at the rate of five shares of New Common Stock for each $100 in principal amount of New Debentures as such New Common Stock may be constituted at the time of conversion and whether or not the rights or interests represented by such shares are equivalent to the rights or interests represented by the shares of New Common Stock authorized or outstanding at the date of the issuance of the New Debentures surrendered for conversion or at any time prior to such conversion, and irrespective of any change which may have occurred prior to the conversion including (without prejudice to the generality of the foregoing) any change by way of payment of stock dividends, sale, exchange or other disposition of any class of stock of the Debtor, any change of authorized capital or reclassification thereof, the sale or lease by the Debtor of all or substantially all or any part of its property or any change whatsoever, provided, however, that if the shares of New Common Stock shall after consummation of the Plan be subdivided or consolidated into a greater or lesser number of shares of New Common Stock, or if, upon merger or consolidation, the shares of New Common Stock shall be exchanged for securities (including in such term stock of any class or classes) of the corporation resulting from such merger or consolidation, then the holders of New Debentures thereafter shall be entitled to convert such New Debentures into such number of new shares of New Common Stock of the Debtor or into such securities of the corporation resulting from such merger or consolidation, as were exchangeable for the number of shares of New Common Stock of the Debtor into which the holders of New Debentures would have been entitled to convert such New Debentures except for such action. Whenever in the foregoing sentence the Debtor is referred to it shall be deemed to include any corporation into which the Debtor may have been merged or consolidated. The trust indenture will contain such other terms and provisions not inconsistent with the provisions of this Plan as may be approved by the Board of Directors of the Debtor and the Court.

The designations, preferences, privileges and voting powers, and the restrictions or qualification thereof, of the New Preferred Stock and New Common Stock of the Debtor, will be more fully set forth in a proposed amendment to the certificate of incorporation of the Debtor, to be approved by the Court, but which shall not be inconsistent with the following substantial outline:

(a) The holders of the Preferred Stock shall be entitled in preference to the Common Stock

(1) To receive dividends when and as declared by the Board of Directors out of the surplus or net profits of the Debtor available for the payment thereof, at the rate of $6 per share per annum, and no more, payable quarterly on the first days of January, April, July and October in each year; and

(2) In the event of any liquidation, dissolution or winding up of the affairs of the Debtor, only to $100 per share plus the amount, if any, by which $6 per annum from the date after which dividends on said shares became cumulative to the date of such distribution exceeds the dividends actually paid thereon.

(b) Subject to the prior rights of the holders of the Preferred Stock, all distributions of dividends or capital assets shall be made to the holders of the Common Stock.

(c) The dividends on the Preferred Stock issued in consummating this Plan shall be cumulative from and after the first day of the calendar month succeeding that in which this Plan is confirmed.

(d) Every holder of record of Preferred Stock or Common Stock shall be entitled, at every meeting of the stockholders, to one vote for each share of any such stock standing in his name on the books of the Debtor, subject to the right of the Board of Directors to determine a record date or close the transfer books for the purpose of determining the stockholders entitled to vote at any particular meeting.

(e) The Preferred Stock may be called for redemption, in whole or in part, at any time after a date two years subsequent to the date of confirmation of this Plan at $100

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[1] *Said balance sheet is presented only for the purpose of the proposal of this Plan in the Reorganization Proceedings and shall not be binding upon the Board of Directors of the Debtor in setting up any balance sheet for the Debtor or otherwise.*

[2] *See footnote 1, page 75.*

[3] *This does not include shares to be issued pursuant to Article IX or shares that may be allotted to Atlas Corporation.*

CONVERSION OF PREFERRED STOCKS

per share, plus the amount, if any, by which $6 per annum from the date after which dividends, on said shares became cumulative to the date fixed for redemption exceeds the dividends actually paid thereon. If less than all of the shares of Preferred Stock are to be redeemed, the shares to be redeemed shall be selected by lot in such manner as the Board of Directors shall determine.

(f) Each share of Preferred Stock will be convertible at the option of the holder at any time into three and one-third shares of Common Stock as such Common Stock may be constituted at the time of conversion, whether or not the rights or interests represented by such shares are equivalent to the rights or interests represented by the shares of Common Stock authorized or outstanding at the date of issuance of the Preferred Stock surrendered for conversion or at any time prior to such conversion, and irrespective of any change which may have occurred prior to the conversion including (without prejudice to the generality of the foregoing) any change by way of payment of stock dividends, sale, exchange or other disposition of any class of stock of the Debtor, any change of authorized capital or reclassification, thereof, the sale or lease by the Debtor of all or substantially all or any part of its property or any change whatsoever, provided, however, that if the shares of Common Stock shall after consummation of this Plan be subdivided or consolidated into a greater or lesser number of shares of Common Stock, or if, upon merger or consolidation, the shares of Common Stock shall be exchanged for securities (including in such term stock of any class or classes) of the Debtor resulting from such merger or consolidation, then the holders of Preferred Stock thereafter shall be entitled to convert such Preferred Stock into such number of new shares of Common Stock of the Debtor or into such securities of the Debtor resulting from such merger or consolidation, as were exchangeable for the number of shares of Common Stock of the Debtor into which the holders of Preferred Stock would have been entitled to convert such Preferred Stock except for such action. Whenever in this clause (f) the Debtor is referred to it shall be deemed to include any corporation into which the Debtor may have been merged or consolidated.

(g) The Board of Directors of the Debtor may authorize the issuance of any stock or obligations of the Debtor for such consideration as to them shall seem proper, without offering such securities or any thereof to the stockholders or to the holders of any of the securities of the Debtor.

The certificate of incorporation, as amended will also provide, subject to the limitation stated in Article X, substantially as follows:

The Board of Directors shall have power at any time and from time to time (without any action by the stockholders of the corporation) to create and issue, whether or not in connection with the issue and sale of any shares of stock or other securities of the corporation, rights or options entitling the holders thereof to purchase from the corporation any shares of its capital stock of any class or classes, such rights or options to be evidenced by or in such instrument or instruments as shall be approved by the Board of Directors. The terms upon which, the time or times, which may be limited or unlimited, in duration, at or within which, and the price or prices at which any such shares may be purchased from the corporation upon the exercise of any such right or option, shall be such (to the extent permitted by law) as shall be fixed and stated in the resolution or resolutions adopted by the Board of Directors providing for the creation and issue of such rights or options, and, in every case, set forth or incorporated by reference in the instrument or instruments evidencing such rights or options.

RKO WILL SIMPLIFY CORPORATE STRUCTURE

Simplification of the corporate structure of RKO is to be undertaken in advance of the consummation of the company's reorganization, with present plans calling for the merging of seven production and distribution subsidiaries with RKO Radio Pictures, Inc., the principal subsidiary.

RKO Distributing Corporation is the largest company to be merged. Ned E. Depinet is president and indications are that he will become a vice-president of the parent company under the new arrangements. All of the RKO Pathe subsidiaries, acquired in 1931 through the purchase by RKO of Pathe assets for approximately $5,000,000, are also scheduled to go out of existence. These companies include RKO Pathe Pictures, Inc., RKO Pathe Distributing Corporation, RKO Pathe Export Corporation and RKO Pathe Studios Corporation, Ltd. Also to be merged are RKO Studios, Inc., and RKO Export Corporation.

XII. Management:

The Debtor, upon consummation of this Plan, will have a board of not less than nine directors. The first board will hold office for two years and will be persons approved by the Court.

XIII. Method of Acceptance of Plan:

The method by which creditors, stockholders and other parties in interest may evidence their acceptance of this Plan, and, after confirmation by the Court in the Reorganization Proceedings, may participate therein, will be as determined by the Court by order or orders entered in the Reorganization Proceedings, and notice thereof will be given to the creditors, stockholders and other parties in interest in accordance with Article XVI hereof or as required by such order or orders of the Court.

XIV. Consummation of Plan:

The form and terms of the amendment to the certificate of incorporation and by-laws of the Debtor, and any other documents used in connection with the reorganization, and the steps to be taken to carry out this Plan, shall, in all respects not expressly provided in the Plan, be determined by the Board of Directors of the Debtor subject to the approval of the Court.

Instead of the Debtor retaining its property and issuing the new securities contemplated by this Plan, the Debtor may be merged in or consolidated with a new corporation to be organized under the laws of Delaware, which new corporation by virtue of such merger or consolidation will become vested with the property and assets of the Debtor. Such new corporation shall assume all of the obligations upon which and to such extent as the Debtor would have remained liable under the provisions of this Plan and will have provisions in its certificate of incorporation and by-laws substantially similar to those which the Debtor would have had in the event of amendment of its certificate of incorporation as herein provided, and which new corporation will issue, in exchange for the securities of the Debtor, securities similar to those contemplated by this Plan to be issued by the Debtor in the event of the retention by the Debtor of its property after consummation of the Plan. The provisions of this Plan applicable to the Debtor after confirmation thereof shall apply to such new corporation.

The new securities may be delivered in the first instance in temporary form, exchangeable for definitive securities when prepared.

For the purpose of simplifying the corporate structure of the Debtor and its subsidiaries, and as an integral step in the consummation of this Plan, a merger will be effected whereby RKO Pathe Pictures, Inc., RKO Pathe Distributing Corporation, RKO Pathe Export Corporation, RKO Pathe Studios Corporation, Ltd., RKO Distributing Corporation, RKO Studios, Inc., and RKO Export Corporation will be merged into RKO Radio Pictures, Inc., the principal subsidiary of the Debtor in the production and distribution branch of its business. It is contemplated that this merger may become effective prior to the date of the confirmation of this Plan.

This Plan will be consummated only in accordance with the provisions of Section 77B of the Bankruptcy Act. The new securities provided for in this Plan will be issued only when the Plan has been confirmed by the United States District Court for the Southern District of New York in accordance with the provisions of said Section.

XV. Reorganization Expenses:

All expenses of reorganization and all costs of administration and other allowances made by the Court shall be paid in cash by the Trustee or the Debtor, except as herein otherwise provided, subject to the provisions of Section 77B of the Bankruptcy Act. Without limiting the generality of the foregoing, such expenses, costs, and allowances shall include reasonable compensation for the services rendered and reimbursement for

(Continued on page 82, column 3)

HELD OVER

IN PHILADELPHIA
PITTSBURGH · CINCINNATI
COLUMBUS · MEMPHIS · ST. LOUIS

AND

9 OUT OF 11 ENGAGEMENTS
OUTGROSS "DEEDS"! THAT'S THE
TREMENDOUS BOXOFFICE RECORD
OF

IRENE DUNNE

in

Theodora Goe

COLUMBIA'S TOP-MONE

Wild

MELVYN DOUGLAS
THOMAS MITCHELL
THURSTON HALL
ROSALIND KEITH
SPRING BYINGTON
Screen Play by Sidney Buchman
Associate Producer: Everett Riskin
Directed by
Richard Boleslawski
A COLUMBIA PICTURE

SUCCESSOR TO "DEEDS"!

Briefs Ordered On Playdate Law

Three United States district court judges, Florence E. Allen, Robert R. Nevin and Mell G. Underwood, presided at the hearing of briefs and arguments at Columbus, Ohio, on Friday in the case of RKO Distributing Corporation vs. John W. Bricker, state attorney general, and Donald J. Hoskins, prosecuting attorney of Franklin County, representing the State of Ohio, seeking to determine the constitutionality of the law prohibiting preferred playing time or designated play dates. The court ordered briefs prepared.

Myers Aids Defense

The act, passed by the Ohio Legislature March 20, 1935, "making it unlawful for any person to enter into a contract, directly or indirectly, to sell, rent, lease, license, lend, distribute or barter a motion picture film for public exhibition within the state upon the condition imposed by the seller, vendor, renter, lessor, licensor or distributor of such motion picture film, that public exhibition thereof shall begin, occur or take place on a certain or specified day or days of the week," was declared unconstitutional by Attorney General Bricker, in consequence of which Gov. Martin L. Davey refused to sign the bill. It automatically became a law without his signature 90 days after passage, as provided in the Ohio statutes. The suit by RKO Distributing Corporation followed. By agreement between counsel the law has not been enforced, pending final determination of the case.

Paxton and Seasongood, Cincinnati attorneys, represent the complainant, while Rocker and Schwartz, Cleveland, have the defendants' case. Abram F. Myers is associate counsel for the defendants. Attorney General Bricker is disqualified from participating on account of his decision on the original act.

Call Law Discriminatory

At the hearing, complainant's counsel argued that the law was discriminatory, that there was no valid reason for its existence, and that it tended to help the exhibitor at the expense of the distributor. They pointed out that distributor was owner of the copyright film, therefore, the law was an interference with the Federal copyright law. Moreover, contracts were an Interstate Commerce procedure, and as such were under the Federal, and not the state regulation.

They contended that no moral issue was involved, citing claim of defendants that enforced playing time compelled the exhibitor to show sex and other objectionable pictures on Sundays when the audiences were composed of at least 50 per cent children. They argued that the exhibitor was privileged to increase his Sunday prices for children to be comparable to the adult scale. The question as to the moral content of a picture was determined by the Ohio board of censors, they pointed out, and if the exhibitor was not satisfied with the censor's ruling on any particular picture, he was privileged to have the board review the picture again, but in case the board refused, the exhibitor had recourse to the courts. The playdate law delegates the exhibitor to be the guardian of the public's morals, thus interfering with the duties of the regularly constituted censor board. Any claim of monopolistic tendencies, as set forth by defendants, is a Federal issue, and not within the jurisdiction of the state, the complainant's counsel said.

Called "Sunday Legislation"

Mr. Myers, who made the main argument for defendants, said the law was essentially Sunday legislation; that the exhibitor, who had opportunity to study the preferences of his particular community at close range, was assuredly in better position to determine the type of picture to be shown on that day, and therefore entitled to specify the nature of the picture, rather than being compelled to run the objectionable pictures designated by the distributor under the preferred playing time setup. Myers argued that under the preferred playing time arrangement, the distributor becomes the public's agent, while the exhibitor is merely his tool, and the exhibitor should not be compelled to show undesirable pictures on Sunday over the protest of church and other groups. Facts and figures were presented to prove that certain neighborhood and suburban exhibitors have suffered loss of adult patronage on Sunday, and that the patronage on other days was greatly impaired, if not altogether lost because the exhibitor was compelled to show an objectionable picture on Sunday despite protests of certain adult groups.

Briefs of defendants have been filed. The Court ordered complainant to take despositions and file them with the Court by Jan. 31, and file the briefs within 15 days thereafter.

David Palfreyman listened in on the case, but took no part in any of it.

In originally declaring the act unconstitutional, Attorney General Bricker ruled: "It would interfere with the rights and property of copyright owners under the Federal laws and would be an unwarranted interference with the rights of private contract of the owners of the film."

Newspaper Space Campaign Planned

A campaign on the part of exhibitors and distributors to seek the cooperation of newspaper publishers in obtaining more space for motion picture publicity on the amusement pages of the daily press is being urged by Benjamin H. Serkowich, director of advertising and publicity for the Capitol theatre, New York. It is Mr. Serkowich's belief that radio and cabaret news is getting a major portion of the newspaper space, particularly in Chicago and New York, and that legitimate motion picture news, of interest to a far greater number of persons, is being crowded out as a consequence.

In an interview published in *Retailing*, national department store trade publication, Mr. Serkowich urged the cooperation of department store advertising executives in petitioning newspaper publishers for more space on the ground that matinee attendance at large downtown motion picture houses, is very closely tied up with department store patronage. Matrons and young women, comprising the majority of the department store trade, are also the chief afternoon patrons of the theatres, and usually on the same afternoon, he said.

No definite campaign plans have been completed as yet but advertising and exploitation directors of the distributing companies are reported to be interested.

Pallos Seeking Talent And Writers for London

Etienne Pallos, general sales manager of London Films, arrived in New York Monday on his way to Hollywood where he will endeavor to sign writers, directors and players for Alexander Korda's future productions. He will remain in New York until the next board meeting of United Artists in Hollywood, scheduled for the near future.

New RKO Plan Goes to Court

(*Continued from page 79*)

the actual and necessary expenses incurred in connection with the Reorganization Proceedings and the prior receivership proceedings and the preparation and consummation of the Plan by officers, parties in interest, and the committees and other representatives of creditors or stockholders, and the attorneys or agents of any of the foregoing and of the Debtor, as shall be determined or approved by the Court in the Reorganization Proceedings. All amounts to be paid by the Trustee or the Debtor under the Plan for services or expenses incident to the reorganization shall be subject to the approval of the Court.

XVI. Notices Under the Plan:

Unless otherwise provided in Section 77B of the Bankruptcy Act or in any order or orders of the Court, whenever notice shall be required or permitted to be given under or pursuant to the Plan, such notice shall be given by publishing a copy of such notice once in each week for two successive weeks in a newspaper of general circulation in the Borough of Manhattan, City of New York, and also (1) in case of notices to the holders of Old Debentures, general claims, and to stockholders, who shall have accepted the Plan, by mailing such notice postage prepaid to the addresses of such parties set forth in the acceptances signed by them; and (2) in case of notices to the holders of Old Debentures and general claims and to stockholders, who shall not have accepted the Plan, by mailing such notice postage prepaid to such parties whose names and addresses appear on the books of the Debtor or of the Trustee.

XVII. Statements Contained in the Plan:

The statements, opinions, computations, assumptions, estimates, conclusions, etc., contained in the Introductory Statement, the Plan, and the Exhibits to the Plan (1) are based upon or formulated from information requested from the Trustee and made available by its consent, are submitted without warranty by the Debtor or by the creditors proposing the Plan and are not made by or joined in by the Trustee or by any committee or by any other parties; (2) are made solely for the purpose of assisting the Court (after hearing) in the Reorganization Proceedings, and creditors, stockholders and other parties in interest, in making a determination as to the fairness of the Plan; and (3) are not intended for the use or information of prospective purchasers of any securities referred to in the Plan whether now existing or proposed to be issued, or for any purpose other than the purpose stated in (2); and no one is authorized to make any statement regarding the Plan, whether with reference to any securities referred to therein or otherwise, which is not set forth herein.

The Plan describes in general outline the character of the new securities which it is proposed the Debtor will issue, and the method of effecting the reorganization, the precise terms and conditions of which are necessarily to be determined in accordance with the powers granted by the Plan, and under the supervision of the Court, to fit the facts and circumstances as they may exist from time to time during the reorganization.

RECORD BREAKER

EIGHTEEN months ago Eastman Super X Film was introduced as a special film for a special purpose. Today it stands as the world's leading all-purpose negative. Breaker of records, it is a notable contribution to a record-breaking era in the motion picture industry. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER* X

PANCHROMATIC NEGATIVE

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended November 21, 1936, from 111 theatres in 18 major cities of the country was $1,132,752, a decrease of $46,907 from the total of the preceding week ended November 14, 1936, when 112 theatres in 18 large cities aggregated $1,179,659.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Boston							
Boston	3,246	25c-65c	“The Magnificent Brute” (Univ.) (plus stage show)	14,000	“Women Are Trouble” (MGM) (on stage: Fats Waller and Orch.) (6 days)	15,000	High 9-7-35 “Hot Tip” (plus stage show “Folies Bergere”) 35,000 Low 6-13 “The Harvester” and “Abdul the Damned” 4,000
Fenway	1,382	30c-50c	“The Accusing Finger” (Para.) and “Wedding Present” (Para.)	4,500	“Here Comes Carter” (F.N.) and “I'd Give My Life” (Para.)	7,000	High 3-14 “The Story of Louis Pasteur” and “The Voice of Bugle Ann” 8,000 Low 7-20-35 “Don't Bet on Blondes” and “Ladies Crave Excitement” 2,500
Keith's Memorial	2,907	25c-65c	“A Woman Rebels” (Radio) (6 days-2nd week)	10,500	“A Woman Rebels” (Radio) (1st week)	17,000	High 2-29 “Follow the Fleet” 37,000 Low 8-17-35 “Jalna” 5,500
Loew's Orpheum	2,970	35c-65c	“Craig's Wife” (Col.) and “Theodora Goes Wild” (Col.)	14,500	“Libeled Lady” (MGM) (2nd week)	16,000	High 11-16-35 “Mutiny on the Bounty” 25,000 Low 6-27 “Sins of Man” and “Half Angel” 9,000
Loew's State	3,537	35c-65c	“Craig's Wife” (Col.) and “Theodora Goes Wild” (Col.)	12,000	“Libeled Lady” (MGM) (2nd week)	14,000	High 11-16-35 “Mutiny on the Bounty” 24,500 Low 7-6-35 “Sanders of the River” and “Unknown Woman” 7,500
Metropolitan	4,332	35c-65c	“Three Men on a Horse” (F.N.) (on stage: Molly Picon)	26,000	“Pigskin Parade” (20th Cent.-Fox) (plus stage show)	28,500	High 4-6-35 “Private Worlds” (plus stage show) 56,000 Low 7-20-35 “Men Without Names” 14,000
Paramount	1,793	25c-50c	“The Accusing Finger” (Para.) and “Wedding Present” (Para.)	7,500	“Here Comes Carter” (F.N.) and “I'd Give My Life” (Para.)	9,500	High 3-14 “The Story of Louis Pasteur” and “The Voice of Bugle Ann” 15,000 Low 7-20-35 “Don't Bet on Blondes” and “Ladies Crave Excitement” 4,000
Buffalo							
Buffalo	3,489	30c-50c	“Pigskin Parade” (20th Cent.-Fox)	12,001	“Ladies in Love” (20th Cent.-Fox) (on stage: Ted Lewis and band)	24,006	High 11-14 “Ladies in Love” (on stage: Ted Lewis and band) 24,006 Low 7-27-35 “Broadway Gondolier” 6,600
Century	3,000	25c	“Daniel Boone” (Radio) and “Women Are Trouble” (MGM)	5,800	“Sworn Enemy” (MGM) and “Hot Money” (W.B.)	7,500	High 10-17 “Pepper” and “King of the Royal Mounted” 9,500 Low 8-3-35 “Mad Love” and “Dog of Flanders” 3,800
Great Lakes	3,000	25c-40c	“Charge of the Light Brigade” (W. B.)	10,001	“Cain and Mabel” (W.B.)	11,006	High 9-5 “The Gorgeous Hussy” 23,500 Low 4-11 “Three Godfathers” and “Her Master's Voice” 4,900
Hippodrome	2,500	25c-40c	“Stage Struck” (F.N.) and “Three Married Men” (Para.)	7,700	“The Gay Desperado” (U.A.) and “Our Relations” (MGM)	8,700	High 2-9-35 “David Copperfield” 17,200 Low 4-11 “Timothy's Quest” and “My Marriage” 3,800
Lafayette	3,300	25c	“The Girl on the Front Page” (Univ.) and “Sea Spoilers” (Univ.)	6,500	“Legion of Terror” (Col.) and “Tugboat Princess” (Col.)	6,500	High 1-12-35 “Broadway Bill” 17,100 Low 10-31 “The President's Mystery” and “Sitting on the Moon” 3,800
Chicago							
Apollo	1,400	30c-60c	“Dodsworth” (U.A.)	10,200	“Dimples” (20th Cent.-Fox)	8,000	High 9-12 “Girls' Dormitory” 11,900 Low 5-25-35 “The Devil Is a Woman” 1,000
Chicago	4,000	35c-75c	“The Big Broadcast of 1937” (Para.) (plus stage show) (2nd week)	27,500	“The Big Broadcast of 1937” (Para.) (plus stage show) (1st week)	38,500	High 1-18 “The Bride Comes Home” 56,600 Low 4-27-35 “Living on Velvet” 24,000
Garrick	900	30c-60c	“Libeled Lady” (MGM) (5 days-3rd week)	4,000	“Libeled Lady” (MGM) (2nd week)	7,700	High 11-3 “Sing, Baby, Sing” 10,300 Low 5-4-35 “One New York Night” 3,000
Oriental	3,490	25c-40c	“Sworn Enemy” (MGM) (plus stage show)	18,800	“Charlie Chan at the Race Track” (20th Cent.-Fox) (on stage: Leon Errol and revue)	18,500	High 11-2-35 “Woman Wanted” (on stage: Major Bowes' Amateurs) 25,500 Low 9-21-35 “Man on the Flying Trapeze” 13,400
Palace	2,509	30c-60c	“A Woman Rebels” (Radio) (plus stage show)	17,300	“The Gay Desperado” (U.A.) (plus stage show)	19,200	High 9-12 “Swing Time” (plus stage show) 35,600 Low 4-11 “Love Before Breakfast” 6,000
Roosevelt	1,591	30c-60c	“The Devil Is a Sissy” (MGM) (2nd week)	8,200	“The Devil Is a Sissy” (MGM) (1st week)	11,400	High 1-5-35 “Forsaking All Others” 27,000 Low 11-23-35 “O'Shaughnessy's Boy” 7,000
State-Lake	2,776	20c-35c	“Everything Is Thunder” (GB) (plus stage show)	15,700	“Seven Sinners” (GB) (plus stage show)	16,800	High 9-12 “The Iron Man” 20,100 Low 7-20-35 “Alias Mary Dow” 8,000
United Artists	1,700	30c-60c	“Old Hutch” (MGM) (25c-75c)	15,000	“Dodsworth” (U.A.) (2nd week)	19,000	High 2-29 “Modern Times” 35,500 Low 4-13-35 “Vanessa: Her Love Story” 10,000
Cleveland							
Allen	3,330	30c-42c	“The Case of the Black Cat” (F.N.) (4 days) “Under Your Spell” (20th Cent.-Fox) (3 days)	3,500 1,800	“Legion of Terror” (Col.)	5,000	High 1-12-35 “Bright Eyes” 9,000 Low 6-22-35 “The Daring Young Man” 1,300
Hippodrome	3,800	30c-42c	“The Charge of the Light Brigade” (W. B.)	13,000	“A Woman Rebels” (Radio)	11,000	High 9-21-35 “Top Hat” 27,500 Low 8-24-35 “Dante's Inferno” 5,250
RKO Palace	3,100	30c-60c	“Pigskin Parade” (20th Cent.-Fox) (plus stage show)	25,000	“Craig's Wife” (Col.) (on stage: Ethel Waters and revue)	21,500	High 4-6-35 “Transient Lady” 39,000 Low 6-8-35 “Break of Hearts” 5,500
State	3,400	30c-42c	“Come and Get It” (U.A.)	11,500	“Tarzan Escapes” (MGM)	14,000	High 4-18 “Petticoat Fever” (on stage: Jack Benny and Mary Livingston) 40,500 Low 3-16-35 “Folies Bergere” 6,000
Stillmann	1,900	25c-35c	“Old Hutch” (MGM)	4,600	“Rose Bowl” (Para.) (6 days)	4,000	High 7-25 “San Francisco” 11,000 Low 5-9-36 “Too Many Parents” 2,000
Denver							
Aladdin	1,500	25c-50c	“The Gay Desperado” (U.A.) (2nd week)	3,500	“The Gay Desperado” (U.A.) (1st week)	6,000	High 11-14 “The Gay Desperado” 6,000 Low 6-22-35 “Nell Gwyn” and “My Heart Is Calling” 600
Broadway	1,500	25c-40c	“Cain and Mabel” (W.B.)	1,500	“Give Me Your Heart” (W.B.)	2,000	High 5-16 “The Great Ziegfeld” (50c-$1.36) 8,000 Low 12-28-35 “Unfinished Symphony” 300
Center	1,500	15c-35c	“The Case of the Velvet Claws” (F.N.) and “Winds of the Wasteland” (Republic) (plus stage show)	3,000	“Jailbreak” (W.B.) and “Ticket to Paradise” (Republic) (plus stage show)	2,200	....
Denham	1,500	25c-40c	“Hideaway Girl” (Para.)	6,500	“In His Steps” (Grand National)	5,000	High 2-29 “Klondike Annie” 13,000 Low 8-24-35 “Without Regret” 1,750
Denver	2,500	25c-50c	“Come and Get It” (U.A.) (plus stage band)	10,000	“Cain and Mabel” (W.B.) (plus stage band)	9,000	High 11-16-35 “Mutiny on the Bounty” 15,000 Low 12-28-35 “Here Comes the Band” 1,500
Orpheum	2,600	25c-40c	“Tarzan Escapes” (MGM) and “Make Way for a Lady” (Radio)	4,000	“A Woman Rebels” (Radio) and “All American Chump” (MGM)	6,000	High 5-18-35 “Romance in Manhattan” 16,000 Low 12-28-35 “The Perfect Gentleman” 2,000
Paramount	2.000	25c-40c	“Follow Your Heart” (Republic) and “Tugboat Princess” (Col.)	2,500	“Adventure in Manhattan” (Col.) and “Legion of Terror” (Col.)	4,000	High 5-11-35 “Bride of Frankenstein” 7,000 Low 11-30-35 “Bad Boy” 800

[*Listing of Theatre Receipts continued on page 86*]

Selznick Plans Twelve Features

An "open bid" for leadership among the independent motion picture producers is contained in a statement issued by John Hay Whitney, chairman of the board of directors of Selznick International, announcing the 1937 program of the company, which is headed by David O. Selznick. The announcement followed the decision made recently in Hollywood to produce 10 or 12 major pictures for 1937.

Mr. Whitney said:

"In a series of meetings we have held last week, we decided upon a large scale refinancing and expansion of Selznick International Pictures, Inc., involving a program of between 10 and 12 pictures yearly, four to six of these to be in Technicolor.

"All our product will continue to be released through United Artists and it is our hope to take the commanding position in the independent field, and to be the first independent company operating on a large scale to concentrate solely on high quality pictures. We have no intention of adding to the industry's burden of cheap product, and each subject undertaken will be made with a sincere effort to maintain a distinguished record."

Columbia Opens Sales Meetings

The Columbia Pictures sales force on the west coast gathered in San Francisco for the opening of the first of a series of sales meetings under Abe Montague, general sales manager. The two-day meeting was presided over by Jack Cohn. Among those present were Rube Jackter, assistant sales manager; Jerome Safron, western division manager and branch managers, office managers, bookers and salesmen from Denver, Los Angeles, Portland, Salt Lake City, Seattle and San Francisco.

The second meeting will be held in New Orleans about December 1, Mr. Cohn announced as he told the gathering "We are going to lay in your lap this year a minimum of 15 great hits, of which six are now in production.

"Among these are: 'Interlude,' which is the working title of the Grace Moore picture; 'Los Horizon,' featuring Ronald Colman and directed by Frank Capra, and 'Life of Chopin,' now being cast."

Mr. Cohn said the New Orleans meeting would be followed by one in Chicago and one in New York.

Goldstein Will Act As Republic Liaison

The institution of a liaison arrangement between the production forces in Hollywood and the home office distribution activity in New York for Republic Pictures will take effect with the arrival in Hollywood this week of E. H. Goldstein, vice-president of the company.

It is expected that Mr. Goldstein will make periodic visits between New York and Hollywood.

General Pictures Starts Sale of Local Franchises

Mack D. Weinberger, general sales manager of General Pictures, has sold a five-year franchise for New York to Melvin Hirsch, of Syndicate Exchanges. Mr. Hirsch will retain his interest in Syndicate and handle General's pictures independently of this company.

The deal is for six pictures for the present season, and 26 features and eight color outdoor musicals for the following year.

Although a number of franchises will be granted, General Pictures is planning to establish a number of its own exchanges.

Sonotone Corporation this week voted a quarterly dividend of 15 cents a share on the common stock, payable on January 2, 1937.

Grand National Signs Producers

Edward L. Alperson, president of Grand National Films, Inc., Monday announced that Victor Schertzinger, in a unit with Zion Meyer, had been signed to produce a series of six pictures for Grand National, and that Richard A. Rowland will also produce eight productions, four of which will be made this season.

Mr. Schertzinger will produce three musicals for which he will write the music and also direct. The composer-director will also score the three dramatic features to be made by Mr. Meyer. He may also direct one of these.

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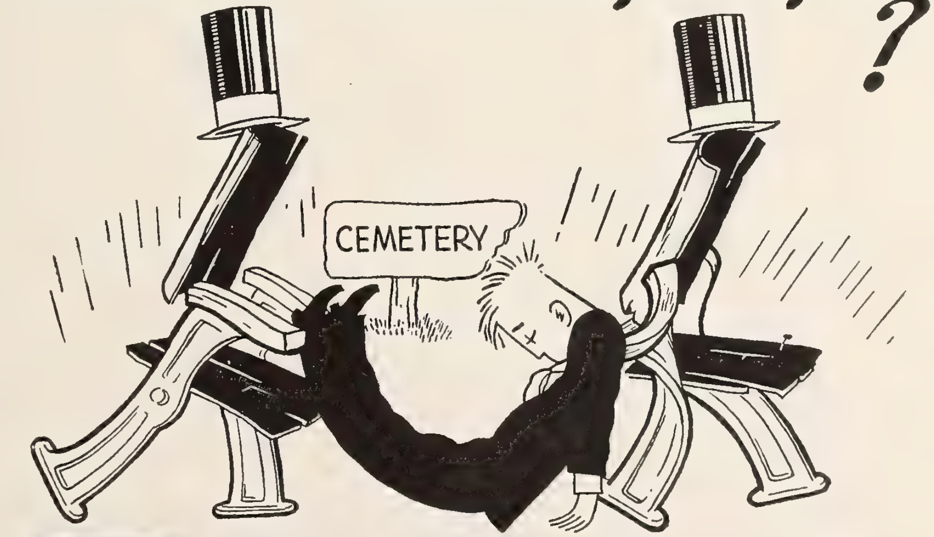

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[THEATRE RECEIPTS—CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)**	
Hollywood								
Chinese	2,500	30c-55c	"Pigskin Parade" (20th Cent.-Fox) and "Mad Holiday" (MGM)	11,000	"The Great Ziegfeld" (MGM)	11,000	High 2-22 "Modern Times" Low 5-4-35 "West Point of the Air"	26,000 4,900
Pantages	3,000	30c-65c	"Smartest Girl in Town" (Radio) and "Love Letters of a Star" (Univ.)	6,000	"A Woman Rebels" (Radio) and "The Man I Marry" (Univ.)	7,700	High 9-12 "My Man Godfrey" and "Yellowstone" Low 4-13-35 "Mister Dynamite" and "Great God Gold"	21,000 2,500
W. B. Hollywood	3,000	30c-65c	"Come and Get It" (U.A.) and "The Captain's Kid" (F.N.)	15,500	"Cain and Mabel" (W.B.) and "The Case of the Black Cat" (F.N.)	19,500	High 11-14 "Cain and Mabel" and "The Case of the Black Cat" Low 6-27 "The Big Noise"	19,500 4,000
Indianapolis								
Apollo	1,100	25c-40c	"Charge of the Light Brigade" (W. B.)	4,800	"Cain and Mabel" (W.B.)	5,500	High 9-12 "My Man Godfrey" Low 6-27 "Sins of Man"	8,000 1,600
Circle	2,800	25c-40c	"A Woman Rebels" (Radio) and "Rose Bowl" (Para.)	4,400	"Wedding Present" (Para.) and "Don't Turn 'Em Loose" (Radio)	3,200	High 10-10 "Anthony Adverse" (25c-55c) Low 3-16-35 "Transient Lady"	10,000 2,000
Loew's	2,800	25c-40c	"Come and Get It" (U.A.) and "The Longest Night" (MGM)	7,800	"Tarzan Escapes" (MGM) and "Adventure in Manhattan" (Col.)	8,300	High 10-24 "Libeled Lady" Low 4-6-35 "Casino Murder Case"	15,000 2,750
Lyric	2,000	25c-40c	"Under Your Spell" (20th Cent.-Fox) (on stage: Dave Apollon and revue)	9,850	"The Captain's Kid" (F.N.) (plus stage show)	9,500	High 9-12 "Pepper" (on stage: Major Bowes' Amateurs) Low 2-7-35 "Murder of Dr. Harrigan" (on stage: vaudeville)	14,000 5,700
Kansas City								
Mainstreet	3,100	25c-40c	"Three Men on a Horse" (F.N.)	10,200	"Charge of the Light Brigade" (W. B.)	8,100	High 11-23-35 "Case of the Lucky Legs" Low 1-12-35 "I Sell Anything"	22,000 2,000
Midland	4,000	25c-40c	"Come and Get It" (U.A.) and "Legion of Terror" (Col.)	11,800	"Tarzan Escapes" (MGM) and "Our Relations" (MGM)	11,900	High 8-24-35 "China Seas" Low 9-14-35 "Bonnie Scotland"	25,000 6,000
Newman	1,900	25c-40c	"The Man I Marry" (Univ.)	4,500	"Pigskin Parade" (20th Cent.-Fox)	7,600	High 5-25-35 "Goin' to Town" Low 5-18-35 "Dinky"	14,000 3,000
Tower	2,090	25c	"Without Orders" (Radio) (plus stage show)	7,400	"The Captain's Kid" (F.N.) (plus stage show)	7,800	High 1-18 "Magnificent Obsession" Low 3-14 "Lady of Secrets" (plus stage show)	14,500 5,000
Uptown	2,000	25c-40c	"Pigskin Parade" (20th Cent.-Fox)	4,000	"Daniel Boone" (Radio) and "The President's Mystery" (Republic)	3,200	High 9-7-35 "Steamboat Round the Bend" Low 7-27-35 "Black Sheep"	11,000 2,100
Los Angeles								
Carthay	1,518	50c-$1.50	"Romeo and Juliet" (MGM) (7th week)	6,500	"Romeo and Juliet" (MGM) (6th week)	5,800	....	
Four Star	900	30c-55c	"Under Your Spell" (20th Cent.-Fox) (2nd week)	2,400	"Under Your Spell" (20th Cent.-Fox) (1st week)	4,000	High 5-18-35 "Les Miserables" Low 12-17-35 "Return of Peter Grimm"	7,800 2,400
Grand Intern't'l.	750	35c-40c	"Cloistered" (Best)	2,500	"Builders of Socialism" (State Rights) (2nd week)	1,900	High 7-25 "Ecstasy" (6 days-2nd week) Low 12-7-35 "Such a Girl You Never Forget"	5,000 900
Hillstreet	2,700	30c-65c	"Smartest Girl in Town" (Radio) and "Love Letters of a Star" (Univ.)	6,000	"A Woman Rebels" (Radio) and "The Man I Marry" (Univ.)	7,300	High 9-12 "My Man Godfrey" and "Yellowstone" Low 11-2-35 "Three Kids and a Queen"	24,000 2,800
Loew's State	2,500	30c-55c	"Pigskin Parade" (20th Cent.-Fox) and "Mad Holiday" (MGM)	13,000	"The Great Ziegfeld" (MGM)	19,000	High 12-7-35 "Mutiny on the Bounty" Low 10-26-35 "Way Down East"	24,500 6,200
Paramount	3,596	30c-55c	"Hideaway Girl" (Para.) (on stage: Martha Raye and revue)	25,000	"The Gay Desperado" (U.A.) (on stage: Charles Collins and revue)	19,200	High 8-22 "Yours for the Asking" (on stage: Eddie Cantor and Bobby Breen) Low 6-27 "Case Against Mrs. Ames" (plus stage show) (5 days)	33,000 9,126
W. B. Downtown	3,400	30c-65c	"Come and Get It" (U.A.) and "The Captain's Kid" (F.N.)	12,600	"Cain and Mabel" (W.B.) and "The Case of the Black Cat" (F.N.)	20,000	High 11-14 "Cain and Mabel" and "The Case of the Black Cat" Low 6-27 "The Big Noise"	20,000 3,800
Minneapolis								
Lyric	1,239	20c-25c	"Libeled Lady" (MGM) (25c-55c)	5,000	"Sworn Enemy" (MGM)	2,000	High 11-21 "Libeled Lady" (25c-55c) Low 11-3 "Hollywood Boulevard" and "I'd Give My Life"	5,000 900
Minnesota	4,000	25c-55c	"Dodsworth" (U.A.)	9,000	"Libeled Lady" (MGM)	20,000	High 1-4 "The Bride Comes Home" Low 4-4 "Klondike Annie"	31,326 8,000
RKO Orpheum	2,900	25c-40c	"A Woman Rebels" (Radio)	3,500	"Walking on Air" (Radio) (plus stage show) (35c-60c)	16,000	High 9-21-35 "Top Hat" Low 6-13 "The Golden Arrow"	18,000 3,000
State	2,300	25c-40c	"Ladies in Love" (20th Cent.-Fox) (6 days)	7,000	"Wedding Present" (Para.) (5 days)	2,000	High 9-19 "Sing, Baby, Sing" Low 10-17 "The Last of the Mohicans"	8,000 4,000
World	400	25c-35c	"Ecstacy" (Eureka) (4 days) "East Meets West" (GB) (3 days-2nd week)	4,000 800	"East Meets West" (GB) (9 days-1st week)	4,500	High 9-5 "Secret Agent" Low 9-19 "The Private Life of Louis XIV"	6,000 1,900
Montreal								
Capitol	2,547	25c-60c	"Pigskin Parade" (20th Cent.-Fox) and "Panic on the Air" (Col.)	8,500	"The Devil Is a Sissy" (MGM) and "Women Are Trouble" (MGM)	9,500	High 2-9-35 "Lives of a Bengal Lancer" Low 8-3-35 "My Heart Is Calling" and "College Scandal"	15,500 7,000
His Majesty's	1,700	25c-50c	"Broken Blossoms" (Imperial) and "She Shall Have Music" (Imperial)	5,500	"Seven Sinners" (GB) and "Love in Exile" (GB)	5,500	High 10-17 "Nine Days a Queen" "Two's Company" Low 6-2-34 "All Quiet on the Western Front"	9,000 3,000
Loew's	3,115	25c-60c	"Star for a Night" (20th Cent.-Fox) (plus stage show)	11,000	"Adventure in Manhattan" (Col.) (on stage: Ina Ray Hutton and Orch.)	10,500	High 9-26 "Public Enemy's Wife" (John Boles on stage) Low 6-15-35 "Mark of Vampire" and "Baby Face Harrington"	15,000 5,500
Palace	2,600	25c-65c	"Charge of the Light Brigade" (W. B.)	12,000	"The Great Ziegfeld" (MGM)	10,500	High 12-7-35 "Mutiny on the Bounty" Low 7-20-35 "Drake of England" and "The Nitwits"	15,000 7,500
Princess	2,272	25c-65c	"Our Relations" (MGM) and "Murder with Pictures" (Para.)	7,500	"The Magnificent Brute" (Univ.) and "The Girl on the Front Page" (Univ.)	8,500	High 2-22 "Modern Times" and "Guard That Girl" Low 12-28-35 "Remember Last Night?" and "East of Java"	12,500 3,000
New York								
Astor	1,141	55c-$2.20	"Romeo and Juliet" (MGM) (14th week)	7,500	"Romeo and Juliet" (MGM) (13th week)	9,500	....	
Capitol	4,700	25c-85c	"Libeled Lady" (MGM) (6 days-3rd week)	18,000	"Libeled Lady" (MGM) (2nd week)	43,247	High 1-5-35 "Forsaking All Others" Low 5-30 "Three Wise Guys"	87,400 7,000
Criterion	1,700	25c-75c	"One Way Passage" (W.B.)	10,000	"Polo Joe" (W. B.)	7,000	....	
Palace	2,500	25c-65c	"Here Comes Carter" (F.N.) and "Cain and Mabel" (W.B.)	8,000	"Give Me Your Heart" (W.B.) and "Unde Your Spell" (20th Cent.-Fox)	7,000	High 10-5-35 "Top Hat" Low 7-25 "The Poor Little Rich Girl" and "Dancing Pirate'	15,000 4,800
Paramount	3,700	25c-85c	"The Big Broadcast of 1937" (Para.) (on stage: Clyde Lucas and Orch.) (4th week)	30,000	"The Big Broadcast of 1937" (Para.) (on stage: Clyde Lucas and Orch.) (3rd week)	32,000	High 1-19-35 "Lives of a Bengal Lancer" Low 12-21-35 "Millions in the Air"	65,300 10,000
Rialto	594	25c-55c	"Our Relations) (MGM)	11,000	"Without Orders" (Radio)	7,000	....	
Rivoli	2,200	25c-99c	"Come and Get It" (U.A.)	31,000	"Ladies in Love" (20th Cent.-Fox) (2nd week)	14,000	High 2-15 "Modern Times" Low 6-29-35 "Nell Gwyn"	65,000 8,100
RKO Music Hall	5,954	40c-$1.65	"Theodora Goes Wild" (Col.) (plus stage show)	76,000	"As You Like It" (20th Cent.-Fox) (plus stage show)	59,000	High 9-7-35 "Top Hat" (plus stage show) Low 11-30-35 "Crime and Punishment" (plus stage show)	131,200 45,000
Roxy	6,200	25c-75c	"Pigskin Parade" (20th Cent.-Fox) (plus stage show)	46,300	"The Girl on the Front Page" (Univ.) (plus stage show)	32,000	High 1-4 "If You Could Only Cook" (plus stage show) Low 4-20-35 "My Heart Is Calling" (plus stage show)	62,000 17,500
Strand	3,000	40c-99c	"Charge of the Light Brigade" (W. B.) (3rd week)	20,000	"Charge of the Light Brigade" (W.B.) (2nd week)	31,000	High 5-11 "The G Men" Low 4-4-36 "Snowed Under"	60,138 6,100

Smart Showmen READ IT!

Insiders' Outlook

By RED KANN

On page two, Monday, Wednesday and Friday of each week. The editor's damn-and-praise column in which he roams the world industry and throws his personal searchlight into matters which in his judgment require attention, ranging from Hollywood's faults, foibles and virtues to the inequities of the quota law in England.

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Oklahoma City							
Capitol	1,200	10c-41c	“East Meets West” (GB)	2,200	“Our Relations” (MGM) (8 days)	2,600	High 8-29 “Girls’ Dormitory” 3,900 Low 5-9 “Big Brown Eyes” 1,300
Criterion	1,700	10c-55c	“Pigskin Parade” (20th Cent.-Fox)	4,000	“Old Hutch” (MGM) (6 days)	3,600	High 9-14-35 “Steamboat Round theBend” 10,000 Low 11-12-35 “The Case of the Lucky Legs” 2,500
Liberty	1,500	10c-36c	“Three Cheers for Love” (Para.) and “King of the Royal Mounted” (20th Cent.-Fox) (4 days) “Rhodes” (GB) and	2,100 700	“Don’t Turn ’Em Loose” (Radio) (plus stage show) (4 days) (10c-40c) “First a Girl” (GB) and “Yellowstone” (Univ.) (3 days)	2,700 800	High 1-19-35 “Gentlemen Are Born” and “Crime Doctor” 4,200 Low 10-26-35 “Little Big Shot” and “I Live for Love” 1,500
Midwest	1,500	10c-55c	“The Big Broadcast of 1937” (Para.)	7,100	“Valiant Is the Word for Carrie” (Para.) (6 days)	3,000	High 11-16-35 “Mutiny on the Bounty” 8,800 Low 8-24-35 “The Farmer Takes a Wife” 1,800
Omaha							
Brandeis	1,200	25c-40c	“Smartest Girl in Town” (Radio) and “Legion of Terror” (Col.)	4,400	“A Woman Rebels” (Radio) and “The Man Who Lived Twice” (Col.)	4,800	High 9-14-35 “Top Hat” 9,500 Low 6-6 “Dancing Pirate” and “Murder on the Bridle Path” 2,600
Omaha	2,200	25c-40c	“Pepper” (20th Cent.-Fox) and “The Girl on the Front Page” (Univ.)	5,000	“The Magnificent Brute” (Univ.) and “Lady, Be Careful” (Para.) (6 days)	5,000	High 7-11 “San Francisco” and “The First Baby” 11,600 Low 10-5-35 “Dante’s Inferno” and “She Gets Her Man” 3,600
Orpheum	3,000	25c-40c	“Dodsworth” (U.A.) and “Murder with Pictures” (Para.)	8,600	“Pigskin Parade” (20th Cent.-Fox) and “Postal Inspector” (Univ.)	8,500	High 2-29 “Exclusive Story” (on stage: Ted Lewis) 21,150 Low 12-28-35 “Mister Hobo” and “Three Kids and a Queen” 5,800
Paramount	2,900	25c-55c	“Cain and Mabel” (W.B.)	9,600	“Libeled Lady” (MGM)	9,500	
Philadelphia							
Aldine	1,300	40c-65c	“Come and Get It” (U.A.)	13,000	“Under Your Spell” (20th Cent.-Fox) (5 days)	4,200	High 10-3 “Dodsworth” 19,000 Low 1-26-35 “The Runaway Queen” 2,200
Arcadia	600	25c-50c	“The Big Broadcast of 1937” (Para.) (11 days)	4,000	“The Devil Is a Sissy” (MGM) (5 days)	1,700	High 1-25-35 “The Bride Comes Home” 4,800 Low 9-21-35 “Bonnie Scotland” 800
Boyd	2,400	40c-55c	“A Woman Rebels” (Radio)	10,000	“Valiant Is the Word for Carrie” (Para.)	10,500	High 1-4 “A Tale of Two Cities” 30,000 Low 8-17-35 “Jalna” 6,000
Earle	2,000	25c-55c	“Tarzan Escapes” (MGM)	11,000	“Wedding Present” (Para.)	11,000	High 1-4 “Miss Pacific Fleet” 22,000 Low 10-5-35 “I Live for Love” 9,500
Fox	3,000	40c-65c	“Theodora Goes Wild” (Col.)	21,000	“Pigskin Parade” (20th Cent.-Fox) (6 days-2nd week)	11,000	High 5-9 “Under Two Flags” 31,000 Low 9-28-35 “Redheads on Parade” 7,500
Karlton	1,000	25c-40c	“Rose Bowl” (Para.)	2,000	“Mister Cinderella” (MGM)	2,100	High 10-5-35 “Top Hat” 6,300 Low 6-1-35 “Dinky” 1,200
Keith’s	2,000	30c-50c	“Here Comes Carter” (F.N.) (6 days)	1,700	“Cain and Mabel” (W.B.)	2,400	High 4-13-35 “Roberta” 5,800 Low 1-2-35 “The Right to Live” 900
Stanley	3,700	40c-55c	“Charge of the Light Brigade” (W. B.) (6 days-2nd week)	11,500	“Charge of the Light Brigade” (W.B.) (1st week)	17,000	High 9-12 “Swing Time” 30,500 Low 5-11-35 “Stolen Harmony” 4,000
Stanton	1,700	30c-50c	“15 Maiden Lane” (20th Cent.-Fox)	6,500	“Legion of Terror” (Col.)	5,800	High 1-11 “Riffraff” 10,000 Low 3-23-35 “Captain Hurricane” 1,800
Portland, Ore.							
Blue Mouse	1,700	30c-40c	“Cain and Mabel” (W.B.) and “Rose Bowl” (Para.)	2,000	“Ladies in Love” (20th Cent.-Fox) and “Three Married Men” (Para.)	2,500	High 6-17-35 “Life Begins at Forty” 2,700 Low 6-22-35 “My Heart Is Calling” 1,400
Broadway	1,912	30c-40c	“Tarzan Escapes” (MGM) and “Our Relations” (MGM)	6,000	“Libeled Lady” (MGM) and “The Case of the Black Cat” (F.N.) (3rd week)	6,000	High 5-16 “The Singing Kid” 8,500 Low 7-27-35 “Calm Yourself” and “Chinatown Squad” 4,000
Mayfair	1,700	30c-40c	“All American Chump” (MGM) (on stage: Major Bowes’ Unit)	8,600	“The Great Ziegfeld” (MGM)	4,000	High 1-25 “A Midsummer Night’s Dream” 12,000 Low 1-19-35 “Behold My Wife” and “Defense Rests’ 1,600
Orpheum	1,700	30c-40c	“Craig’s Wife” (Col.) and “15 Maiden Lane” (20th Cent.-Fox)	7,800	“East Meets West” (GB) and “Wedding Present” (Para.)	6,000	High 9-28-35 “She Married Her Boss” 9,500 Low 11-23-35 “To Beat the Band” and “Wanderer of the Wasteland” 4,000
Paramount	3,008	30c-40c	“Go West, Young Man” (Para.) and “Star for a Night” (Para.)	8,900	“Cain and Mabel” (W.B.) and “Rose Bowl” (Para.)	9,000	High 4-20-35 “Private Worlds” 11,500 Low 5-2 “The Witness Chair” and “Big Brown Eyes” 5,000
United Artists	945	30c-40c	“Three Men on a Horse” (F.N.)	7,900	“Come and Get It” (U.A.) (2nd week)	7,800	High 10-17 “Dodsworth” 9,500 Low 6-8-35 “Age of Indiscretion” 4,000
San Francisco							
Clay	400	15c-35c	“Cloistered” (Best) (2nd week)	1,150	“Cloistered” (Best) (1st week)	1,850	High 12-28-35 “Peasants” 2,500 Low 10-24 “I Desire You” 700
Embassy	1,400	10c-40c	“Gambling with Souls” (Intern’l) (2nd week)	6,200	“Gambling with Souls” (Intern’l) (1st week)	7,500	High 11-14 “Gambling with Souls” 7,500 Low 12-7-35 “Two Sinners” and “$1,000 a Minute” 2,000
Fox	5,651	15c-75c	“Wedding Present” (Para.) and “Our Relations” (MGM)	14,500	“Charge of the Light Brigade” (W.B.) and “Here Comes Carter” (F.N.)	16,000	High 9-19 “Road to Glory” and “Kelly the Second” 20,000 Low 11-30-35 “To Beat the Band” and “Freckles” 4,000
Golden Gate	2,800	10c-40c	“In His Steps” (Grand National)	13,500	“A Woman Rebels” (Radio) (plus vaudeville)	16,500	High 8-15 “The Last Outlaw” (on stage: Eddie Cantor) 34,000 Low 5-23 “Dancing Pirate” 9,000
Orpheum	2,440	15c-40c	“Adventure in Manhattan” (Col.) “Man Who Lived Twice” (Col.) (8 days)	9,000	“Legion of Terror” (Col.) and “The Man I Marry” (Univ.) (6 days)	6,200	High 9-19 “My Man Godfrey” and “Yellowstone” 17,000 Low 10-26-35 “King Solomon of Broadway” and “Fighting Youth” 4,800
Paramount	2,670	15c-75c	“The Devil Is a Sissy” (MGM) and “Under Your Spell” (20th Cent.-Fox) (8 days)	14,500	“Tarzan Escapes” (MGM) and “The Man Who Lived Again” (GB) (6 days)	10,000	High 7-11 “San Francisco” 23,000 Low 3-2-35 “Living on Velvet” and “All the King’s Horses” 8,500
St. Francis	1,470	15c-40c	“Charge of the Light Brigade” (W.B.) and “Here Comes Carter” (F.N.) (8 days)	5,000	“Pigskin Parade” (20th Cent.-Fox) and “Seven Sinner” (GB) (6 days)	4,800	High 8-1 “San Francisco” 12,400 Low 6-29-35 “No More Ladies” 5,000
United Artists	1,200	15c-65c	“Come and Get It” (U.A.)	7,000	“The Gay Desperado” (U.A.) (5 days-2nd week)	5,400	High 10-26-35 “Barbary Coast” 15,000 Low 12-28-35 “Mimi” 2,500
Warfield	2,700	15c-75c	“Libeled Lady” (MGM) and “Sitting on the Moon” (Republic) (4th week)	15,000	“Libeled Lady” (MGM) and “Sitting on the Moon” (Republic) (3rd week)	17,000	High 10-5-35 “I Live My Life” 35,000 Low 3-28 “Colleen” and “Too Many Parents” 13,000
Seattle							
Blue Mouse	950	25c-55c	“The Big Broadcast of 1937” (Para.) and “Sworn Enemy” (MGM) (2nd week)	4,100	“The Big Broadcast of 1937” (Para.) “Sworn Enemy” (MGM) (1st week)	5,100	High 11-30-35 “Mutiny on the Bounty” 6,100 Low 2-16-35 “Million Dollar Baby” and “Notorious Gentleman” 2,900
Fifth Avenue	2,500	25c-55c	“Libeled Lady” (MGM)	10,300	“Dodsworth” (U.A.) (6 days)	7,100	High 9-19 “Anthony Adverse” 11,300 Low 4-26 “The Trail of the Lonesome Pine” 2,600
Liberty	1,800	20c-55c	“Come and Get It” (U.A.) (2nd week) (15c-40c)	7,100	“Come and Get It” (U.A.) (15c-55c) (1st week)	10,400	High 9-28-35 “She Married Her Boss” 7,900 Low 4-13-35 “White Lies” and “Happy Landing” 2,700
Music Box	950	25c-55c	“The Great Ziegfeld” (MGM) (2nd week)	3,600	“The Great Ziegfeld” (MGM) (1st week)	4,500	High 2-16-35 “Roberta” 6,100 Low 1-26-35 “The Man Who Reclaimed His Head” 2,850
Music Hall	2,275	25c-35c	“Seven Sinners” (GB) and “King of the Royal Mounted” (20th Cent.-Fox) (plus vaudeville)	5,100	“Mummy’s Boys” (Radio) and “Isle of Fury” (W.B.) (plus vaudeville)	4,650	
Orpheum	2,450	25c-40c	“Pigskin Parade” (20th Cent.-Fox) and “Don’t Turn ’Em Loose” (Radio)	6,400	“Valiant Is the Word for Carrie” (Para.) and “Two in a Crowd” (Univ.) (6 days-2nd week)	4,900	High 9-21-35 “Top Hat” 10,400 Low 8-31-35 “Dante’s Inferno” and “Lady Tubbs” 4,800
Palomar	1,500	15c-35c	“Hearts in Bondage” (Republic) (plus vaudeville and band)	4,600	“Bengal Tiger” (W.B.) (plus vaudeville)	3,900	
Paramount	3,050	25c-40c	“The Magnificent Brute” (Univ.) “15 Maiden Lane” (20th Cent.-Fox)	5,150	“Old Hutch” (MGM) and “The Girl on the Front Page” (Univ.)	5,800	High 12-14-35 “Annie Oakley” 9,200 Low 6-6 “Till We Meet Again” and “Times Square Playboy” 3,250

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 46

Bluebook School Question No. 46 was: (A) Describe a simple, easily applied process for testing projection lenses for flatness of field. (B) What is a collector lens? A converging lens? A meniscus lens? (C) Can a projection lens be made to project a sharp picture at any distance?

The following made acceptable answers: S. Evans and C. Rau; D. H. Danielson; B. De Vietti; J. R. Prater; C. Oldham; W. H. Edmonds; R A. Hooker; G. E. Doe; A. L. Cooper; L. Cimikoski; T. F. Bochert; W. C. Brown; P. and L. Felt; O. H. Schmidt; C. L. Loft; H. Edwards; C. A. Ellison; M. and J. Devoy; C. Champney; W. Limmroth; H. B. Smith; H. Jones; R. R. Lee; F. Barkey; J. A. Zachritz; D. E. Birdsong; C. B. and L. M. Traxler; J. Wentworth; D. Pollock; G. N. Guidotti; S. T. Snow; T. Turk; W. S. Jones; C. and S. E. Gay; T. T. Golley; G. Caldwell; D. Davis and F. M. Brown; C. L. Stanhope; J. K. Robinson; T. L. Candale; W. N. Grassee; F. H., S. and P. Dalbey; T. C. Jopnins; C. H. Lowrie and H. Lathrop; C. Umphrey; T. L. Brown; H. P. Richardson; L. B. Jones and J. R. Davidson; G. Lantry and W. N. Bolton; W. and D. Porter; C. L. Davis, H. T. Plum, B. L. Sanderson and R. V. Manning; G. T. Jones and A. Leonard; E. and G. E. Lomax; S. D. Manning and W. L. Bancroft; F. E. Dorp and H. A. Aims; F. L. and L. Savlor; T. R. Fanning and W. Burns; B. Simms and T. C. Hood; D. H. Purcell; L. Greenhouse; W. R. Baxter and R. N. Davis; F. H. and L. Klar and T. H. Morton; O. Hunt; D. L. Lilly; J. G. Brown; L. M. Banning; E. L. Sanford; T. L. Redhouse; U. S. Logan; T. R. Tomlinson, L. Matthews and W. R. Matthews; R. Tompkins and H. J. Abernathy; M. F. Robinson and L. A. Beachwood; B. L. Lasser; L. B. Masters; P. F. Maxwell; D. L. Johnson; H. T. Todd and L. E. Dodson; R. R. Bobins and W. Winkle; R. K. Holt and D. Maxwell; R. R. Jacobs and B. B. Hornstein; E. N. Solomon.

The following answers to Section A are presented for your examination. G. E. Doe says: "The term *flatness of field* signifies ability of a lens to give sharp focus at all points upon a screen. This is, I believe, not wholly possible under theatre conditions, since we are told that a lens will produce the best possible focus—termed *critical focus,* I believe at only one distance. [Correct.—F. H. R.] But a well corrected lens will nevertheless give *acceptably* sharp focus through a considerable distance—critically sharp at only one point, but what I think 'Dad' would call 'acceptably sharp.' He uses that term some and I believe means not absolutely perfect, but near enough for practical purposes. [Correct again.—F. H. R.]

"To test a lens for flatness of field, I would stretch white cloth upon a light frame approximately two or three feet square (as suggested on page 120 of the Bluebook of Projection) using the larger size if the screen image be very large. Then, selecting a film that has good photography of suitable character, I would focus it just as sharply as possible at the screen center and very carefully examine the whole image at a distance varying with the size of the screen image—about 25 feet for a small one. If the definition is as sharp at sides, top, bottom and corners as at center, then the lens is okeydoke. But if when sharp at center, it is more or less out at corners (I assume straight projection; if there be projection angle, that must be considered and made allowance for and only the sides at vertical height of screen considered), I would, without disturbing the sharp center focus, locate the small screen at one corner (or one side, if there be angle) and, being very careful to keep the surface square with the light rays at that point, advance it slowly toward the lens until the definition on it was equal in sharpness to that at the screen center, whereupon the distance from small screen to the point in the image it represents, would be an exact measurement of the lack of flatness of field for that lens when projecting a picture of that size."

F. H. Richardson's
BLUEBOOK of PROJECTION

● New sixth edition. Projection, sound reproduction and trouble-shooting all in one handy volume. Also features quick-finding index system for instant reference. Order today.

$5.25 Postpaid

QUIGLEY BOOK SHOP
Rockefeller Center New York

My compliments, Brother Doe. Out of all the mass of answers there were but three that caught the effect of projection angle, those of Doe, H. Edwards and C. and S. E. Gay. However, that is not charged against you as a fault (though it perhaps really is), for the point is not brought out in the Bluebook.

(B) J. R. Prater says, "A collector lens is the rear lens of a two-lens condenser. It is next to the light source, therefore collects the light. A converging lens is the front lens of a two-lens condenser. It receives light from the collector lens and converges it to form the spot at the aperture. Either the prismatic lens or the mirror, when used separately, act as both collector and converger, though in some lamps a mirror is used as a collector only, sending the light forward to a single, thin lens in a parallel beam, the said lens acting as a converger.

"I am a bit puzzled by the Bluebook definition of a meniscus lens. I am wondering if this definition was not intended as describing a negative rather than a meniscus lens. The Fifth Edition of the Bluebook, as well as the dictionary, makes no mention of a meniscus lens having either one flat and one concave or two concave surfaces. As I understand the matter, a meniscus lens is one having one flat and one concave surface. If the edges of a lens be thicker than its center, then it will send forward a diverging beam. If the reverse be true, then a converging beam will result."

BLUEBOOK SCHOOL QUESTION NO. 51

Several times I have been asked this question: What do you regard as the best procedure to pursue if the film catches fire at the projector aperture? Tell us what you would do.

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

Proof that few of us know it all. My Webster defines *meniscus,* as applying to optics, as follows "a lens concave on one side and convex on the other; a lens thicker in the *middle* than elsewhere." What we understand as meniscus in motion picture work is a lens *thinner* in the middle than at the sides; a lens that will send forward a diverging light beam.

(C) William C. Brown replies, "Whereas a projection lens will project a picture of given size at only one distance, it nevertheless will project an image of varying size sharply at any practical distance. By applying the general equation of lenses $\frac{1}{a}+\frac{1}{b}=\frac{1}{f}$, in which f equals focal length of lens, a the distance from image to lens, and b the distance from object to lens, it may be seen that for any lens, for any distance from image to lens, there is no corresponding distance from lens to object. Application of this equation is simple. It will be found to apply to all types of lenses and mirrors. It may be seen from the equation that theoretically a lens will produce a sharp image at any distance up to infinity."

Leo Cimikoski says, "Any projection lens will project a sharp picture at any feasible distance, but will only project a sharp picture of given dimensions at one fixed distance. If projection distance be added, the image dimensions will be increased and, disregarding increased coarseness due to increased magnification, by increasing the working distance of a lens, correspondingly equal sharpness will be attained, correspondingly not meaning equally, of course.

One reply said, "The equivalent focus and the working distance of a lens are increased as either one or the other is increased." Now it is apparent this man was merely mixed on terms. To change the E.F. of a lens, the lens itself must be altered. What this man probably meant to say was that when the working distance is changed, the projection distance must also be changed in order to secure sharp focus; therefore the projected image will be larger.

20TH-FOX WIDENS ITS OUTLET IN AUSTRALIA

Company Is Handling Gratis Distribution in Commonwealth of Film Made Within Country

by CLIFF HOLT

in Melbourne

Purchase by Twentieth Century-Fox (Australasia, Ltd.), Stanley S. Crick and Charles E. Munro of a substantial interest in the circuit controlled by Amalgamated Theatres, Ltd., in New Zealand, puts a new complexion on the marketing of films in the Dominion. Similar to its arrangement in Australia with Hoyts Theatres, Ltd., in which it owns a 51 per cent share-holding, Twentieth Century-Fox will now have a guaranteed and unquestionably a "preferential" outlet in the 65 theatres which have either been owned or controlled by Amalgamated. This makes a total of nearly 140 theatres in the two Dominions in which the Corporation's product presumably comes first.

Walter J. Hutchinson, foreign manager of Twentieth-Century Fox, who is making a survey of theatre business in this country, said the arrangement provided that there would be no foreign domination majority and that control would remain in the hands of British subjects.

M. J. Moodabe will continue to occupy the position of general manager and chairman of directors of Amalgamated. J. P. Moodabe and Mr. Munro will be joint managing directors and Mr. Crick will be on the board.

When reports were first circulated that Amalgamated was prepared to discuss a "consolidation of interests," it was generally thought that an association with Hoyts was the most likely possibility. It is known that Hoyts considered the proposition, and decided to go no further with it; and except indirectly through the fact that Mr. Munro, who is managing director of Hoyts, and Mr. Crick, who is chairman of directors, have personal holdings and supposedly will act as Fox nominees, Hoyts has no other actual connection with the new setup.

If the Amalgamated deal proves to be as successful as the Hoyts purchase in 1930, Twentieth Century-Fox will occupy a position on the Australian and New Zealand markets that even now seems practically unassailable.

▽

Williamson Wins Decision

Already delayed some weeks, the release of "Rose Marie" in the Commonwealth has been held up indefinitely by the decision handed down in the practice court by the chief justice, Sir Frederick Mann, who has found that the rights granted to J. C. Williamson, Ltd., to produce the musical play, "Rose Marie," include rights to prevent exhibition and distribution of a talking picture version of the play.

The question was before the court preliminary to the trial of an action brought by J. C. Williamson, Ltd., to restrain Metro-Goldwyn-Mayer from producing and distributing the talking picture, "Rose Marie," and claiming damages.

J. C. Williamson, Ltd., claimed exclusive ownership of production rights in the Commonwealth, New Zealand and South Africa, except as a silent motion picture. Defendants contended that J. C. Williamson's rights did not include production by talking picture.

The judge said that in 1924, when J. C. Williamson, Ltd., obtained its rights, there were two classes of performances, those which people went to hear, and those which they went to see. The word "Picture" in the phrase "motion picture film" conveyed the essential nature of the performance. An audible production of the words of the play was something generically different, and not included in the rights reserved for J. C. Williamson, Ltd., it was said.

It is understood that upon receiving a copy of the judgment, MGM will consider further action in the matter.

▽

Doyle Describes Plan

That he had satisfactorily carried out negotiations for the refinancing of Greater Union Theatres, Ltd., was the highlight of the speech delivered by the managing director, Stuart F. Doyle, at the annual meeting of Amalgamated Pictures, Ltd. The plan was now under consideration, he said, and if the board considered it practicable, it would be brought before shareholders.

Publication of the balance sheet showed that Greater Union Theatres' profits to June 30 last were £15,895 ($79,475). A loss was made by the distribution business chiefly because of the expense incurred in the launching of new British product, but theatre results had been maintained.

▽

Handling Film Gratis

One of the most significant developments in the brief but turbulent career of the Australian producing business is the gesture by Twentieth Century-Fox to handle free of cost the physical distribution in the commonwealth of the locally-made film, "The Flying Doctor." It is estimated by Sir Hugh Denison, chairman of the directors of the producing company, National Productions, Ltd., that Fox's gesture will save his organization in the vicinity of £12,000. In a public acknowledgment of Fox's generosity he said that "this astonishing gesture on the part of an American picture corporation certainly shows beyond any possible doubt where Twentieth Century-Fox stands in support of the Australian producing industry."

"The Flying Doctor" was made by National Productions, Ltd., in association with Gaumont-British, with Charles Farrell as star, Miles Mander as director, a Gaumont-British scenarist, and Gaumont-British technicians and cameramen.

Suburban Tokyo Theatre-Minded

by H. TOMINAGA

in Tokyo

Shibuya, the newly-risen show-town of Tokyo, covering a wide area surrounding the neighborhood of the Shibuya electric railway station and Dogenzaka, a fashionable quarter, now is going to be another amusement hub of the Capital comparable with Marunouchi, Shinjuku and Asakusa.

In keeping with the appearance of modernized large shops in the street having Dogenzaka as its center, the finely citified Shibuya is on its way to become a glamorous show center where until a few years ago there were only half a dozen of second and subsequent-run theatres.

When Toyoko Eiga Gekijo, a magnificent four-story film theatre under management of Takarazuka interests made its appearance at the suburban part of the city, Shochiku began flinging down the gauntlet against Takarazuka by planning to build in the same quarter a big cinema that stands right up with the Toyoko theatre.

Thus, Shibuya now will see the two de luxe cinemas standing out in bold relief against other houses of lesser category. At the same time some thirty theatres in Shibuya Ward are reported organizing a Shibuya Showmen's League to attain systematic control over the pictures to be distributed, to prevent disputes that would arise from individual efforts to monopolize outstanding pictures, and to give exhibitors equal opportunity to service the steadily growing patronage.

The time is now ripe for such a showmen's league, with the opening of these two big theatres under the auspices of Dogenzaka Cinema, Shuraku-za, Shibuya Cinema, Shibuya Gekijo and Shibuya Nikkatsu, which are striving to make the big Shibuya amusement center so impressive as to surpass other established show towns, such as Marunouchi, Shinjuku and Asakusa.

The movement toward the suburban areas is a logical one with the rapid increase of Tokyo's population. Such districts as Shibuya, Shinjuka and Koto are natural fashionable resorts and show towns. Probably a few years suburban Tokyo will have a greater number of deluxe cinemas than the urban districts.

Press Elects Stapel

John C. Stapel, exhibitor at Rock Port, Mo., and president of the Kansas-Missouri Theatres Association, this week was elected president of the Missouri Press Association at Kansas City. Mr. Stapel publishes the Atchison County *Mail* at Rock Port.

Has Hungarian Pictures

Danubia Pictures, Inc., New York, has imported two Hungarian sound pictures. "Sarga Csiko" and "200 Pengo Fix" for release in America.

Imports Czech Musical Film

J. H. Hoffberg Company, Inc., New York, has imported the Czechoslovakian musical picture, "Strycek Z Ameriky," for immediate release.

WHAT THE PICTURE DID FOR ME

Columbia

ADVENTURE IN MANHATTAN: Jean Arthur, Joel McCrea—Good mystery-comedy drama. Running time, 73 minutes. Played October 29-31.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

DEVIL'S SQUADRON: Richard Dix, Karen Morley—Real good action picture. Played above average weekend business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur—This was the first picture of our new theatre which we have just completed. A great many of you no doubt have read articles in this section regarding foreign pictures playing at the Owl Theatre in Grand Rapids. Well, we have another theatre just outside Grand Rapids, playing the very best of pictures. We are making an effort to play only the highest and cleanest pictures. We hope that you will follow us from week to week. This picture went over very well indeed, as this town has a great many church people and we have to be careful what we play. Deeds was just what they wanted, as we had no trouble in filling the house. Of course, this was the opening picture. 12 reels; good print. Running time, 118 minutes. Played November 10-11.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur, Lionel Stander—The best picture we have shown thus far this season. Many of the boys stopped and told me how much they enjoyed it, which is rather unusual, our audience being much more prompt to voice disapproval than approval of films. Our new warden attended the show and was pleased to hear the continuous roar of laughter from the men, and he added no little bit of his own to the swell! The courtroom scene when they are trying to "bug" ("declare insane" to you) Cooper was perfect entertainment for our audience, and Lionel Stander deserves a big hand for his work in the film. Thank you, Mr. Capra, and thanks, Columbia! Running time, 118 minutes. Played November 7.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

MUSIC GOES ROUND, THE: Harry Richman, Rochelle Hudson—A little old to do this picture justice but was enjoyed.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TRAPPED BY TELEVISION: Mary Astor, Lyle Talbot—Agreeably surprised with this. Would rate it better than average program show. Good story and enough comedy relief to make it all around entertainment.—L. V. Bergtold, Kasson Theatre, Kasson, Minn. General patronage.

UNKNOWN RANGER, THE: Robert Allen, Martha Tibbetts, Hal Talioferro—Bob Allen seems at home in this type picture and if he is given as good pictures in the future as this one is he should be a favorite. Hal Talioferro should have special mention. His little skit as a singing cowboy made a hit. It was all too short. It is hoped that he is seen and heard often. Running time, 58 minutes. Played November 6-7.—N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

UNKNOWN RANGER, THE: Robert Allen, Martha Tibbetts—First time to play Bob Allen and was surprised at business. Business good. Seems that Allen can be quite a favorite. especially with the kiddies and colored patronage. Am looking forward to another one like this. Played October 17.—C. J. Hubley, Jr., Cameo Theatre, Tallulah, La. Small town and rural patronage.

First National

CAPTAIN BLOOD: Errol Flynn, Olivia de Havilland, Guy Kibbee, Robert Barrat, Frank McGlynn—This one came to us reputed to be as good as "Mutiny on the Bounty." We were not disappointed. Plenty of action made it go over big here. This was the first time we saw Errol Flynn, but it certainly will not be the last. Olivia de Havilland advances one more notch toward the rating of Hollywood's most beautiful actress. talented and most refreshing. All the character parts are well played, with special mention of Guy Kibbee and Frank McGlynn. Running time, 111 minutes. Played November 11.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD

Rockefeller Center, New York

CASE OF THE VELVET CLAWS, THE: Warren William, Claire Dodd—The biggest mystery to this particular case is where they got the title. We found absolutely no connection of title and story. Such as it is the picture is entertaining, but had no drawing power. Played November 13-14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CHINA CLIPPER: Pat O'Brien, Beverly Roberts—An interesting picturization of the drama behind commercial aviation. Here it's the China Clipper that serves as the background for a more or less routine Warner air plot. Played October 30-31.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

EARTHWORM TRACTORS: Joe E. Brown, June Travis—A corking good comedy. Hilarious sequences. Played October 23-24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Gaumont British

EAST MEETS WEST: George Arliss, Lucie Mannheim—Owing to much adverse criticism we were not eager to play this picture. We were happily surprised. It seemed to please everyone and it is splendid entertainment with a cast all to be desired. Where Arliss is liked give your patrons a treat. Play it. Running time, 72 minutes. Played November 9-10.—N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

Liberty

BORN TO GAMBLE: H. B. Warner, Onslow Stevens, Maxine Doyle—Very good picture. Little different from the regular run of pictures, but no business. Recording very poor and very much spotted. Had to be adjusting volume at all times to get the proper reproduction with the screening. Running time, eight reels. Played November 6-7.—Rudolf Duba, Royal Theatre, Kimball, S. D.

Metro-Goldwyn-Mayer

BONNIE SCOTLAND: Laurel and Hardy—Drew well and pleased well, although some of the Scotch crowd were disappointed, having been misled by the title. Played October 20-22.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Canada. Small town and rural patronage.

DEVIL DOLL, THE: Lionel Barrymore, Maureen O'Sullivan—This was double billed with "Oh, Susanna." Business on this program was excellent. "The Devil's Doll" is quite a picture and should be credited with part of the draw.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

GORGEOUS HUSSY, THE: Joan Crawford, Robert Taylor, Lionel Barrymore—Those who saw it thought it a very fine picture. Weather was bad but even then it seems that we should have done more business on a picture like this. Running time, 105 minutes. Played November 8-9.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GORGEOUS HUSSY, THE: Joan Crawford, Robert Taylor, Lionel Barrymore—An excellent picture well cast with some important players. Very small house, though, on second night. Played November 15-16.—L. A, Irwin, Palace Theatre, Penacook, N. H. General patronage.

GREAT ZIEGFELD, THE: William Powell, Myrna Loy, Luise Rainer—Our patrons expressed disappointment in this. They seemed to be expecting a Ziegfeld Follies show. Overlong running time made it seem all the more drawn out, so that the lapses between the really excellent musical numbers overshadowed the livelier moments in their estimation. Played November 1-3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HIS BROTHER'S WIFE: Robert Taylor, Barbara Stanwyck—Many walkouts and complaints on this one. Story material pretty well worn out. Played November 6-7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NIGHT AT THE OPERA, A: Marx Brothers—A score or more of writeups picked at random from this department indicated that this one would be a typical Marx (*not Karl*) production, pleasing their own particular "fans" and boring those who consider the boys "silly." (That's euphonious at that!) We were not surprised, therefore, to get a similiar reaction here. The general criticism was that someone made a big mistake in winding up the nuttiest of pictures with a grand opera sequence. It was like tacking a reel of Ethel Barrymore onto a Laurel and Hardy comedy. People who like Marx humor just don't go for "Il Travatore," etc. Hope that the boys don't use a scene from "Macbeth" to climax "A Day at the Races!" Running time, 96 minutes. Played November 14.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

PICCADILLY JIM: Robert Montgomery, Madge Evans, Eric Blore—The best Montgomery picture in some time. Eric Blore made a hit also. He is well liked. Played November 8-9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WIFE VS. SECRETARY: Clark Gable, Jean Harlow, Myrna Loy—We did about average business on this, but did not click like Robert Taylor.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

BAR 20 RIDES AGAIN: William Boyd, Jimmy Ellison—A good western but too short. Should be double featured or it takes too many shorts to fill in the program. These Cassidy pictures are all good for small towns. Running time, seven reels. Played November 4.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MILLIONS IN THE AIR: John Howard, Wendy Barrie—A swell show, good enough for any night including Sunday. It's funny and entertaining but no business. Can't see why they don't come to see a program like this. Maybe it was the opposition of the Legion Dance and Floor Show. We know it was. Running time, eight reels. Played November 11.—Rudolf Duba, Royal Theatre, Kimball. S. D. Small town patronage.

MOON'S OUR HOME, THE: Margaret Sullavan, Henry Fonda—Expected more from this. I believe Sullavan over-acted her part. Her peculiarities came too close together and were tiresome before the show was over. The trailer brought in a good house the first night, but almost nothing the next evening. Had a few favorable comments. however, and no decided kicks.—L. V. Bergtold, Kasson Theatre, Kasson, Minn. General patronage.

MY AMERICAN WIFE: Francis Lederer. Ann Sothern—The first 1936-37 picture from Paramount for me and if this is a fair average we are going to get a grand lineup from that exchange. Although not particularly strong B. O. it is outstanding entertainment. The kind that will please all classes. Here is one exhibitors should really step on as they have exceptional merchandise to offer when this goes on their screens.—L. V. Bergtold, Kasson Theatre, Kasson, Minn. General patronage.

SPENDTHRIFT: Henry Fonda, Pat Paterson, Mary Brian—Nice programmer with story interest centered around the race track. Lots of comedy mixed in with a few thrills make it rate at least average entertainment.—L. V. Bergtold, Kasson Theatre, Kasson. Minn. General patronage.

(*Continued on following page*)

TRAIL OF THE LONESOME PINE, THE: Sylvia Sidney, Henry Fonda, Fred MacMurray—This small town natural took old man zero for a ride. I adopted the policy of holding off a number of the best pictures for the bad weather season and the returns on this picture certainly gave the November overdraft a jolt. Wish we could have one as strong for each month. Played November 8-10.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Canada. Small town and rural patronage.

WIFE VS. SECRETARY: Clark Gable, Myrna Loy, Jean Harlow—Pleased all who saw it. Gable don't click at my box office like some of the other stars. Played October 2-3.—Elmer Hughes, Elward Theatre, Mesquite, Nev. General patronage.

YOURS FOR THE ASKING: George Raft, Dolores Costello Barrymore—Raft in satisfactory role, but Costello very much miscast. The three comedians saved the story. Had no drawing power. Running time, 75 minutes. Played November 4-5.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Republic

GIRL FROM MANDALAY, THE: Kay Linaker, Conrad Nagel—A good average melodrama for the average house that does not cater to highbrows. There is heart interest and genuine thrills, good continuity. I was much impressed with the work of Kay Linaker, who has an appealing personality that stands out. With a proper story and good direction, this girl should go places. This was double billed with "To Mary—With Love" and held the attention of the audience nicely.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

OH, SUSANNA!: Gene Autry, Ann Rutherford, Smiley Burnette—This is the first of the new season's Gene Autry pictures. While the plot is the routine Western plot, it is the trimmings in the form of the special musical numbers and the comedy of Smiley Burnette that puts this above the average Western. Gene Autry and Smiley Burnette make a fine team. This was double billed with "The Devil Doll." Business on this program was excellent. I credit Gene Autry picture with the major part of the draw, although "The Devil Doll is quite a picture and should be credited with part of the draw.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RKO Radio

BRIDE WALKS OUT, THE: Barbara Stanwyck, Gene Raymond—Excellent players make the most of a jolly plot and the customers were well pleased with their evening's entertainment. Played November 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BUNKER BEAN: Owen Davis, Jr., Louise Latimer—Amusing light comedy fare that must be supported to get the customers in. Played October 30-31.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DANIEL BOONE: George O'Brien, Heather Angel—Satisfacory show of the pioneer type. I made the mistake of playing too close to "The Last of the Mohicians." Did not draw anywhere near what I expected, probably for that reason.—L. V. Bergtold, Kasson Theatre, Kasson, Minn. General patronage.

MARY OF SCOTLAND: Katharine Hepburn, Fredric March—A well produced picture of the type that never means much to us. We still can't get our people interested in royalty for entertainment. But for spots where they do like this sort of thing no doubt this will prove valuable merchandise. Played October 18-19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

M'LISS: Anne Shirley, John Beal—A good picture. Anne Shirley appealing and John Beal fine opposite her. Played October 28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

M'LISS: Anne Shirley, John Beal—An excellent picture, very natural and human. Anne Shirley did good work. A very entertaining show. Good for any small town or country. Played November 14.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

SWING TIME: Fred Astaire, Ginger Rogers—Quite satisfactory for this team. The songs as orchestrated and sung in the picture sound much better than when others play them. The orchestra always seems to be outdoing itself on these Astaire-Rogers musicals, and this time is no exception. Played October 25-26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

POSITION WANTED
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WALKING ON AIR: Gene Raymond, Ann Sothern—Strange as it seems, playing this as we did next after "The Great Ziegfeld," it caused many to remark they liked it better than that big special. And it is a very enjoyable piece of screen fun at that. Played November 4-5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WALKING ON AIR: Ann Sothern, Gene Raymond—Good picture. Acting fine. Satisfactory all the way through. A story of high society, but attractive for any kind of patronage. Played October 31.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

Twentieth Century-Fox

AMBASSADOR BILL (Re-issue): Will Rogers—Played against local night football. Will still pull better than average, but not S. R. O. Fair "biz" for both nights. Running time, 70 minutes. Played November 12-13.—C. J. Hubley, Jr., Cameo Theatre, Tallulah, La. Small town and rural patronage.

AMBASSADOR BILL (Re-issue): Will Rogers—They still flock to see Will Rogers. He has always been a sure bet here at the box office. Sorry he didn't live to make more pictures. Above average business. Played November 4-5.—Elmer Hughes, Elward Theatre, Mesquite, Nev. Small town patronage.

BORDER PATROLMAN, THE: George O'Brien, Polly Ann Young—Probably a little better than the average Western. Very good for small town and country theatres. Drew fair attendance. Played November 7.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

CAPTAIN JANUARY: Shirley Temple, Guy Kibbee, Slim Summerville—Shirley is still strong. She is well liked everywhere she is played. One can not go wrong with this little star. Nine reels, good print. Running time, 77 minutes. Played November 13-14.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

CHARLIE CHAN AT THE RACE TRACK: Warner Oland, Helen Wood—I always do better than average on Chan series. Oland's cunning way of solving crimes usually clicks. Although rain, my patrons came out to see him. Business fair. Running time, 70 minutes. Played November 3-4.—C. J. Hubley, Jr., Cameo Theatre, Tullulah, La. Small town and rural patronage.

CRIME OF DR. FORBES, THE: Gloria Stuart, Robert Kent, Henry Armetta—A good half of a double bill. A little too mild to stand alone. Good performances by little known cast. Armetta fine as usual. Played October 23-24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FIRST BABY, THE: Shirley Deane, Johnny Downs—Swell little program picture which pleased young and old alike. It is one of those likable stories with so much down-to-earth humanness in it that you cannot help liking it. Running time, 74 minutes. Played November 6-7.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GIRLS' DORMITORY: Simone Simon, Herbert Marshall, Ruth Chatterton—The new personality that Fox seems to expect a lot from. She has a winsome way with her that is attractive. The picture did not amount to much and the fact remains that there was no furore over Miss Simone as far as we could ascertain. No comment at all about her and that for a new star is unusual. So far as box office with her is concerned, that is in the future.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GIRLS' DORMITORY: Simone Simon, Herbert Marshall, Ruth Chatterton—Was scared of this one, but it turned out to be to my mind a most interesting picture and have heard many favorable comments. I question its power for rural patronage, but it should do well in the larger centers. Herbert Marshall's acting was superb and Simone has great possibilities. Business only fair. Thanks Jello for Jack Benny's timely broadcast. Played November 10-12.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Canada. Small town and rural patronage.

HUMAN CARGO: Claire Trevor, Brian Donlevy—Good entertainment that wouldn't pull them in at all. Poorest Saturday business for several months.—L. V. Bergtold, Kasson Theatre, Kasson, Minn. General patronage.

MESSAGE TO GARCIA, A: Wallace Beery, John Boles, Barbara Stanwyck—Beery will always draw them in regardless of picture. But this picture was one of Beery's best. John Boles deserves a hand also in this one. Played this one against heavy competition and still came out on top. Don't miss a safe bet. Grab this one. Business above average. Played November 6-7.—Elmer Hughes, Elward Theatre, Mesquite, Nev. Small town patronage.

PRIVATE NUMBER: Robert Taylor, Loretta Young—Exceptionally fine picture that didn't draw anywhere near average business. A nearby "walkathon" is partly responsible for business being off on almost everything this fall. I would call this one of the best all-around productions of 1936.—L. V. Bergtold, Kasson Theatre, Kasson, Minn. General patronage.

PRIVATE NUMBER: Loretta Young, Robert Taylor—Excellent picture to above average business. Played October 27-29.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Canada. Small town and rural patronage.

PRIVATE NUMBER: Loretta Young, Robert Taylor—An excellent picture that drew well and was well received. Acting was fine and the whole result most entertaining. Played October 24.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

SING, BABY, SING: Alice Faye, Adolphe Menjou, Patsy Kelly—One of the best musicals of the year. Alice Faye as usual well liked. Menjou only sore spot. Patsy Kelly swell. Business fair. Running time, 87 minutes. Played November 1-2.—C. J. Hubley, Jr., Cameo Theatre, Tallulah, La. Small town and rural patronage.

SING, BABY, SING: Alice Faye, Adolphe Menjou, Ritz Brothers—Musical sequences are fine. Comedy is good and story—well there just ain't much! Too bad, for otherwise this might have been a wow. Alice Faye very lovely and does much towards holding it up. Ritz Brothers funny if you like the type. Played October 21-22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SING, BABY, SING: Alice Faye, Adolphe Menjou, Gregory Ratoff, Ritz Brothers—With Gregory Ratoff yelling in very broken English and the rest of the cast shouting at top speed and acting too foolish to be funny, it is very hard to know what it is all about. Just one big noise. The famed Ritz Brothers were not bad in some of their dance numbers but when they tried to be Marxian they were a pain in the neck. Some of the yokels liked the picture, but the townspeople said the opposite. I agree with them. Business poorest in eight months. Played October 30-31.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Canada. Small town patronage.

STAR FOR A NIGHT: Jane Darwell, Claire Trevor, Arline Judge—The old trite story of the lady making good on the stage, this time for her mother. Arline Judge and Jane Darwell saved the picture from mediocrity.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TO MARY—WITH LOVE: Warner Baxter, Myrna Loy—A very bad case of excessive footage to arrive at the climax. Too long drawn out, was the comment, and too slow paced. The two stars did what they could with their roles. No criticism there, but it dragged in the middle.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TO MARY—WITH LOVE: Warner Baxter, Myrna Loy—If you can get your patrons to sit through the first four reels they may get some measure of enjoyment out of the last few. We had more walkouts than on any picture ever played here. Nevertheless we did above average business, which we attribute to the drawing power of the leading players. Played October 13-15.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Canada. Small town and rural patronage.

TO MARY—WITH LOVE: Warner Baxter, Myrna Loy, Ian Hunter—Rather long drawn out with some beautiful parts, especially at the end when the devoted friend tries to reunite the estranged couple when the wife is seeking a divorce. One long, mushy love scene. Well, it is pretty hard to keep part of the audience from snickering and making kissing noises. The film would be improved for general audiences if most of that scene was eliminated. The best performance in this is to be credited to Ian Hunter, who plays the part of the devoted friend. Business on this below average for us.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

WHITE FANG: Michael Whalen, Jean Muir, Lightning the Dog—A splendid picture but too many dark scenes at the beginning of the feature. Jack London's stories always are good and this is no exception. Should please any kind of audience. Running time, eight reels. Played November 8.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

United Artists

AMATEUR GENTLEMAN, THE: Douglas Fairbanks, Jr., Elissa Landi—The usual flop at the box office as we expect on all English made pictures. Very slow tempo kills it in our house and the period setting didn't help any. Played November 10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GAY DESPERADO, THE: Nino Martini, Ida Lupino—A good audience picture. Good comedy. Good singing. Just a little too much chatter in it. Running time, 85 minutes. Played November 8-10.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

LAST OF THE MOHICANS, THE: Randolph Scott, Binnie Barnes, Henry Wilcoxon, Bruce Cabot, Heather Angel—Outstanding picture of early America. Drew above average weekend business and received many fine comments.—L. V. Bergtold, Kasson Theatre, Kasson, Minn. General patronage.

LAST OF THE MOHICANS, THE: Randolph Scott, Binnie Barnes, Henry Wilcoxon, Bruce Cabot, Heather Angel—A generally excellent picture of its type. Unfortunately it had little appeal for our ladies and they were conspicuous by their absence. Naturally, then, business was under average. Played November 13-14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LAST OF THE MOHICANS, THE: Randolph Scott, Binnie Barnes, Henry Wilcoxon, Bruce Cabot, Heather Angel—Very fine production and well liked. Running time, 91 minutes. Played November 5-7.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

LAST OF THE MOHICANS, THE: Randolph Scott, Binnie Barnes, Henry Wilcoxon, Bruce Cabot, Heather Angel—A very fine picture that did not get any money.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

FOR THE SERVICE: Buck Jones, Beth Marion—Unless Jones gets better story material and direction his westerns are going to rank below a good many of the other series now available. I haven't been really satisfied with a single Jones on the 1935-36 lineup. This is worse than average.—L. V. Bergtold, Kasson Theatre, Kasson, Minn. General patronage.

GIRL ON THE FRONT PAGE, THE: Edmund Lowe, Gloria Stuart—Good comedy. Running time, 71 minutes. Played November 5-7.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

PAROLE: Henry Hunter, Ann Preston—Very interesting story concerning easy parole. Did about average business on Bargain Nights. Would rate it a good program picture.—L. V. Bergtold, Kasson Theatre, Kasson, Minn. General patronage.

PAROLE: Henry Hunter, Ann Preston—A good action play. One of the better ones except for a rather sloppily sentimental ending that appeared to be more fiction than fact. Played October 27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SEA SPOILERS: John Wayne, Nan Gray—Entertaining picture in the program class. I played this brand new but didn't think the recording was up to par. Lots of laughs and plenty of thrills, so makes a very satisfactory Friday-Saturday program.—L. V. Bergtold, Kasson Theatre, Kasson, Minn. General patronage.

SUTTER'S GOLD: Edward Arnold, Binnie Barnes, Lee Tracy—In spite of several adverse reports on this, I say this is an exceptionally fine picture, one no exhibitor will have to hide out on. The critics panned this, partly because the story is somewhat disconnected. I did not find it seriously that way. We are getting too many historical pictures lately, but this came before most of the others, so can't complain to Universal.—L. B. Bergtold, Kasson Theatre, Kasson, Minn. General patronage.

Warner Brothers

BIG NOISE, THE: Guy Kibbee, Warren Hull—This is another version of a George Arliss picture, either "The Millionaire" or "The Working Man," where the president of a big concern goes away for his health and becomes the partner in a small business with a man who falls in love with his daughter. This is given a new twist. Guy Kibbee does full justice to the part of the millionaire. This kind of a story, if properly done, always pleases middle class audiences. This was doubled with "Public Enemy's Wife" and made a very pleasing program which drew above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

GIVE ME YOUR HEART: Kay Francis, George Brent, Roland Young—We found this picture hard to sell. Of its type it is very good and inasmuch as it deals with a seduction that is not offensive you know just how skillfully it was directed. You have to hand it to Kay Francis for her work in this type of picaure, and were we glad to see Roland Young again with his skillful touches of comedy. For me I think Kay is the tops in a role that she can sink her teeth into and she certainyly did in this picture. Again I want to acclaim the director and the cast. They were the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HOT MONEY: Ross Alexander, Beverly Roberts—Somewhat screwy story, but Alexander's personality got it across to fair results. No box office strength. Played October 20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JAILBREAK: Craig Reynolds, Jnne Travis—Average melodrama.—L. I. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PUBLIC ENEMY'S WIFE: Pat O'Brien, Margaret Lindsay—An above the average G Men type of picture that holds its interest from start to end. This was doubled with "The Big Noise" and made a very pleasing program. Business on this was above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

Short Features

Columbia

DISPUTED DECISIONS: New World of Sport Series—Most interesting. Only objection is that it isn't long enough, and that's one place there can be no dispute! The Broker's Tip, Head Play Derby finish, the famous "Medwick" fruit shower at Detroit, the Army-Notre football game, etc., in slow motion shots which are sure to reawaken the respective disputes. Running time, 10 minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

GLEE WORMS: Color Rhapsodies—As good a color cartoon as one can ask for.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HUNTER'S PARADISE: New World of Sport Series—Good action short showing various wild animal hunts.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LOONEY BALLOONISTS: Scrappy Cartoons—A good black and white cartoon and average.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MOVIE MANIACS: Three Stooges—A very good comedy in the manner of these Three Stooges. Kept the house in gales of laughter.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TOURING THE SPORT WORLD: New World of Sport Series—Distributor sent us this one as a last minute substitute for "Football Flashes" and it scored a touchdown, kicked the try-for-a-point and pleased every man in the crowd! Can't complain when they do that, can be? This is a good addition for any program. Running time, 10 minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

WHOOPS, I'M AN INDIAN: Broadway Comedies—Three Stooges sure click and bring the house down.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Educational

COLLEGE CAPERS: Song and Comedy Hits—A dandy singing comedy short with the Cabin Kids. These little colored kids certainly do make hits here. Running time, 12 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

FOOTBALL: Paul Terry-Toons—Very good and just fine for this time of the year, as there is so much about football. Running time, six minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

Paramount

GREEDY HUMPTY DUMPTY: Color Classics—Another good story of the Colored Classic Series. Running time, seven minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MOANS AND GROANS: Paul Terry-Toons—Very funny and liked by all. These are really very good cartoons as they seem to have a story with them. Running time, six minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

PEACEFUL RELATIONS: Tim and Irene—The most laughable two-reeler we had for some time. The house is in an uproar all the way through. Good, all we can say. Give us more of this kind of laugh getters. Thanks, Tim and Irene. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

RODEO DAYS: Song and Comedy Hits—A good song story. As title implies, it's a western setting.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SEEING NELLIE HOME: Song and Comedy Hits—Song Hit story liked by the entire audience. Very well done, wonderful singing. It will go over big in a small town. Running time, 12 minutes.—Albert Refferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

Metro-Goldwyn-Mayer

EARLY BIRD AND THE WORM, THE: Harman-Ising—Very good color.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NEW SHOES: Tabloid Musicals—Just another novelty musical reel.—Will get by.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NO PLACE LIKE ROME: Musical Comedies—Not on a par with Metro's other shorts. A shot or two from Ben Hur. No one in particular in the cast. Singing mediocre. Just a musical.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PIRATE PARTY ON CATALINA ISLS: Musical Comedies—When better two-reel shorts are made they'll have to outdo this one. Where are you going to get a more beautiful background than the Wrigley Island, more devasting (I like that!) femininity or better color—figurative and literal—than this one has? Excellent! Running time, 20 minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

PUP'S PICNIC: Harman-Ising—Hilarious funny cartoon. Fast action throughout.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TWO LITTLE PUPS: Harman-Ising—Here is one of the grandest little colored cartoons we ever used. The cartoonist who did this certainly must have known dogs, their moods and oddities. It was swell. Running time, eight minutes.—Hay & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Paramount

ACCENT ON GIRLS: Ina Ray Hutton and Her Melodears—A great musical, all right, but Paramount must have had this hidden some place inasmuch as the recording sounded like we used to have them when the talkies started very bad. Running time, one reel. —Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

BETTY BOOP AND THE LITTLE KING: Betty Boop Cartoons—An excellent Betty Boop.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BRIDGE AHOY!: Popeye the Sailor—Good cartoon—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HAPPY YOU AND MERRY ME: Betty Boop Cartoons—A very fine Betty Boop. These reels are improving.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HAWAIIAN BIRDS: Color Classics—A very fine colored cartoon. Color and depth of photography excellent.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MUSIC IN THE MORGAN MANNER: Headliners—An excellent band act.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NEVER KICK A WOMAN: Popeye the Sailor—One of the best Popeyes and that is saying some-

(Continued on following page)

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RAILWAY EXPRESS AGENCY

thing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NOT NOW: Betty Boop Cartoons—Just a fair cartoon. Good filler on any program. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

RAH, RAH FOOTBALL: Headliners—A dandy short. College tunes played and sung the way you like to hear them. Running time, 11 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

WE DID IT: Betty Boop Cartoons—A very good cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHAT NO SPINACH?: Popeye the Sailor—Average Popeye. Short on running time.—L. A. Irwin, Palace Theatre, Penacook, N H. General patronage.

YANKEE DOODLE RHAPSODY: Ferde Grofe and His Orchestra—A good orchestral number. Suitable for patriotic booking, although not necessarily out of place for any other time.—L. I. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

MARCH OF TIME, NO. 2: Not especially liked. Subjects run too long. Running time, 21 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MARCH OF TIME, NO. 3: This one is free of political propaganda, at least, but we had several walkouts.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MARCH OF TIME, NO. 3: The story of the President and the White House. Had particularly the same thing in Pathe News.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NEVER CATCH THE RABBIT: Sports with Bill Corum Series—Dog racing provides the motive for this okay sports reel.—L. A. Irwin, Palace Theatre, Penacook, N. H: General patronage.

Twentieth Century - Fox

FILMING THE FEMININE HEADLINERS: Adventures of the Newsreel Cameraman—A pretty good number from this popular series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FILMING THE FEMININE HEADLINERS: Adventures with the Newsreel Cameraman—Very good ladies' short subject.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FOX MOVIETONE NEWS, NO. 8: Newsreels are still being made but none like Fox with Lowell Thomas. Our new theatre in Coopersville enjoys it. Running time, 12 minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

NIGHT LIFE OF EUROPE: Adventure with the Newsreel Cameraman—This one-reeler brings to the American screen all the gaiety of living in all of the European countries, and, oh boy, do they live. O. K. Full of music and Follies girls. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

NIGHT LIFE OF EUROPE: Adventure with the Newsreel Cameraman—An average piece of entertainment. Some fair dancing picked up out of European night clubs by the newsreel cameraman.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WEST INDIES CRUISE: Magic Carpet Series—Okay travelogue.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Universal

ALASKA SWEEPSTAKES: Oswald Cartoons—Average cartoon antics.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DOCTOR OSWALD: Oswald Cartoons—A good cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PLAYING FOR FUN: Mentone Musical Comedies—Okay subject in this series. Vaudeville acts good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TEDDY BERGMAN'S INTERNATIONAL BROADCAST: Mentone Musical Comedies—Average vaudeville acts pleased generally.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

COLLEGE DADS: Leon Janney—The much older Leon Janney we now see in this good short sings and dances agreeably. He should be cast more often. L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HARRY RESER AND HIS ESKIMOS: Melody Masters—A very excellent band act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

I'D LOVE TO TAKE ORDERS FROM YOU: Merrie Melodies—A very neat color cartoon that will please.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JACK DENNY AND HIS ORCHESTRA: Melody Masters—A bad print spoiled a fairly good short for us. The number "Flowers for Madame" was the highlight, while the dancing team was just the opposite. Perhaps we have been spoiled by Astaire, Rogers, Powell, et al. Running time, 10 minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

SONG OF THE NATION, THE: Broadway Brevities—A good color short of a serious nature. The story of the writing of the "Star Spangled Banner." Book with a comedy feature for best results.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Miscellaneous

GOING WEST ON PARADE: Bud and Ben—Very good three-reel Western. Plenty of action and comedy. Running time, three reels—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

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25 Pictures Provided For President's Cruise

Twenty-five pictures from eight companies were available for President Franklin D. Roosevelt when he sailed on the *Indianapolis* bound for Buenos Aires. The pictures were shipped directly by the Motion Picture Producers and Distributors of America, Inc., in New York, to the Brooklyn Navy Yard where they were stored for the Chief Executive's use.

The pictures and the companies distributing them are as follows:

Columbia: "Theodora Goes Wild," "Meet Nero Wolfe" and "Legion of Terror."

Metro-Goldwyn-Mayer: "Mad Holiday," "Tarzan Escapes" and "Our Relations."

Paramount: "Poppy," "Rhythm on the Range" and "Yours for the Asking."

RKO: "Woman Rebels," "The Ex-Mrs. Bradford" and "Follow the Fleet."

Twentieth Century-Fox: "King of the Royal Mounted," "Pigskin Parade," "Under Your Spell," "Wild Brian Kent" and "Can This Be Dixie?"

United Artists: "Dodsworth," "Come and Get It" and "The Garden of Allah."

Universal: "Luckiest Girl in the World," "Flying Hostess" and "Love Letters of a Star."

Warner: "Three Men on a Horse," "Charge of the Light Brigade" and "A Midsummer Night's Dream."

Blackwell Will Distribute

Homer L. Blackwell, head of the Independent Poster Exchange in Kansas City, has formed Independent Productions Company there to handle independent product in western Missouri and Kansas. Mr. Blackwell's poster office is now located in the old Paramount Building.

Lloyd Plans Two a Year

Harold Lloyd will make two comedies annually for Paramount, instead of one as originally provided, the comedian revealed this week. His first picture will start in a month. The second, recently purchased, will be "Walls of Jericho."

Aalberg Named to Council

John O. Aalberg has been appointed to represent RKO-Radio Studios on Academy of Motion Picture Arts and Science Research Council in place of Carl Dreher, who recently resigned as RKO sound director.

Mexicans Protest Censorship Plan

by JAMES LOCKHART
in Mexico City

Mexico's new picture censorship plan has hit a snag in the form of protests from the industry, the native as well as the foreign branch, to President Lazaro Cardenas. The protestors ask that the chief executive act promptly to straighten out a curious situation that has developed since the appointment of the first national board. The situation is that of a double censorship, by the Mexico city government, and by the national board, which the industry claims causes trouble and expense. Officials say they do not object to censorship but they ask the president to order that it be exclusively in the hands of one or the other board. Both boards collect fees.

The industry assured the President that it favors the spirit of the national board—to afford a single censorship for all Mexico.

▽

Mexico's first co-operative society of movie workers, which was long in organization, has begun functioning in Mexico City. It is the Co-operative Society of Mexican Motion Picture Workers For Film Production and Exploitation. Its headquarters are at Avenida Isabel la Catolica, No. 7, Mexico City. The society is receiving government assistance through the ministry of national economy and is arranging to produce several pictures in the near future.

▽

Production costs of pictures made in Mexico by Mexicans has risen with the elevation of the quality of the films. Five or six years ago, a feature could be made for about $18,500. Now, the cost is from $28,000 to $30,000. Producers say they have found that it is more profitable to put more money into production for better stories, players, directors, sound and photography.

▽

Representation of organized labor on the national censorship board, on the ground that all movie workers, from directors and players to assistant cameramen, are unionized, is asked of the ministry of the interior by the Confederation of Mexican Workers and Peasants, the country's strongest work organization. The Confederation further argues that as the movies are largely supported by the proletariat, representation in censoring is imperative.

▽

Foreign picture distributors and Mexican producers who fail to present their pictures for review by the national censors will be fined and otherwise penalized, warns the ministry of the interior.

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Mexican directors have organized a guild with headquarters at Avenida Juarez, No. 40, Mexico City, where all members of the American movie industry visiting the Mexican capital are welcome. The president of the guild is Fernando de Fuentes who made "Alla en el Rancho Grande" ("There on the Big Ranch"). The English name of this picture has been made "Way Down on the Rancho Grande." It is being fitted with English titles for distribution in the United States.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

JUST ONE MORE MONTH

Only December remains in the Quigley Awards competitions for the year of 1936.

And then there will be just a matter of weeks before the Judging Committee for the Grand Awards determines the theatremen to be rewarded with the thrilling United Airlines Hollywood sky trip, to be feted there by the top names of the industry. It is an honor to attract showmen everywhere, and how well they know it.

To those already voted the monthly plaques that makes them eligible for the Grand Awards, we extend every good wish, and to those who have not yet qualified, an earnest invitation to try again before the December race is run.

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THE ONE THING IN COMMON

Your Round Table is the department of and for the manager, and that means theatremen in all classifications, first, second or last runs, de luxe, neighborhood, big city, small town, neighborhood or what have you. Whatever a member has to say, whatever his contribution may be, his efforts are welcomed to these pages regardless of his situation. There are no classifications nor divisions. An assistant's report is studied as carefully as the division manager's.

All of which is set down in answer to the signed letter from a member in a last-run, who classifies himself as a "forgotten manager struggling for the skim milk of the business." He feels that subsequents have little in common with ace houses.

We cannot agree.

While the obstacles in the way of totally effective advertising and exploitation campaigns in the last-runs cannot be casually pushed aside, there is no reason to believe that a showman is handicapped essentially because he does not have a first-run background to make his efforts stand out.

Talent is where you find it and in showbusiness best expressed by the man who through his determination and ingenuity can, despite his handicaps, keep the folks lined up at the box office in profitable numbers. That's the one thing in common all theatremen have to deal with, and the ways and means employed by the first-runs are often adaptable to the subsequents (and vice versa), as affirmed by the countless campaigns built upon by theatremen in all classifications from ideas published in the Round Table pages.

"It's not where you are; it's what you do" is as true today as when it was first uttered. The manager who can turn the skim milk of theatre patronage into box office cream need never fear oblivion.

"P. T." SURE WOULD

To the venerable graybeards who plaintively voice the query, "What's become of the old-time, big-time sockeroo ballyhoo?" one answer might be made and that is, a fat chunk of the old-time bally, all polished and smartened by the Charlie Einfeld forces, can be found these days zooming around the country dressed up as that Warner Bros. "Gold Diggers of 1937" air stunt. What the boys in the field are doing to welcome the Hollywood contingent and, of course, to build up the advance of the picture is expressed nicely, for instance, by the mighty exploitation shells touched off by Howard Waugh and Bill Hendricks in Memphis, the story of which is carried on a following page.

The "Gold Diggers" air journey is not so much a triumphal advertising tour for the picture as it is a triumph for soundly conceived and smartly executed ballyhoo. Even P. T. Barnum would hail it.

△ △ △

RECOGNIZING ACCOMPLISHMENT

To George Nealans, recently stepped up from assistant manager of the Alabama Theatre, in Birmingham, to become general manager of the Waters Theatre Co., in that district—

And to Douglas George, formerly manager of the Parker Theatre, in Darby, Pa., promoted to publicity director for 45 out-of-town Warner houses in the Philadelphia zone, a rising vote of hearty congratulations.

Among other accomplishments, Nealans has gained wide fame for his Mickey Mouse Club activities and George has scored sufficiently in his previous situation to well merit the attention of the Warner executives.

In the case of the above Round Tablers, as in many others advanced to bigger jobs, it is comforting to know their records of fine showmanship in the field have been so fittingly recognized.

More power to them.

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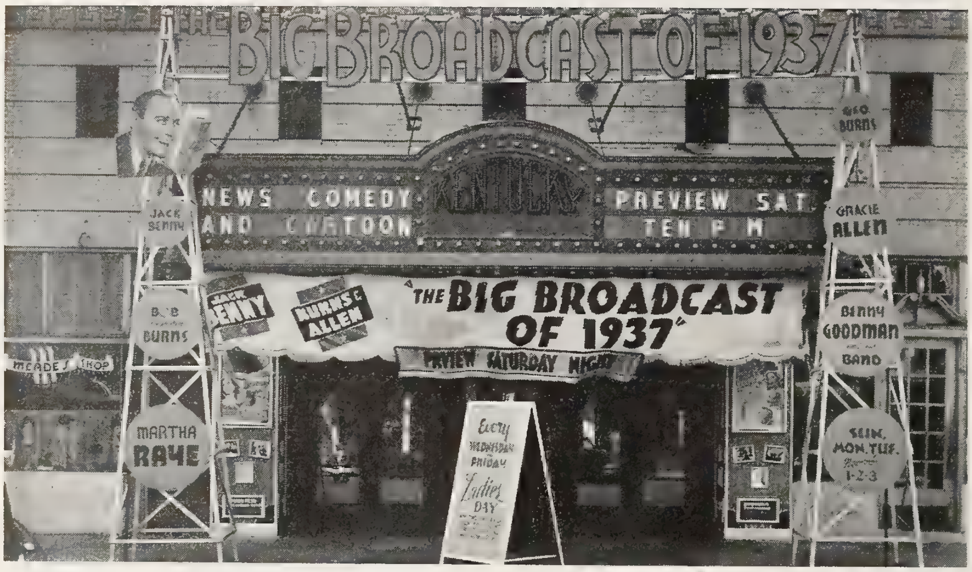
From the pre-holiday and Yuletide campaigns reported by members and set down on following pages, it looks very much like a "warm" December and a very "black" Christmas.

A-Mike Vogel

20-Foot Radio Towers Erected By Howard on "Big Broadcast"



Most unusual was Hal Howard's front on "Big Broadcast" at the Kentucky, Henderson, Ky., the standout being two 20-foot towers built of one-by-two's and placed out on the curb. Across the title and attached to both towers were many varicolored lights which supplied illumination at night, and floodlight from across the street focused more attention. For further effect the strings of lights were hooked to the regular sign flasher. Smaller towers painted aluminum were used in the same manner for inner lobby display.

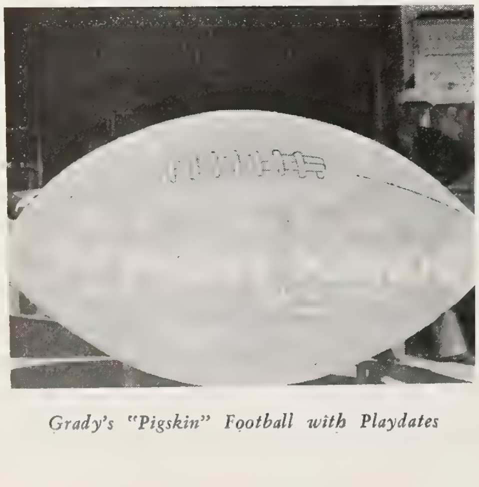
Street Broadcast Sells "Pigskin Parade" for Grady

Through tieup with local druggist, Hal Grady, Palace Theatre, Lubbock, Texas, for "Pigskin Parade" planted a street broadcast made from front of store, whereby announcer stopped people asking them various questions pertaining to football. To those correctly answering, guest tickets were allotted.

Avalanche-Journal also planted ten questions in their classified section, with tickets going to those submitting correct answers to either paper office or theatre. Winners' names were later published in paper together with answers.

For his lobby decoration week ahead, Hal used large cutout football with cast, playdates and picture copy (see photo). Ten footballs carrying title and playdates were kicked into stands at local game with announcement made over p.a. system that all catching them and presenting them at stand would receive tickets to show. Grady reports plenty of fun and excitement with everybody trying to grab for footballs.

Entire staff wore football uniforms with helmets and breast bands, giant passes to college coaches were delivered by Western Union boys through main streets, and coaches and all players were introduced from stage opening night.



Grady's "Pigskin" Football with Playdates

"Have You Contributed Lately?"

Radio Plays Big Part In "Desperado" Date

Taking full advantage of the mixed population in San Antonio, Jack Chalman and Wm. O'Donnell of the Aztec Theatre used both Spanish and English to stage a thorough campaign for "The Gay Desperado." Starting six days in advance, the picture was plugged several times each day over both the local radio stations and the national hookups. A number of programs featuring Mexican music tied in closely with "Desperado" and gave full credits with play dates.

In addition to several Mexican youths in costume distributing special heralds in concentrated areas, the management used the Interstate Circuit ballyhoo truck covered with Spanish and English copy on either side to visit every school and auditorium in the city. The leading hotels placed tinted 40 x 60's in their lobbies and the restaurants featured special window cards.

Chimp and Boa In Picture Aid "Tarzan" Dates

Taking a two-year-old chimpanzee and a nine-foot boa constrictor on a personally conducted tour of the nation's theatres and movie critics is the latest space-grabbing program of Billy Ferguson's MGM exploitation department.

Captain Volney Phifer, who formerly supervised country-wide tours of Leo the Lion and Mary the Rhino, is now garnering more public attention and more space in the nation's prints. This time he and his wife have Tarzana, young chimp who played a leading simian role in "Tarzan Escapes," on tour, and along with Tarzana is a most unusual traveling mate, Reptana. Reptana is the nine-foot boat constrictor who is Johnny Weissmuller's particular pal.

Capt. Phifer is taking Tarzana and Reptana to the desks of movie critics and newspaper people throughout the country. He has also devoted a lot of time to entertainment of children in hospitals and institutions. So far as possible his trip is tied up with the local presentations of "Tarzan Escapes."

Some of the boys are startled at having a nine-foot boa suddenly tossed on their desks. Some of them say they never spotted anything like that in their office, even on New Year's Eve. And they all admit they're getting a great kick out of the visit.

In some cities the "interview" with the two jungle stars has appeared on the same page with the critics' review of the new Tarzan picture. Arthur Spaeth of the Cleveland *News* ran it in the same column as his review of the film, directly preceding it.

So far, Capt. Phifer has visited Harrisburg, Reading, Pittsburgh, Cleveland, Rochester, Syracuse, Baltimore, Washington, Boston, New Haven, Hartford, Springfield, Waterbury, Meriden and New York City, where the captain and his two animal charges appeared as guest stars of the Radio Movie Club, station WHN, New York. He will leave for Chicago territory November 23rd and will then go on to Detroit and the Middle West.

In Syracuse at Loew's State in conjunction with his date on the picture, Ed McBride arranged to have the Captain lecture on his charges and accompanying photo shows the Captain and Mrs. Phifer with interested youngsters.

Capt. and Mrs. Phifer at Loew's State, Syracuse

Memphis Mayor Heads Welcome To 'Gold Diggers'

Campaign arranged by zone manager Howard Waugh and Bill Hendricks in connection with the personal appearance in Memphis of Warner Brother's "Flying Gold Diggers", who are visiting 24 leading cities via plane, included one of the greatest advance newspaper publicity campaign ever put on locally. Several southern-born "Gold Diggers" among the air troupe accounted for columns of newspaper breaks. Forty-plane air show, including a group of parachute jumpers featured the airport celebration in connection with the arrival and aided in drawing thousands to the airport.

Girls were greeted on arrival by Acting Mayor Davis and committee of several hundred civic club members wearing "welcome" banners. Other novelties included broadcasts of proceedings with hotel band playing hit tunes from picture. Bouquets were presented to the starlets by the fliers and motion pictures taken of the entire program.

Girls Greeted at City Hall

Parade of bannered cars and band proceeded to the City Hall for official reception and thence to Rotary Club lunch where the girls were presented with gold pick instead of usual key to the city and American Airlines presented commissions as "Admirals of the Flagship Fleet" to all the girls. One of the publicity stunts was one of the girls with a bale of cotton.

Department stores all cooperated with elaborate window displays, largest store devoting prominent window to model of ship in which the girls were making the trip. In the evening, girls arrived at theatre in bannered cars and were escorted by R.O.T.C. band and 200 motorcycles. Ascending spotlighted platform in front of theatre, girls were introduced over mike, program broadcast over W.H.B.Q. and amplified for the crowds on street to listen to the doings. The party was greeted as giant welcome banner unfurled, with spotlights and flares illuminating the entire scene.

Following the performance a "Gold Diggers Ball," held at the Hotel Peabody where the girls were again introduced wound up the affair after which Howard and Bill called it a day—and what a day.

"Gold Diggers" Pick Cotton in Memphis

Oklahoma City Football Players Do Their Stuff on "Pigskin Parade"

As was to be expected, many football tieins have been made by Round Tablers on "Pigskin Parade" and among these is the successful parade put on by Manager James Burge, Capitol, Oklahoma City, illustrated here and reported by George Henger, City Manager, Standard Theatres. Burge promoted himself a 100-piece band to tell the folks about his date and, in addition, had the local players in uniform follow the band and stop a bit of traffic by putting on their formations and passes in the downtown streets.

Merchants Send Patrons To Football Games

As the University of Indiana is in the same city, Arthur Clark, Indiana Theatre, Bloomington, for "The Great Ziegfeld" contacted local merchants for a tieup with the theatre on a series of co-op contests to send a weekly winner to the out-of-town Indiana football games and give tickets to the home games.

Details were worked out on the following eight-week contest: Theatre and merchants collectively inaugurate the series of contests with a double truck in both local paper and university daily, thereafter a full-page weekly. "Trip slips" or "rooter slips," depending on whether the game is away or at home, issued by the participating merchants each week. Slips are issued on the basis of one slip for each dollar's worth of merchandise purchased and are deposited in box inside lobby or theatre. Thus necessitating purchase of ticket in order to deposit slip.

At the end of each week, slips are tabulated and holder of the largest amount of slips is announced the winner. Participating merchants benefit with increased sales, paper gets increased advertising and theatre the publicity. Participating merchants run underlines in their weekly ads that they are the only stores giving the "trip slips" which are tied in with the title and also give theatre weekly window displays tying in with trips and the picture. Both the local and University papers publicized the weekly winners with story and picture.

Temple Fashion Show Staged by De Grazia

Out in Bisbee, Ariz., Ted De Grazia at the Lyric Theatre to exploit his "Dimples" engagement, secured cooperation of leading department store featuring the Temple dresses to put on a fashion show on stage. Ten little girls were chosen by the audience applause to act as models in the revue and accompanying photo shows the kiddies displaying the various models against background of displays.

As each model appeared on stage, a verse of poetry, describing the garment, was read by Mrs. DeGrazia, and Ted says to his knowledge this stunt hasn't been pulled before and passes it along as a swell good-will builder.

"Have You Contributed Lately?'

De Grazia's Temple Fashion Show

Safety Exhibit in Lobby Sells "Death" for Lee

Over in Brooklyn, Doc Joe Lee at the Brooklyn Strand for "And Sudden Death," contacted police department for a safety exhibit in his lobby (see photo) with reactometer and rookies on hand to show patrons how the device worked.

Special screening was held for Judge Sabbatino, who sits in Brooklyn Homicide Court, after which he agreed to give brief talk in court on safety and calling attention to the picture. First reckless driver case brought to him was sentenced to see the film and reporters and photographers in court gave the stunt a break.

Police captain was allotted 15 minutes on Station WBBC and used as his theme the picture and display in lobby and safety signs with playdates were tacked around city by police.

"Have You Contributed Lately?"

Shellman Plays Host On Friday the 13th

On a recent Friday the 13th, Myron Shellman, Raymond Theatre, Pasadena, Cal., threw discretion or superstition to the winds and announced through a herald that on that day every 13th adult that stepped up to the box-office to purchase a ticket would be admitted free.

Heralds which were printed on orange stock carried cut of a horseshoe and copy exploding the theory that Friday the 13th was an unlucky day.

"Have You Contributed Lately?"

Marquee Radio Tower Publicizes "Broadcast"

Accompanying photo shows the radio tower erected atop the Garden Theatre, Greenfield, Mass, by Claude Fredericks, to sell "The Big Broadcast of 1937." Claude had green lights on flashes stretching back and forth between the towers, which at night gave an unusual effect and drew plenty of attention. The towers were also lighted at night and they were so placed that they could be seen from the entire residential section surrounding the theatre.

"Have You Contributed Lately?"

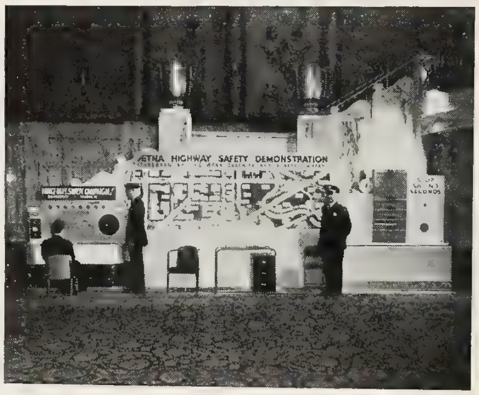
Hallowe'en Party Held By McBride in Syracuse

A unique and novel Hallowe'en Party was given to patrons of Loew's theatre in Syracuse on Hallowe'en by Eddie McBride. Theatre decorated with corn stalks, lighted pumpkins, witches, owls, black cats and the usual Hallowe'en atmosphere. In the outer lobby of the theatre cider and doughnuts were given away by an attractive young girl dressed in a clown outfit.

Upon entering theatre each patron was handed a noise maker, thus being assured of a real old-fashioned good time. At midnight festivities started on the stage, which, too, was dressed with corn stalks, pumpkins, ghosts, witches, cats, etc. The party started off with a community songfest with organ accompaniment. Next on the program was an apple and doughnut contest. These articles were hanging on a string attached to batton on stage and patrons were invited to come up on the stage and participate.

Following this a cracker contest was conducted and enjoyed by the entire audience—next was the old apple ducking contest. The theatre had procured glass tubes which was placed on the stage. The audience could thus see the heads of the participants when ducking for the apples, causing huge enjoyment to them. As the climax, a berry pie eating contest, with a great number of contestants, was conducted. Cash prizes awarded to winners in each contest.

Brown's "Desperado" Car Parade



Lee's "Death" Lobby Display

Fredericks' Marquee Radio Tower

Mayor Nyberg at "Adverse" Opening

"Gay Desperado" in Store Helps Brown Sell Date

Bill Brown, RKO Albee, Providence, L. I., effected a tieup with leading furniture store and arranged to have a man dressed as "The Gay Desperado" appear in the store at various intervals on a stated day. To those touching him on the shoulder with a copy of the store ad containing the announcement of the stunt, guest tickets were awarded.

Accompanying photo shows fleet of cars with banners offering "ride in finest car in Providence to see best picture"; cars toured streets for three days. Two-sheet card made up from reviews of the picture which appeared in the New York papers was placed in lobby in advance, leading bands were furnished with orchestrations of hit tunes and radio station was supplied with records for transcription programs.

"Have You Contributed Lately?"

Scrap Book Contest Used By McKoy on Temple Date

Through tieup with the *News-Argus,* Jim McKoy, city manager, Paramount, Goldsboro, N. C., for "Poor Little Rich Girl" conducted a Shirley Temple scrap book contest, paper giving theatre a daily two-column cut of the starlet and story. Merchants plugged Temple merchandise, coming through with co-op ad and distributed autographed photos.

Leading department store announced that at 9 A. M. opening morning they would give away 500 imprinted balloons, kids massed in front of store and papers came through with stories and photos.

"Have You Contributed Lately?"

Mayor Greets Relatives Of "Adverse" Starlet

Some extra publicity was garnered by Oscar Nyberg, State Theatre, Spokane, Wash., for "Anthony Adverse" by inviting grandparents of the boy Anthony in picture, Spokane's own Scotty Beckett, to attend opening; accompanying photo shows Mayor Burch greeting the folks. Stories were run in papers together with pictures.

At local track, one of the horses was named "Anthony Adverse" and photo of usherette presenting winning jockey with tickets to show was also planted in papers. Dress worn by Anita Louise was responsible for ad by department store plus art break in the *Chronicle*; in addition, store had the dress modeled at their big fashion promenade and book tieup was arranged with leading circulating libraries, who distributed bookmarks.

"Have You Contributed Lately?"

Dunking Contest Put On By Melincoff for Hallowe'en

For his Hallowe'en celebration at the Warner Theatre, Lawrence, Mass., John Melincoff, aided by John Silverwatch, staged a "dunking contest" on stage for his kids with local market donating the doughnuts for the party. Prizes were awarded and merchant's ad included plug on the contest.

For "Dream" a sponsoring committee was formed with leading localities and they in turn mailed letters to selected list recommending the picture.

COMPLETE ANALYSIS OF YOUR HANDWRITING
10¢
10¢
FREE WITH EACH HAND WRITING ANALYSIS A Beautiful Photograph of ASTAIRE & ROGERS SWING TIME

"Swing Time" Display at Exposition

Swinging Around With "Swing Time"

Out in Cleveland the team of Ed Miller, manager, and Mort Goodman, publicist at Warner's Hipp, tied in with the Great Lakes Exposition handwriting analysis booth and offered a picture of Astaire or Rogers with each analysis (see photo). Banner giving message about free photos was placed on front of concession stand.

Some nice publicity was also gleaned by tying in with Fred Astaire's personal appearance on the Packard Radio Hour, new Packard was on display in lobby with salesman in attendance during entire run of picture and contest was planted in Cleveland *News* with tickets going to those identifying Astaire-Rogers dances from past pictures.

In Morrilton, Ark.

Raleigh Sharrock at the Palace ran teaser ads in the Morrilton *Democrat* with lines spotted throughout paper reading "It Will Soon be Swing Time." Window cards were planted in stores throughout city, ad sheets in surrounding towns and Packard entry card blanks were distributed.

Over in Brooklyn, N. Y.

Louie Fishkin at the Commodore Theatre promoted local men's haberdasher for window display of evening clothes, center of display carrying large outout of the star with playdates. Ice cream parlor featured a "Swing Time" drink, photos of the stars were paid for and distributed by merchant whose ad was on reverse side and music store devoted window to display of "swing instruments," sheet music of hits from picture and cutout of Rogers.

Ending in Wilkinsburg, Pa.

With Dick Brown at the Rowland staging a Packard parade opening day with agency paying cost of banners, gas and furnishing the drivers. Cooperating merchant paid for cost and distribution of "Swingtime" tabloids, menus, paper bags and napkins bore picture imprint, local shoe shop devoted a window to tap and ballroom shoes.

"Have You Contributed Lately?'

Borrensen's "Tiger" Heralds

For his "Bengal Tiger" date at the Strand in Minot, N. D., H. F. Borrensen distributed gaily colored heralds carrying names and positions of players on local football teams, lower part of which were devoted to picture plug and playdates. Week ahead of opening "H. F." also mailed out government postcards which he singed around edges, copy reading, "Red hot news," etc.

Lumber Wagon Bally Used for "Come and Get It"

Harold Evans of Loew's State, St. Louis, used a big lumber wagon piled high with giant logs sniped with banners as a ballyhoo for "Come and Get It." The stunt stopped traffic in the main intersections, attracting plenty of attention everywhere it went.

Evans turned out 5,000 special heralds playing up the "Father Versus Son for a Woman" angle. These were distributed to women leaving work in the downtown business sections and he also had theatre employees send cards to friends commenting on the picture.

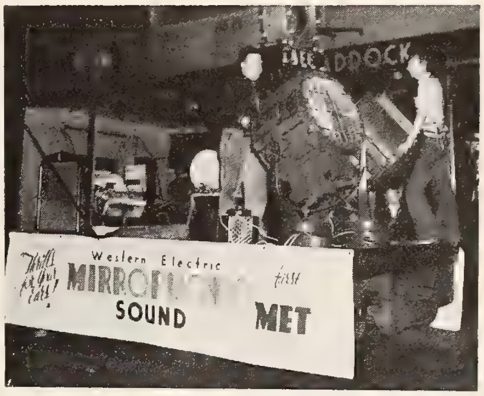
Hal also planted several features including the "Do You Remember?" series, a special article on Reeves Espy stressing Espy's large acquaintance in St. Louis, and a story on Frank Shields' well-known tennis ability on the sports pages.

"Have You Contributed Lately?'

Three-Language Herald Sells "Crespi" in Tel-Aviv

"The Crime of Dr. Crespi" was introduced to patrons of the Migdalor Cinema in Tel-Aviv, Palestine, with a striking six-sheet mounted over the marquee and augmented by a series of three-sheets posted on billboards throughout the city.

Unique heralds carried the following captions in Hebrew, German and English: "Blow your breath on this red spot. If the spot turns blue—see a doctor! If the spot remains red . . . See Eric von Stroheim in "The Crime of Dr. Crespi."



Arc Lamps in Front of Metropolitan

Strong Boston Campaign For Mirrophonic Installation

Premiered vigorously in the Hollywood manner was the campaign that introduced the installation of the new Mirrophonic sound system at the Boston Metropolitan sponsored by Manager Taylor and Gene Fox working with Bert Sanford and Lon Hacking of Erpi. Drive opened with a press breakfast and was followed during the afternoon with a bannered plane flying over the city during the visit of the dirigible Hindenburg.

For two days the decorated Erpi sound truck was spotted at downtown corners playing music through the portable Mirrophonic installations. Truck was also used at the theatre during evenings tied into a broadcast over WAAB wherein patrons leaving the theatre were asked to give their opinions of the new sound. Battery of sun arc lamps (see photo) were spotted on theatre front for the opening.

"THE GOOD EARTH"

Whether it's Chinese you want, or Modern, we can give it to you. In fact we can give you about any design you want, even one of your own devising, . . . which is one reason why you'll find Alexander Smith Carpet in the majority of the country's most successful theatres.

ALEXANDER SMITH CARPET

MANAGERS REPORT YULETIDE IDEAS

Checking and Mail Services Included by Harry Brown, Jr.

In the lobby of Shea's Paramount, Newport, R. I., Harry Brown, Jr., is set two weeks ahead to put up a replica of a regulation mail box in charge of Santa Claus. Paper and pencils are provided for children so they can write letters direct to Santa Claus with lists of presents they desire. The signed letters are then sent to parents with a personal letter from the theatre. Brown reports this as a natural and forwards accompanying photo to show how it was done by him in Newark some time ago.

At the same time, a free checking service is to be inaugurated for convenience of patrons and where shopping bundles may be left while they are seeing the show. This is being strongly publicized in ads, lobby and trailers. Attractive holiday greeting cards with coming attractions are to be forwarded to all names on mailing list.

Presents to be given away at Brown's children's club will be displayed at foot of large tree and special engagement of Kiddie Revue from Station WJAR in Providence is also set with local youngsters featured on the program. Gala juvenile stage festival in charge of popular dancing teacher will be put on for three days ahead of Christmas.

Drachman's $1,000 Gold Rush Set for Week Before Xmas

Pre-holiday program already set by Roy Drachman, at the Fox, Tucson, is now in operation with the next big event, a style and beauty show, slated for Dec. 11. This is put on with department store and beauty shop, show combining displays of newest hair dress and women's fashions.

On Dec. 17 Drachman starts his second annual Gold Rush, a giveaway of $1,000, split into six prizes. Eight hundred of this was promoted from merchants who give numbered tickets with purchases for the prize drawing. Tieup is made with merchants only on one street, one of the most important, with stores paying for their share of tickets and space in double-truck coop pages. Last year the stunt drew a crowd of over 10,000, with the Governor and Congresswoman Isabella Greenway on stage to draw the winning numbers.

On Dec. 18 a Packard car giveaway is set for the benefit of the local baseball team, and on Dec. 23 the theatre is putting up a new Chevrolet with six merchants in to underwrite the cost. On Dec. 24 Drachman is in charge of the Christmas civic party in which Tucson plays Santa to the poor children. A 30-foot tree is set in front of the house, the entire block roped off, band to make music, high school choir to sing carols, ministers of different denominations to offer benediction, city officials on platform and boy scouts on hand to usher and direct traffic.

Fruit, candy, etc., is given the children from a fund obtained by sale of newspapers on the streets by members of the Big Brothers Club, an organization that functions, but once each year—at this time. All lunch clubs compete to see which can raise the most money with the theatre offering a cup to the winner. The adults dress like kids, sell papers from a nickel to a dollar (and no change) with the paper putting out a special Big Brother Edition on the tieup.

RUSSIAN THISTLEWEED BECOMES XMAS TREE

Operating out in western Kansas last year, R. M. Thomason found that the summer dust storms had dried and burnt up everything so that no evergreens could be found for his usual Christmas tree. Not one bit stymied, "R. M." dug up a large Russian thistleweed, had it whitewashed, sprinkled silver glitter upon it and placed the plant in his lobby, labeled "A Kansas Christmas Tree".

Louie Charninsky Reports Lucky Number Toy Stunt

To start on Thanksgiving, Louie Charninsky has planned a lobby display at the Capitol, in Dallas, where many worthwhile toys promoted from local department store will be shown and given to children holding the lucky numbers, drawing to be held at the theatre the Saturday before. In return, Louie is printing numbered coupons with name of store and date of giveaway. Each child attending the Capitol between the two holidays will be given coupons also offered at the store with purchases.

Prize toys are set under large tree suitably decorated, with baby spots and blue slides added for further atmosphere. Louie also has his Santa Claus to work the lobby and distribute candy. Toy shows for underprivileged children are also in order and Charninsky is using the National Screen trailer carrying holiday greetings.

"Have You Contributed Lately?"

Harry Brown's Mail Box Stunt in Newark

Many Yule Activities Set At Cleveland Loew Houses

From Milt Harris, Cleveland Loew Theatres head publicist, is reported a long list of tieins that promise to repeat last year's success, the most unusual probably being the selection of eight singers from the nationally known Acepella Choir to visit with a Town Crier, leading restaurants and hotel dining rooms. The group of four boys and four girls sings carols and after which the Crier opens scroll and in Colonial fashion announces screen attractions at the State.

Parties for the youngsters are much in evidence. Arranged by Col. Harry E. Long, division manager, tiein has been made with local branch of the I. J. Fox fur company to cooperate on orphans' party, the fur company supplying each youngster with candy and toy plus transportation to and from.

Newspaper tieups feature a "Bury the Tree" stunt with the Cleveland Press at Loew's State and Stillman wherein readers are invited to bring toys, clothing and nonperishable foods to be placed around tree until it is almost covered. Same idea is put on at the Loew's Park on the East Side and the Granada on the West Side with neighborhood papers. To build interest in pre-Christmas activities put on by all three local papers such as prize fights, wrestling matches and mammoth Yuletide show at Public Hall, Loew's cooperates in every way possible in exchange for credits to the organization.

Christmas decorations are lavish in all the Loew houses. In the State lobby, department store is decorating tree with trimmings and toys and there will also be a Santa distributing candy promoted from local factory in exchange for credits. Plans are now in work for John Newkirk's ninth annual Community Christmas Tree at Loew's Granada where tiein with the Lakewood Post and fire department makes possible reconditioning of toys for distribution to the needy. Loewmen Jack Lykes, Arnold Gates and Everett Steinbuch are all taking prominent parts in putting over these various Yuletide activities.

Thomason Offers Xmas Box In Lobby Guessing Contest

At the Uptown, in Sedalia, Mo., Manager R. M. Thomason has a complete schedule arranged that covers toy matinees, baskets of food for needy families, free package wrapping and mailing service plus checking, local talent dancing school revue and kid matinees. For a guessing contest with a different twist, Thomason has promoted a large box wrapped in holiday ribbons to be given the patron guessing its contents. Merchant's name will be the only clue and after the first box has been won, similar further boxes will be offered from other stores in a similar manner. Ballots will be made available in the lobby and winners presented with their prizes from the stage. Booklets with institutional copy and attractions for the coming season are also contemplated as is tiein with local organizations for benefits, a percentage to go to the local good will fund.

MANY TIE-INS SET FOR CHRISTMAS

Theatre - Newspaper Toy Shows Featured in Various Spots

The always reliable theatre-newspaper toy matinee is again to be featured and among the situations the annual Warner Bros.' Washington *Star-Post* party is high on the list. Arranged by Frank La Falce, zone ad head, the matinees are put on in all Warner Theatres in the Capitol the Saturday preceding Christmas and children admitted for a new toy or any given article of wearing apparel. Contributions are turned over to the Council of Social Agencies which works with the Community Chest in the distribution to needy children.

Trailers are run at all the circuit houses and newspaper gives the event a lot of strong buildup. First matinee staged in 1931 brought over 9,000 toys, which total was doubled the following year. The next two years topped these figures with 1935 marking a new high of 53,000 toys. Warner theatres participating include the Ambassador, Apollo, Avalon, Avenue Grand, Colony, Earle, Home, Metropolitan, Penn, Savoy Tivoli, Uptown and York. Tremendous amount of good will has been built up for both the newspaper and theatres on this, reports La Falce.

Another Round Tabler who has had excellent newspaper cooperation on the same tiein is Matt Saunders, at the Loew-Poli, in Bridgeport, Conn. Special morning show is arranged for the usual toy admission which must be in good condition. Those that need a bit of fixing are repaired by members of the fire and police departments. Actual show includes repeats on some of the older features and shorts contributed by exchanges and local talent that appeals to the children. Paper goes strong for the tiein with page one stories and photos. Expense to the theatre is nil, says Matt.

In addition to other activities, George Tyson, at the Harris-Alvin, Pittsburgh, is setting free kid shows for December 24th to which all children are invited. Orphan parties are also arranged, and throughout Christmas Week Santa Claus will be in the lobby with a present for every child attending. On three Saturdays preceding the holiday, two Speed-O-Bykes are to be given away.

Rosenfield Inaugurates Benefit Shows To Bolster Pre-Holiday Weeks

Right now, Joe Rosenfield, at the Modjeska, in Milwaukee, is all set for a number of benefits put on with local organizations which are solicited for this purpose. The extra business for the pre-Christmas lull helps to hold up grosses and results are reported as very encouraging.

For Christmas Week, Rosenfield has tied in with local dancing school to stage a juvenile revue, the stunt similar to last year's successful party. Youngsters bring their families and the revue helps build matinees. On Saturday before Christmas Joe is holding a party where Santa himself will distribute presents promoted from merchants. Party will include community singing, kid amateur show and various contests. Tiein with paper on a free show for the local Goodfellow movement is also set.

Seasonal lobby display is given lots of attention as Joe says he finds patrons impressed by the decorations and like the warmth and glow they impart. Lobby tiein was last year's best stunt, department store furnishing display of animated toys which was built up so big that people actually came to the theatre to see the display. Rosenfield recommends this highly where there is sufficient lobby space.

SHOWMEN NOT SINGING PRE-HOLIDAY BLUES

If the activities already set by Round Tablers in various sectors and reported on these pages are any criterion, exploitation to beat the usual pre-Christmas lull and to build up those Yuletide grosses this year promises to set a new high. Set forth here and on a following page are outlines of what some of the members already have in work and ready to start to make December a standout month. More of the same will be run as further reports arrive.

Boys' Choir Sings At Midnite Show

George Baker, Electric Theatre, Kansas City, Kan., has arranged to have boys' church choir broadcast Christmas carols from stage. This is to be an annual event with 100 voices singing carols and hymns beginning at 11:15. George reports the stunt attracted national publicity last year. Mr. Richard Dabney, director of the Boys' Choir has cooperated each year.

Baker is also planning to put on what he terms "Their Majesties' Jubilee," a kiddie show with a king and queen of joy, each country sending entertainers as ambassadors of joy. The setting is in the form of a plantation for the homecoming of young folk that have been away to school. Unit is done with cooperation of local dancing school.

"Have You Contributed Lately?"

Exton's Grab Bag Party Holiday Lobby Display

Exton Sells Free Kid Show To Motor Company Officials

To be repeated again this year by Bill Exton, Kenosha-Gateway Theatres, in Kenosha, Wis., is a free show for children of all employees at the Nash Motors Company plant in that city, the auto officials paying a sum equal to a good day's gross for the party. Two morning performances are held on Saturday before Christmas, with tickets obtainable only at the plant. Show is composed of shorts and special professional kid acts Bill obtains from Chicago.

Also slated by Exton for a repeat is his Grab Bag Party held on one night during the week before. Some $500 of gifts are promoted from stores in exchange for credits with minimum value of each gift not less than $25. Articles are displayed in lobby two weeks ahead (see photo).

For the yearly toy fund, Exton is also staging his annual local talent show including the city's most prominents and sponsored by local daily for much publicity. Last year the show was put on Tuesday and Wednesday the week before Christmas to sellout business with receipts split.

Exton has also arranged his annual free show to all youngsters in the city as a goodwill offering with the performance made up of some repeat feature, cartoon shorts and kid talent. Show last year was tied in with merchant who furnished bag of candy for each child and further contributed a full-page ad, copy written by Exton exclusively for the coming theatre attractions. This show was put on in addition to the usual canned goods matinee.

Smith Plans Elaborate Campaign On "Stowaway" for Christmas

Having booked in the latest Shirley Temple feature for the holidays, W. Clyde Smith, Malco Hot Springs, city manager, is planning a smart drive to tie this in to his Yuletide celebrations. Newspapers are set to run photos of Santa Claus delivering print of the picture to Smith in lobby of the Paramount Theatre and another shot of the entire personnel is arranged showing the staff smilingly greeting the announcement of the booking.

Stores carrying Temple items will cooperate in ads and windows and a contest will be put on to select six little Hot Springs girls who resemble Shirley to act as hostesses at the theatre on the opening day. Girls will wear the latest Temple frocks. Smith is right in line with his annual tiein with all civic clubs to put on the special show for the underprivileged with Santa, toys and similar angles in effect, all contributions to be placed around the tree in lobby until given away at the special show on Christmas morning by Santa from the stage. Usual toy show is also arranged.

Outside decorations will be topped with live holly, cedar and mistletoe with huge reindeer drawing lighted sled on marquee. Included in the billing are posters of all sizes plugging the Christmas show and carrying holiday greetings from the theatre.

(Continued on following page, third column)

Licking the Annual Pre-Christmas Slump

How Tri-States Theatres Have Turned "Red" Into "Black"

by JOSEPH KINSKY

District Manager, Tri-States Theatres

One of the proudest achievements of our circuit during the last two years is the way in which we have licked what we thought were the "unbeatable" pre-Christmas and Lenten slumps. As a result of our activity, originally inspired by our general manager, G. Ralph Branton, these "worst weeks of show business" have been turned in to big profit weeks for our houses—and we are not so much concerned about business in the so-called bad weeks as we are with many of the supposed "big" weeks.

While what we write about here is typical of the activity in all three districts of Tri-States, we can, of course, tell only what we plan here in our district—and since it is such a short time until Christmas we thought that right now would be the time to let our fellow exhibitors know what we are doing to lick the Pre-Christmas slump.

While this district is comprised of the cities of Cedar Rapids, Waterloo, and Davenport in Iowa, and Rock Island and Moline, in Illinois, we'll concern ourselves in this article only with our activities in Davenport, Moline and Rock Island, the three adjoining cities where five of our houses are located, as what we are doing in these towns is typical of the activity in our other towns.

First, let us explain that our Davenport, Rock Island and Moline theatres are affiliated with the Quad-City Theatre Managers' Association, an organization of 16 theatres, both circuit and independent, located in these three cities and also in East Moline, Illinois, united for the common good of the entire group.

Elaborate Giveaways Planned

Last year this group of theatres sponsored two mass giveaways—one on December 4th of nearly a $1,000 worth of household appliances, and one on December 18th of a Ford V8. The grosses piled up on these two giveaways more than made up for any loss of business due to Christmas shopping. These giveaways, plus other activities that brought in extra revenue, gave our circuit's theatres record weeks—and we believe we are safe in saying that the independent houses enjoyed similar success.

This year we are going in for giveaways on a more elaborate scale. We have already promoted, for the association, three new 1937 Ford V8 sedans to be given away on December 17th, 21st and 22nd—one each night. These giveaway nights—combined with our regular Bank Nights on December 16th and 23rd—assure all of our theatres of what will probably be the peak grosses of the entire year—with the result that we are not concerned whatsoever about any slump in business previous to Christmas.

Lest exhibitors may think that our theatres here in a quad-cities are "giveaway crazy," we should like to remind everyone that one of the main purposes of the Quad-City Theatre Managers' Association is not to promote excessive giveaways—but to eliminate them. To this end, we have concentrated on a weekly Bank Night conducted on a cooperative basis in all 16 theatres the same night—and that is the only giveaway of any kind in any of the affiliated theatres. There are no "dish nights," "country store nights," etc.

However, we do step out during occasional periods when we feel our grosses are threatened. For example, on election night, November 4th, a night when our grosses sink to almost the level of Christmas Eve, we gave away a new 1937 $1,050 Buick sedan. Grosses in many of the houses on election night were as much as four times average—and there wasn't a theatre that didn't at least double its average business. This in spite of the fact that many of the managers believed that election night was unbeatable in cities like these.

Operating Expenses Cut

Now—speaking only for our own Tri-States houses—we will further attempt to bolster our pre-Christmas profits by cutting our operating expenses to a minimum. From the middle of October until Christmas our managers keep their eyes open for ways and means of cutting expenses for the week before Christmas—especially advertising. Several of the houses in past years have succeeded in slashing their advertising expenses in this week by as much as 50 per cent, and one house last year spent nothing for advertising. In spite of these slashed advertising expenditures most of the boys come up with campaigns that outdo some of the weeks when they request special budgets. This is usually because they have promoted space from the newspapers that will take care of their advertising for the week in great shape.

Another thing that we did last year—and will do this year—is open our Christmas picture on Christmas Eve instead of on Christmas Day. This gives us a new picture, and quite a little extra business, by luring many that would ordinarily stay at home out to see the opening of a new attraction. While our business is far from good on Christmas Eve—it is about double what we ordinarily would have if we didn't open with the new picture.

Several of our managers have been successful in past years in running one or two special kids' shows on the Saturday before Christmas and one other day before holiday. However, this year we may abandon these special performances since Christmas falls on Friday—a rather bad spot for us to instill any advance interest in special shows.

This pretty well covers our pre-Christmas activities in this district—and all we can say is that if other exhibitors get across this rough spot as well as we expect to—it will really be a Merry Christmas for all.

More Christmas Slants and Stunts

(Continued from preceding page)

Conner's Holiday Lobby Decoration

Conner Builds Toy Shop For Lobby Display

Accompanying photo showing Christmas lobby display used last year and constructed by Marlowe Conner, Grove Theatre, Chicago, Ill., is being hauled out of the moth balls this Christmas.

House was built entirely of compoboard and bracing lumber. Only cost was the lumber, as it was designed and built by Marlowe with the aid of a couple of ushers and his assistant. Toys were promoted and given away at the Christmas party.

Manufacturers' Christmas Parties Will Be Repeated by Martin

With the plants of many famed national advertisers in South Bend, Ind., Guy Martin is going to town on a number of manufacturers' parties where the plants take over the Colfax Theatre and give special shows for employees and their children free of charge. Theatre receives flat rental, furnishes program, house staff, etc., and company contributes toys, candies, etc. Similar hookup is also set for the Palace, in South Bend, the house rented to Sears-Roebuck for a party in conjunction with bicycle club.

Giveaways will be featured at both theatres. Car cost promoted from 12 stores will be offered two days ahead with patrons registering all day for the drawing and a telephone hookup arranged for both houses so patrons in both spots can follow proceedings. Radio, refrigerator, fur coat giveaways are also set.

Another ticket-selling idea is a hookup with such organizations as Elks, Eagles, Woodmen, etc., with two tickets offered each member selling a punch-board. Proceeds of the punch-board sale go to the local fund for the needy and theatre receives full price for all tickets offered on the board as prizes. Martin says that last year the Elks put out over 1,000 boards in South Bend alone.

Guy's Pop Eye Club, recently described

(Continued on following page)

FACTORY PARTIES AGAIN POPULAR

(*Continued from preceding page*)

in these pages, on the last half of the week before Christmas, at nine each evening is to put on an elaborate holiday Follies including the city's best kid talent. This always is a top stunt and goes over big with parents with much support from the two local papers. The latter tie in also on annual parties at the Colfax and Palace, Martin alternating with each one every year. Big box is on display in lobby for contributions for the needy and the papers of course build this angle strongly.

To the important business men of the city Martin directs letters suggesting theatre tickets as gifts for employees and to encourage early shopping, merchants are contacted to buy tickets to be given for purchases over a certain figure. Checking service is also emphasized and much thought is given to proper decorations. For this, tiein is made with large nursery for holly-wreaths and other greenery, for Martin feels that lobbies are more attractive with live decorations than the usual crepe paper and tinsel. Giant trees, toy displays and Santa distributing candy are also arranged.

Keeping expenses at an absolute minimum during the pre-holiday weeks is a "must," says Martin, and this is practiced religiously in his theatres.

More Factory Parties And Toy Matinees

Among others reporting their Christmas activities are Sid Holland, city manager, Elco Theatres, Elkhart, Ind., Glen Nelson, Harris Theatre, Finlay, Ohio, Fred Reeths, Sheboygan Theatre, Sheboygan, Wis., and Russell Hardwict, Lyceum, Clovis, N. M.

Sid is planning various parties for the week, one of which he terms a "poultry party" with cooperating dealer supplying a few dozen turkeys, geese, ducks and chickens. Theatre advertises the party on screen and wherever else possible gives the dealer his advertising break, coupons are distributed both by the merchant and with each ticket at the boxoffice.

Factory parties are also being arranged, an average price of 10 cents per head being made to plant heads for shows to the employees and employees' families. Sid is figuring on about five parties the week before Christmas. Another slant to bring them in is electric range or refrigerator giveaway to be promoted in exchange for theatre advertising and displayed in lobby. The toy and food matinees, free kid shows, checking services will also be part of his campaign.

In Findlay, Ohio, at the Harris, Glenn Nelson has the assistance of local firemen to repair toys contributed at his annual show. Last year over two truck loads were taken down to the fire house and after repairing were placed on display there. Nelson is also working on the yearly show for underprivileged children sponsored by local Kiwanis Club, is arranging checking service and is now readying for a giveaway to be underwritten by merchants.

Fred Reeths has already given away a lot of turkeys and radios, all of which were promoted from local merchants and for the week before Christmas is offering refrigerators, washing machine and diamond ring in the same manner. A kiddie show sold to one of the department stores with Santa Claus on hand is also in the work.

> ### "WE OFTEN WONDER," SAYS DICK WRIGHT
>
> *". . . Why some managers are content to book inferior attractions the week before Christmas, fully realizing that they'll turn the week into a loss. Word soon gets around that their show is a pretty poor one. Handing the public any sort of a show seems pretty futile. Does it take courage or is it just plain good business to give them a picture that packs a wallop the week before Christmas? The writer is of the opinion that it's darned good business. . . . A good picture properly handled, will always bring them in. . ."*

In New Mexico, Russ Hardwick at the Lyceum is also planning to call on local Boy Scouts in addition to firemen to help repair toys for needy children. Canned goods matinee will be held with contributions given to Salvation Army for distribution on Christmas Day and entire lobby and foyer will be dressed up with all the trimmings.

"Why I Believe In Santa" Is Grove's Contest for Yule

Santa Claus is going to receive all the lists of Christmas presents wanted by the children in Rock Island, Ill., according to the stunt planned by Herb Grove, at the Fort Theatre, in conjunction with the Rock Island *Argus*. It starts with a letter-writing contest for children on why they believe in Santa and involves cash and ticket prizes. Then the paper will equip a plane and party to fly North to locate the home of Santa Claus with Grove taking pictures of the takeoff from the local airport. Radio station will contact the plane in flight and the finale of the stunt is for the plane to return with Santy, present him in the Public Square and at the theatre.

CHRISTMAS SETTING. For atmospheric Christmas Organlogue at the Fox, Atlanta, last year, E. E. Whitaker transformed orchestra pit and organ. Snow scene was projected by effects machine.

Then the climax as far as the theatre is concerned will be the showing of the pictures with other subjects, features and shorts, at a special show with the paper and radio station getting behind the tiein and practically guaranteeing Grove a full house at regular prices.

To build up the grosses on Christmas Eve, Grove is planning to run the regular show until six o'clock and then at eight present a premiere of the next day's attraction and feels with the picture booked in, it will go a long way to overcome the usual bad business on this evening. A gift idea is regular tickets made up in Christmas greeting form which has had some previous success.

In addition to the usual merchant toy tieups, holiday decorations, Grove is participating in the giveaways detailed by Joe Kinsky in his article in this section.

Loewmen Taking Part In Civic Celebrations

In one mail, come reports from Loewmen Lou Brown, Les Pollock and Francis Deering with outlines of what they are planning. In Baltimore, Lou Brown has completed arrangements for a charity party with the *Evening Sun* which, starting on Dec. 1, will break daily stories on the event until the day of the party on Dec. 20 at Loew's Century and Valencia. The Junior League is to have charge of the ticket distribution and the Junior Association of Commerce will be in charge of the purchasing of candy, cookies, etc., and will also supervise distribution of gift packages in lobby. The local transit company has agreed to carry the children gratis. Santa and the tree will be on hand and large containers placed to gather contributions for the needy.

In Rochester, Les Pollock has a Christmas Party in mind for Donald Duck, on Dec. 26, with eight or nine cartoons in which Donald has appeared. There are to be also a lot of surprises and prizes such as Donald Duck dolls autographed by Walt Disney from Hollywood for a lucky stunt, radio tiein for special children's community sing with slides on screen, organist, song leader, to be broadcast over WHEC and plugged by the station. Color contest is also set.

Punch and Judy show now being put on in Boston by H. M. "Addie" Addison, division manager, is to be repeated in Rochester and Pollock's yearly good-will tieup, an orphans' party will be put on during Christmas Week. The papers get behind it and transportation is arranged by the city officials.

Down in Houston, Texas, at Loew's, Francis Deering is presenting his second annual Kiddie Revue for the benefit of the needy, to be put on three times daily the week before Christmas. This is a real big-time party with scenery from New York aud supervised by a well-known unit pro-

(*Continued on following page*)

WHITE CHRISTMAS TREES PLANNED

(Continued from preceding page)

ducer. During the course of the show the chorus will work the audience to take up a free-will collection for the fund.

The showing is sponsored by the *Houston Press,* which goes heavily for stories and photos weeks ahead and aside from the good-will created, Francis reports that last year the revue boosted receipts over the same period the year before some 25 per cent with a better showing expected this December.

A twelve-day tieup with the Toledo *Blade* has been effected by Wally Caldwell, Loew's Valentine, Toledo, for the Elk's Poor Relief with wearing apparel collected by the theatre. Wally put this same stunt over last year and says the stunt nets the theatre a two-column story with art daily.

Another gag used by Caldwell last year was two six-foot boys dressed like Santa Claus with Laurel and Hardy 36-inch papier mache heads parading through crowds daily advertising current short.

White Christmas Trees Featured by Holden

Outstanding decoration in the lobby of the Capitol, Atlanta, is to be a white Christmas tree, reports Earle Holden, an annual stunt started three years ago and a different twist to the usual holiday decoration. Holden takes a regular green tree, has it sprayed with white calcimine and put up after the paint dries. Red and green balls with plenty of silver icicles are used with all colors spotted. For proper effect, says Earle, care must be taken in the spraying to cover every inch of the tree.

Dancing school Yuletide prologue with 40 children from four to 15 is set for week ahead at each performance and the sale of book tickets for gifts is also being plugged.

At the Fox Midwest theatres in Fred C. Souttar's district, much activity is arranged to stimulate business. Autos have been promoted to be drawn for on night of Dec. 24th, and patrons who attend any performance during the week ahead of the drawing and fill out attendance card are to be eligible for the prize. Shirley Temple dolls, radios and similar gifts are also to be used and matinees for the underprivileged children are also in order.

The Associated Civic Clubs of Clearwater, Fla., will handle this year's Empty Stocking Fund benefit this year with Del Padgett, at the Capitol Theatre, thus eliminating the previous numerous local talent shows put on in other years to raise money for the needy. In addition to concentrating all these activities, the show will also insure the theatre a capacity house. With the Lions' Club, Del is arranging a free kid matinee for Christmas morning, when toys and candy are to be distributed.

For his December drive at the State, Watertown, S. D., Mike Guttman is setting a deal whereby patrons will be given specially made up Christmas tickets to the theatre with every five dollar sale and to those paying up bank accounts. Mike is also offering a checking service for patrons. Some layout is used for groceries and cosmetic stores.

With the copy set up in form of a Christmas tree, Ed Selette's laundry card idea will be used by him again this year at the Albany, Albany, N. Y. Top part of the card is for the theatre copy with cut of Santa below and laundry name and address at the bottom.

From Frank La Falce, Warner Theatre Washington zone ad head, comes a further report on special cartoon shows to be put on in the Washington and out-of-town houses. At this writing, Pop Eye, Betty Boop, Mickey Mouse and Silly Symphony shows are set, these to be labeled "All-Star Cartoon Shows" and to run approximately 90 minutes. Already tried in a few spots, La Falce reports this outgrossing any previous cartoon show they have ever put on.

Krendel Makes Strong Drive On Theatre Tickets for Gifts

Special hard tickets packaged in attractive Christmas envelopes are being pushed as appropriate holiday gifts in a strong drive by Dan Krendel, at the Tivoli, Toronto, with local stationery stores encouraged to put them on display and sell them on a percentage. Blocks of these are also being disposed of by merchants to give away with purchases over a certain figure. Each member of the staff has been allotted a certain number with prize for the one selling his quota first. Staff also receives the regular commission. Special trailers suggesting that the cutouts in the lobby and display of the tickets and other means are used to plug this angle and Krendel expects handsome returns.

During the week when the schools were closed last year, Dan put on special morning shows. Few days ahead of school closing every prominent school was circularized with die-cut colored Santa heralds, copy plugging the shows and prizes to be given. On arriving at the theatre children dropped coupons with their names in a box at the door and about half-way through the show of special shorts, winning names were flashed on the screen and the lucky youngsters presented with their gifts. Krendel reports the morning shows adding considerably to the week's grosses.

Best Decorated Home Contest Worked by Limerick and Paper

In cooperation with the *Times-Review,* his daily paper, George Limerick, skipper of the Yale and Palace Theatres, in Cleburne, Texas, is featuring a Best Christmas Decorated Home contest in which householders will be invited to participate in three classifications, two-story homes, apartment houses and duplexes, one-story homes and cottages. Prizes to be given in each division are: silver loving cup, first, and offered by the local in each division are, first, a silver loving cup by the chamber of commerce plus a 90-day pass to the Yale Theatre; second, a 60-day pass, and third, a 30-day pass. Paper is now running daily page one entry blanks and follow-up stories with winners to be selected on Dec. 22 and announced in a special Christmas edition on Christmas Eve. The contest insures Limerick front page publicity every day during the shopping season.

Celebrated by the entire city on Dec. 12 is Santa Day, sponsored by all local business men. On that day Santa, suitably costumed, will be on view and introduced officially in a mammoth parade, in which the theatre will be represented with a fancy float advertising current and coming attractions, copy further extending the season's greetings to the community.

Santa will also be used as a bally by Limerick, with the Old Gent parading the streets with back-banners week ahead reading: "Come See Me at the Yale and Palace" and the day before: "I'm Staying Over in Cleburne Tonight to See the Big Xmas Preview at the Yale." As Christmas Eve is an occasion locally for high jinks by the younger set, George is putting on a special preview that night starting at 11:15.

Limerick's annual decoration of the inside and front of the Yale Theatre has become an ace attention-attractor for the house and this year the interior will be hung with red and green Japanese rope from which glitter icicles are to be suspended. Lobby will have an elaborate setpiece with illuminated and decorated trees on each side. Front will feature a 25-foot shadow box carrying season's greetings and around the marquee there will be 200 pounds of Louisiana smilax, a green holiday foliage very popular in those parts. Varicolored lights will be planted thickly among the smilax.

"Blaze of Glory Week" Scheduled by Davis

In Canada, the day after Christmas is Boxing Day, a legal holiday, and all business places close on Thursday night before and open on the following Monday morning. So as to take advantage of the school recess during this time and to build up the slump after the holiday celebration, Walt Davis, at the Capitol, Regina, Saskatchewan, has scheduled a "Blaze of Glory Week" which is to follow up his usual Christmas campaign.

The "week" is to start on Dec. 28th, with a "Dad's Night," which allows fathers to bring their wives and children as guests on one ticket, a sort of family night idea which Davis finds profitable on off days. The following morning a "Popeye" show is on tap and on Dec. 31 morning a Mickey Mouse and Donald Duck party is arranged with stage show and local kid talent. Gifts and a wiener roast are included. Another highlight is a big amateur stage show for New Year's Eve.

The usual pre-Christmas decorations are also in line, including blocks of ice on the sidewalks with trees stuck therein. Extra screen attraction sponsored by several of the more prominent stores is a locally-made reel of the holiday activities to be shown at the theatre.

(Continued on page 106)

QUIGLEY OCTOBER AWARD "FIRSTS" CREATE BOXOFFICE EXPLOITATIONS

Showmen Voted Certificates of First Mention Obtain Wide Coverage on Entries; Papers and Merchants Cooperate

Smart Promotions Arranged by Dan Krendel, C. R. Young and Dick Warner; Winners Listed from Three Countries

All in all, Dan Krendel listed over 50 different things done on his second-run holdover date for "Godfrey" at the Tivoli, Toronto, managing to get himself a lot of smart promotional publicity where it did the most good. For instance, his cooperative advertising tieins included more than half the entire space used by top clothing store, the tieup copy reading: "Two Things You Should See," referring to the picture and a showing at the store of new styles. Illustrated by a cut of Powell, the ad was made more important with the offer that guest tickets would be given the first 10 people presenting the ads at the store. For a millinery store, cuts of the women stars were used as types to illustrate the types of hats advertised, copy advising readers to see the picture and decide their own type. Florist used cut of Powell, "saying it with flowers."

First-Time Broadcast Planted

Radio promotions were topped with a 15-minute broadcast on an important radio program, "Tea Time Topics," the period given over to doormen's and ushers' experiences at the Tivoli, winding up with a strong plug for the picture. First time this spot has ever been crashed by a local theatre, says Krendel. Date was also given generous mention for two consecutive days on another popular studio program and on leading period sponsored by chain grocer, it was announced that numbered copies of the chain's news sheets would be distributed and those holding sheets containing the 50 numbers posted in the theatre lobby would be given guest tickets. As the grocers print 75,000 of these dodgers regularly for house-to-house circulation, the tiein was held highly, especially since the advertiser paid for everything.

Distributors of the "Monopoly" game were tied in for window cards showing Powell and Alice Brady playing the game between scenes and a contest was tied in to the showing wherein entry blanks containing the same cut were made up with Powell referring to the similarity of the game and the picture, prizes given for those sending in the best answers given by Alice Brady. Space was left below for the answers with name and address of entrant to be left at the theatre.

Street Stunt Attracts

Many ace windows were obtained by cards using the tiein shots of the principals plugging the various merchandise with the same idea carried out in heralds and similar advertising. Full windows with star and scene enlargements were prominent. Featured street stunt for the benefit of over-the-shoulder peepers was put on by providing every member of the house staff with a press book heavily lettered on covers with title and theatre playdates, for use on street cars. When the book was held up in reading position (see photo) curiosity did the rest.

Krendel's "Godfrey" Street Book Stunt

For the holdover advertising, in addition to many of the ideas listed here, Krendel made up special illustrated cards with "don't say we didn't warn you" copy and these were placed in all cars within a half-mile of local stadium during important football game. Straight newspaper advertising was supplemented by free publicity in nine suburban papers, displays running 250 lines with cut of principals.

Limerick and Coloring Contests Feature Young's "Things" Campaign

Topping in all over 600 inches of free publicity in the Glasgow papers, the campaign put over by C. R. Young, general manager, on "Things to Come" at the Paramount, in the Scotch metropolis corralled a lot of attention through two contests sponsored by two leading dailies in conjunction with the theatre. The first, aimed for the adults, was a last line limerick idea with a number of main prizes promoted from neighborhood merchants and theatre tickets for runners-up, plus copies of the Wells book. Paper broke front page and ran continuous daily publicity crediting theatre and attraction for two full weeks, each story including four lines of the limerick contest with prizes given for the best last line. Prizes were shown in the lobby and the competition stimulated by posters, trailers, etc. For further buildup, the paper published three special contents bills on the contest which are posters carried by newsboys to advertise headline news. Presentation of prizes was made by popular local woman star, photo carried by cooperating paper and total number of entries was reported to be nearly 9,000.

One of Young's Window Tieups

Coloring Contests for Children

The coloring contest for children also offered main prizes, these including model tanks and aeroplanes copied from those in the picture. Many consolation awards were also made. Special contents bill and heralds printed by the paper, placed in copies of the theatre program, brought added attention.

Preview for all local clergymen was widely publicized with various of those attending using the theme of the picture for sermons advertised in church bulletins and newspaper copy. Top windows with styles in the mode of the picture proved attractive, among these a furniture display bringing newspaper comment which also had to do with similar displays. Stores cooperating took special ads for further buildup. Newspaper, poster and general lobby campaign was in keeping with the rest of Young's effective drive on the date.

Warner's House Staff Constructs Elaborate Front for "Ziegfeld"

Since the house does not employ a regular artist, the front constructed for "Ziegfeld" at the Bison, Shawnee, Okla. (see photo), by Manager Dick Warner and members of his staff was of a high standard and received the attention it richly deserved. All but the lettering layout of the lettering and the stars was done by the personnel. Entire front of plywood was covered with brilliant orange pebble cloth bordered with black moulding, and everything on the front was three-dimensional.

Letterheads and stars were constructed by cutting two faces and separating them with six-inch pieces of blind stop, edges covered with strips of old window cards. Letters were covered with Tex-tone which while still wet was imbedded with pieces of broken mirror. Star names were painted black and

(*Continued on following page, third column*)

MORE YULETIDE IDEAS

(*Continued from page* 104)

Crabill Reports Jamestown Warner District Activities

At this writing, plans are about set in Jamestown for a new car giveaway at the Palace and Winter Garden on Christmas Eve and the same idea is to be carried out for the three Warner houses in Elmira, reports zone chief Ralph Crabill. Merchants Units are sold to pay for the automobile. In the smaller towns of the district where the new car cannot be handled, good used car will be offered. Merchants' Pay Off Club, now in its fortieth week at the Babcock, Wellsville, is being developed for the Elmira houses. Washing machine, radio jewelry, bicycle, turkey and similar giveaways are set in other of the district houses.

County Corn Husking contest is arranged for at all theatres tying in with the newspaper and newsreel publicity on the national contest recently held in Iowa. Christmas co-op pages, tap ads and heralds are being promoted in all situations. Clothing and canned goods matinees are also in line and several of the houses are planning Christmas stage parties and revues, one-act plays presented by local drama clubs, etc.

Participating in these activities are the following managers and towns in the Crabill district: Walter League, Palace and Winter Garden, Jamestown; Doc Westfall, Haven and State, Olean; Dalton Burgett, Capitol, Dunkirk; Henry Phillips, Family and Lafayette, Batavia; Lew Carroll, Majestic, Hornell; Ralph Booth, Babcock and Temple, Wellsville; Alexis Beckerich, Keeney, Elmira; William Leggiero, Regent, Elmira; Wallace Folkine, Strand, Elmira, and Allen B. Newhall, Diana, Medina.

Sobler Ties Department Store To Theatre Toy Style Show

Set for the morning of Dec. 5th is a toy style show at the Spreckles Theatre, arranged by Al Sobler, managing director, and top department store. Elaborate display of toys will be shown in the lobby and on the mezzanine floor with Santa on hand to do the honors. Special screen show of "Robinson Crusoe," in three reels and cartoon shorts will be offered and store will sell tickets at five cents to children and 15 cents to adults accompanying the youngsters. The theatre will receive the regular price of 10 cents to the children and 25 cents for adults, store making up the difference and plugging the event heavily in all house and newspaper advertising.

Special shows have been arranged for every morning of the week with Employees Clubs of large industrial companies and various Navy units, these organizations buying the house for a flat rate in exchange for showing of suitable feature and shorts. Last year the big money-getter for Sobler was a giveaway of a new car and this year the stunt is to be repeated on the evening of Dec. 22nd. Car is promoted from local cleaners' and dyers' stores with tickets for the drawing distributed by them with each purchase. Full page spreads are to be taken by the sponsors and each cooperating shop will display identification cards.

Paper Announces Santa Arrival On Theatre Roof via Plane

Tiein last year with local paper by Frank Newman, in Oakland, Cal., had Santa arriving via plane on the roof of the Grand Lake Theatre, top stunt being three-column reproduction of wire from the Old Gent to the paper announcing his landing. Paper followed with story that Santa was to tour the town via auto, parade of cooperating cars meeting in front of the theatre. Stunt was part of the local merchant-newspaper plan to stimulate holiday business.

Among other Fox West Coast activities reported by Dean Hyskell was a stocking stunt by Dave Fred wherein youngsters were asked to bring stockings with their names imprinted to be filled with gifts. In Phoenix, Ariz., Will Osborne tied in with Sears to put on a Toyland Circus, store furnishing trailer and supplying all the gifts. Will also put on a Santa coloring contest, the store printing the head in weekly house magazine and awarding the prizes.

At Loew's State, Los Angeles, Spyros Cardas inaugurated a new checking service with a strong plug via trailer and ads. Theatre furnished large bags and when patrons arrived with more than one article to check, they were all placed in the larger container. On each package was placed colored Christmas sticker with greetings copy and theatre cut. The new service was highly appreciated, says Cardas, with the theatre checking more parcels than ever before, which meant a lot of extra admissions from the Christmas shopping crowds.

Ohio Warnerites Busy With Pre-Christmas Plans

Managers in Dick Wright's Warner Ohio zone are already breaking publicity for their seasonal tieups and promotions.

Frank Harpster, Ohio Theatre, Mansfield, planted stories as early as Nov. 19th for his Christmas Charity Show given a month later. His theatre, the American Legion, and the Mansfield *News Journal* call themselves the "Three Muster Cheers." Annually they put on a campaign to raise funds for baskets to be distributed to the needy. Groundwork has been set for a program that will provide Christmas baskets for some 600 families. Climax of the campaign is special midnight show given on Dec. 19th. Daily front page stories tie in the theatre.

Bill Dworski, Madison Theatre and Wayne Williams at the Majestic, also in Mansfield, have completed arrangements for annual "Food Matinees" tying in with the "Muster Cheers" program. Dworski is concentrating on benefit ticket sales during the month in order to stimulate his grosses.

Harvey Cocks, at the Strand, Akron, has booked a Christmas eve preview of "Gold Diggers of 1937." Taking advantage of the tremendous amount of publicity given to the Gold Diggers Plane on its visit to Cleveland, Harvey arranged with the Akron Chamber of Commerce for a bannered plane, carrying ten passengers, to fly from Akron to the Cleveland airport to welcome the Gold Diggers. Aboard the plane were newspaper representatives, airport officials, and Hizzonner the Mayor.

Warner Effects Delivery Tiein For "Ziegfeld"

(*Continued from preceding page*)

sprinkled with diamond dust. Various other effective combinations were used for the rest of the decorations with a color wheel placed in center of marquee to enhance the effect together with 1,400 watt cluster lights on both ends.

Highly colorful, too, was a float constructed on a cotton seed trailer entirely enclosed, the display built in three steps topped by giant star cutouts with title and star copy. Treatment similar to the front was given the lettering and bases covered with corrugated board salvaged from old mattress covers and painted red. Corrugated board pasted with shippers' glue to form a three-inch thickness was cutout for the lettering, painted black with white faces and sprinkled with diamond dust.

Promotion of farm light plant allowed Warner to build shadow box on bannered truck that drew trailer. Spots were placed on rear of truck to light up float and effect of the unusual lighting was very favorable. Shadow boxes on both sides of stage and title shadow box measuring 22 feet long across floor of stage were also effective to the extent, says Warner, that patrons applauded when they were lighted between shows.

Lands Smash Ads

Top newspaper tiein was hookup with special truck express service operated by Oklahoma City paper to deliver copies of the daily in the territory and also used by merchants. Warner arranged for the shipment of empty can of film from Dallas by air to Oklahoma City, where it was met by one of the newspaper trucks and brought to Shawnee in record time. Idea was worked out to publicize efficiency of the truck service, further emphasized by smash ads taken by the truck operators in the Shawnee papers and illustrated by photo of the can being delivered from the plane to the auto express. Truck was met at city limits by float and private cars and escorted to theatre with spot from marquee trained on parade as it came down the main street.

"Have You Contributed Lately?"

Warner Front Created by House Staff

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20		
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard	Nov. 20†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn Rider	Kermit Maynard	Dec. 10†		
Robin Hood, Jr.	Frankie Darro-Kane Richmond	Dec. 15†		
Swing Is the Thing	Pinky Tomlin	Feb. 20,'37†		
Trooper X-13	Frankie Darro-Kane Richmond	Jan. 12,'37†		
Valley of Terror	Kermit Maynard	Dec. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Nov. 30†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15		
(See "In the Cutting Room," Feb. 15.)				
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Dec. 1†		
White Glove, The		Dec. 15†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25	65	
Below the Deadline	Cecilia Parker-Russell Hopton	June 1	64	
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15	64	
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26†	67	
(See "In the Cutting Room," Nov. 7.)				
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6	66	
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	66	Oct. 10

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Red Lights Ahead		Dec. 5†		

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm Gargan	Sept. 23†	60	Oct. 24
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10	75	Apr. 18
Avenging Waters	Ken Maynard-Beth Marion	May 8	56	
Blackmailer	William Gargan-Florence Rice	July 10	66	
(See "In the Cutting Room," Mar. 28.)				
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28	57	
Counterfeit	Chester Morris-Margot Grahame	June 12	74	
(See "Queer Money," "In the Cutting Room," May 2.)				
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†		
Come Closer Folks	James Dunn-Marian Marsh	Nov. 7†		
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20†		
(See "In the Cutting Room," Oct. 10.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4	57	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1	80	May 16
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15	63	Mar. 14
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18†	72	Nov. 21
Final Hour, The	M. Churchill-Ralph Bellamy	June 30	58	
Fugitive Sheriff, The (G)	Ken Maynard-Beth Marion	June 1	58	Oct. 24
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8	65	Mar. 21
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 28	51	Aug. 22
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30,'35	72	
(Exploitation: Jan. 25, p. 64.)				
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28	86	May 23
(Exploitation: July 25, p. 81.)				
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†		
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28,'35	57	May 2
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Man Who Lived Twice, The (G)	Isabel Jewell-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
(Exploitation: Oct. 3, p. 81.)				
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6	66	Apr. 25
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12	118	Apr. 25
(Exploitation: May 30, p. 90; June 6, p. 120; June 20, pp. 118, 120, 122; June 27, p. 80; July 11, pp. 125, 128; July 18, p. 82; July 25, p. 81; Aug. 8, p. 92; Aug. 22, pp. 111, 112, 114.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17	55	
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10	56	May 2
Pennies from Heaven	Bing Crosby-Madge Evans	Nov. 25†		
(See "In the Cutting Room," Sept. 12.)				
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2	66	
Ranger Courage	Robert Allen-Martha Tibbets	Oct. 30†		
Roaming Lady	Fay Wray-Ralph Ballamy	Apr. 12	69	
(See "In the Cutting Room," April 4.)				
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20	60	Aug. 22
Shakedown (G)	Lew Ayres-Joan Perry	July 17	57	Sept. 12
Stampede	Charles Starrett-Finis Barton	June 8	56	
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12†	*90	Nov. 14
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15	65	Aug. 8
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†		
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15		
(See "The Fighter," "In the Cutting Room," July 4.)				
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†		
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6	67	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Chopin	Francis Lederer			
College Hero	Charles (Buddy) Rogers			
Counterfeit Lady	Ralph Bellamy-Joan Perry	Dec. 31†		
Depths Below	Dolores Del Rio-Richard Dix-	Dec. 28†		
(See "In the Cutting Room," Oct. 10.)				
Dodge City Trail	Chas. Starrett-Marian Welden			
Help Wanted: Female	Jean Arthur-George Brent	Dec. 21†		
(See "Safari in Paradise," "In the Cutting Room," Oct. 17.)				
I Promise to Pay	Leo Carrillo-Chester Morris			
(See "In the Cutting Room," Nov. 21.)				
Interlude	Grace Moore-Cary Grant			
(See "In the Cutting Room," Oct. 24.)				
Lost Horizon	Ronald Colman-Jane Wyatt			
(Exploitation: Sept. 5, p. 79.)				
Mule Skinner	Chas. Starrett-Rosalind Keith			
Nightingale Flies Home, The	Grace Moore			
Racketeer in Exile	George Bancroft			
Rio Grande Ranger	Robert Allen-Iris Shunn	Dec. 11†		
(See "In the Cutting Room," Nov. 7.)				
Slug for Cleopatra, A	Rosalind Keith-Chas. Quigley			
Woman in Distress	May Robson-Mary Astor			
Women Are Wise	Dolores Del Rio			
Women of Glamour	Melvyn Douglas-Virginia Bruce			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2	6 rls.	
Ghost Town	Harry Carey	Feb. 15	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15	6 rls.	

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Glory Trail, The	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed				
Beyond Victory	Tom Keene	Jan. 18,'37†		
Common Ground	Tom Keene	Dec. 8†		
Drums of Destiny	Tom Keene	Jan. 18,'37†		
Star of Empire	Tom Keene	Dec. 8†		

(THE RELEASE CHART--CONT'D)

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Lael Devenyi	Sept. 10†	80	
Car of Dreams	Torzs-Percell	Oct. 10†	90	
Don't Cry Mother	Eva Rutkay	Aug. 25†	78	
Friendly Expression	Raday-Szoke	Nov. 1†	65	
Hungaria (English titles)	Travelogue	Mar. 15	54	
Little Pastry Shop	Kabos-Percell	May 15	88	
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
March Tales	Turay-Kabos	July 15	68	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Sweet Stepmother (English titles)	Maria Tasnadi	Sept. 15†	90	
This Villa for Sale	Verebes-Csikos	June 15	80	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Danube Romance	Zita Perczel	Dec. 15†	91	
Hungarian Village	Travelogue	Dec. 25†	55	
Salary $200 Monthly	Javor-Fulop	Dec. 31†	82	
Three Spinsters	Emilie Markus	Dec. 1†	84	
Tragedy on the Lake	Csortos-Medgyesi	Dec. 20†	80	
White Colt	Kiss-Komar	Dec. 25†	85	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15†	84	
Frasquita (G)	Franz Lehar	Jan. 17	87	Feb. 1
Kilou, The Killer	Technicolor	Oct. 1†	60	June 1,'35
L'Equippage	Annabella	Oct. 15†	79	
Mysteries of Notre Dame		Oct. 1†	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	

EMPIRE

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18	67	Jan. 25
(Exploitation: June 20, p. 117.)				
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6	81	May 23
(Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)				
Captain Blood (G) 855	Errol Flynn-Olivia de Havilland	Dec. 28,'35	119	Jan. 11
(Exploitation: Jan. 25, p. 69; Feb. 1, p. 66; Feb. 8, pp. 83, 86; Feb. 29, pp. 74, 76; Mar. 14, p. 89; Apr. 18, p. 82; Aug. 22, p. 117.)				
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	*62	Oct. 3
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 31, p. 76.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18	69	June 20
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23	68	May 9
(Exploitation: May 16, p. 85; July 4, p. 72.)				
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20	70	June 13
Here Comes Carter 169	Ross Alexander-Anne Nagel	Oct. 24†	60	
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16	58	Apr. 18
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11	67	Feb. 1
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28	62	Feb. 29
(Exploitation: Mar. 7, p. 94; June 6, p. 121; June 27, p. 88; July 4, p. 68; July 11, p. 128.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11	84	Mar. 21
(Exploitation: May 2, p. 99.)				
Snowed Under (G) 971	George Brent Genevieve Tobin	Apr. 4	63	Mar. 21
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29	56	Apr. 11
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 15
(Exploitation: Sept. 5, p. 79.)				
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22	87	Nov. 30,'35
(Exploitation: Feb. 22, pp. 95, 96; Mar. 14, p. 87; Apr. 4, p. 87; Apr. 25, p. 96; May 2, p. 92; May 9, p. 94; May 16, p. 82; May 30, p. 85; July 4, p. 68; Aug. 1, p. 93.)				
Three Men on a Horse 151	Frank McHugh-Joan Blondell	Nov. 21†		
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service," "In the Cutting Room," May 16.)				
Two Against the World (G) 977	H. Bogart-Beverly Roberts	July 11	57	May 23
(Exploitation: Aug. 1, p. 90.)				
White Angel, The (G) 951	Kay Francis-Ian Hunter	July 4	91	June 6
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 82, 83.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Call It a Day	Olivia de Havilland-I. Hunter			
Draegerman Courage (G) 168	Jean Muir-Barton MacLane		*60	Aug. 29
God's Country and the Woman	George Brent-Bevery Roberts			
(See "In the Cutting Room," Sept. 26.)				
Gold Diggers of 1937	Dick Powell-Joan Blondell	Dec. 26†		
Green Light	Errol Flynn-Anita Louise			
(See "In the Cutting Room," Aug. 8.)				
Her Husband's Secretary	Jean Muir-Warren Hull			
Lords of the Land	Jean Muir-Gordon Oliver			
Love Begins	Mary Maguire-Tom Brown			
Mountain Justice	Josephine Hutchinson-G. Brent			
(See "In the Cutting Room," Oct. 31.)				
Nowhere	Ross Alexander-Beverly Roberts			
Sing Me a Love Song (G)	James Melton-Patricia Ellis		*75	Oct. 17
Slight Case of Murder, A	Edward G. Robinson			
Smart Blonde	Glenda Farrell-Barton MacLane			
(See "In the Cutting Room," Nov. 7.)				
Truth Is on the March	Paul Muni			

FRANK NORTON

Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exo Ftohea	Exo	Sept. 20†	96	
Independence	Phillip Alexander	Feb. 16	100	
News from Greece	Travelogue	Feb. 9	80	
Sarka and the Eagle	Olympia Deos	Oct. 18†	118	
Voskopoula	Sophea Damoglou	Jan. 5	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East Meets West (G)	George Arliss-Lucie Mannheim	Oct. 15	72	Sept. 12
Everything Is Thunder (A)	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31,'35	78	Nov. 30,'35
It's Love Again (G)	Jessie Matthews-Robert Young	May 30	79	May 16
(Exploitation: Sept. 19, p. 68.)				
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	76	May 30
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	65	Oct. 10
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 18
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83.)				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15	83	May 23
Seven Sinners (A)	E. Lowe-C. Cummings	Aug. 15†	70	July 11
(Reviewed under the title, "Doomed Cargo.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everybody Dance	Ernest Truex-C. Courtneidge			
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heels in Love	Jessie Matthews			
Hidden Power, The	Sylvia Sidney-John Loder			
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Land Without Music (G)	Richard Tauber-Jimmy Durante		80	Oct. 24
Living Dangerously (A)	Otto Kruger	Dec. 1†	80	Mar. 21
Man of Affairs	George Arliss-Rene Ray			
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	C. Cummings-Noah Beery	Dec. 15†		
Two of Us, The	Jack Hulbert-Gina Malo			
Week-end Millionaire (G)	Buddy Rogers-Mary Brian		75	Apr. 4
(Reviewed under the title, "Once in a Million.")				

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	Nov. 22†	66	
Devil on Horseback, The (G)	Lili Damita-Fred Keating	Oct. 22†	72	Oct. 3
In His Steps (G)	Eric Linden-Cecilia Parker	Sept. 29	*75	Sept. 19
(Exploitation: Nov. 14, p. 90.)				
Song of the Gringo (G)	Tex Ritter-Joan Woodbury	Nov. 15†	62	Nov. 14
White Legion, The (G)	Tala Birell-Ian Keith	Oct. 13†	81	Oct. 24
Yellow Cargo (G)	Conrad Nagel-Eleanor Hunt	Oct. 27†	62	Nov. 14

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days	Tex Ritter-Eleanor Stewart			
Grand Canyon		Jan. 1,'37†		
Great Guy	James Cagney-Mae Clarke	Dec. 25†		
Hats Off	Mae Clarke-John Payne	Nov. 29†		
Navy Spy	Conrad Nagel-Eleanor Hunt	Dec. 23		
We're in the Legion Now (G)	Reginald Denny-Esther Ralston	Dec. 12†	64	Feb. 15
(Reviewed under the title, "Rest Cure.")				

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15		
Luck of the Irish	Richard Hayward	Sept. 15†		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
Women in White	Molly Lamont-Lester Matthews	July 15		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15†	70	
Old Spanish Custom, An	Buster Keaton	Jan. 2	60	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tenderfoot Goes West, A	Jack La Rue-Russell Gleason	Oct. 15†	62	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	62	
Voice of India	Hoeffer Expedition	Nov. 1†	70	

Coming

Crime of Voodoo	Fredi Washington		63	
Uncle from America		Dec. 15†	90	

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Heart Specialist	B. Somegyi	Dec. 30,'35	90	
I Cannot Live Without Music	Gyula Csortos	Dec. 20,'35	95	
One Night In Venice	Gyula Csortos	Jan. 1	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Nov. 15†	90	June 6
Forgotten Women	Irene Rich-Evelyn Brent	May 15	71	
She Shall Have Music	Jack Hylton-June Clyde	Sept. 19†	90	Dec. 1,'35

Coming

Deerslayer		Mar. 1,'37†		
High Hat	Frank Luther-Dorothy Dare	Jan. 1,'37†	65	
I Demand Payment	Betty Burgess-Jack LaRue	Jan. 20,'37†	70	
Judgment Day		Mar. 20,'37†		
Rich Relations	Ralph Forbes-Frances Grant	Feb. 10,'37†	65	
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Dec. 10†	65	

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25	64	
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	66	
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10	66½	July 11
It Couldn't Have Happened (G)	Reginald Denny-Jack La Rue	Aug. 1	*67	Aug. 29
Tango	Marian Nixon-Chick Chandler	Jan. 1	66	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2	75	July 4

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24	71	Apr. 11
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Romance 706	Richard Tauber	Nov. 20†	82	
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14	72	Mar. 7
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew- J. Cooper	Sept. 18	92	Sept. 12
(Exploitation: Oct. 17, p. 73.)				
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17	73	Jan. 18
(Exploitation: Mar. 28, p. 82; Apr. 11, p. 95; May 30, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5	94	May 30
(Exploitation: June 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21	62	Feb. 8
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	89	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21
Mad Holiday (G) 708	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	76	
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27	68	Mar. 28
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 5
Our Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21
Petticoat Fever (G) 645	Robt. Montgomery-Myrna Loy	Mar. 20	81	Mar. 21
(Exploitation: Apr. 18, p. 79; May 30, p. 90; June 13, p. 123; July 25, p. 81.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	97	Aug. 15
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3	90	Dec. 28,'35
(Exploitation: Feb. 22, p. 96; Apr. 4, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17	86	
(See "In the Cutting Room," Mar. 7.) (Exploitation: May 30, p. 85; July 11, p. 124.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31	113	Jan. 18
(See musical analysis, Feb. 22, p. 23; exploitation: Feb. 15, p. 85; Mar. 14, p. 87; Mar. 21, p. 92; Apr. 4, p. 89; Apr. 11, p. 97; Apr. 18, p. 78; May 9, p. 90; May 30, p. 86; July 18, p. 82.)				
San Francisco (G) 636	Clark Gable-J. MacDonald	June 26	111	July 4
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 79.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10	106	Apr. 11
(Exploitation: June 13, p. 122; June 27, p. 80; July 25, p. 77; Aug. 8, p. 91.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May 8	72	May 2
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11†	78	July 11
Tale of Two Cities, A (604)	Ronald Colman-Elizabeth Allan	Dec. 27,'35	126	Dec. 7,'35
(Exploitation: Jan. 25, p. 64; Feb. 15, p. 83; Mar. 14, p. 86; May 2, p. 94.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 6†	89	Nov. 7
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6	82	Feb. 22
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10	62	Jan. 4
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	75	May 16
(Exploitation: July 18, p. 85.)				
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24	77	Feb. 8
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29	75	May 30
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3	88	Apr. 4
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7	72	Feb. 15
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27
Wife vs. Secretary (G) 606	C. Gable-M. Loy-J. Harlow	Feb. 28	89	Feb. 22
(Exploitation: Apr. 18, p. 77; July 4, p. 69.)				
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31†	59	June 20

Coming

After the Thin Man	Wm. Powell-Myrna Loy	Dec. 25†		
Camille 639	Greta Garbo-Robert Taylor	Dec. 4		
(See production article, Oct. 24, p. 16.)				
Captains Courageous	F. Bartholomew-Spencer Tracy			
Day at the Races, A	Marx Brothers-Allan Jones			
General Spanky 714 (G)	Spanky McFarland-P. Holmes	Dec. 11†	72	Oct. 31
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11, p. 16.)				
Maytime	J. MacDonald-Nelson Eddy			
Nobody's Baby	Patsy Kelly-Robt. Armstrong			
Parnell	Clark Gable-Myrna Loy			
Pick a Star	Jack Haley-Patsy Kelly			
Romeo and Juliet (G)	Norma Shearer-Leslie Howard		124	July 18
(See production article, Mar. 28, p. 16.)				
Sinner Take All	Bruce Cabot-Marg't. Lindsay	Dec. 18†		
Way Out West	Laurel and Hardy			

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2	65	

Coming

Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senor Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 9†	62	Nov. 21
Along Came Love 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	68	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 92.)				
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24	92	Feb. 22
(Exploitation: July 11, p. 127.)				
Arizona Raiders, The (G) 3564	Buster Crabbe-Marsha Hunt	June 26	57	Oct. 17
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75.)				
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3	76	Apr. 11
Border Flight (G) 3558	John Howard-Frances Farmer	May 29	59	Apr. 25
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3	83	Nov. 23,'35
(Exploitation: Jan. 18, p. 83; Feb. 8, p. 83; Feb. 22, p. 98; Apr. 25, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6	67	Feb. 1
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8	85	May [illegible]
(Exploitation: June 6, p. 121; July 4, p. 69.)				
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27,'35	81	Dec. 28,'35
(Exploitation: Jan. 18, p. 83; Feb. 8, p. 83; Feb. 22, p. 94; Mar. 14, p. 89; Apr. 11, p. 92; May 16, p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29,'35	76	
(See "In the Cutting Room," Oct. 19,'35.) (Exploitation: Feb. 1, p. 66.)				
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27	58	Aug. 8
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. [illegible]	[illegible]	Feb. 8
(Exploitation: June 20, p. 121; Sept. 26, p. 76; Oct. 3, p. 81.)				

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb. 14	56	May 30
Early to Bed (G) 3560 (Exploitation: Aug. 1, p. 90.)	Charles Ruggles-Mary Boland	June 5	73	July 25
Easy to Take (See "In the Cutting Room," Oct. 3.)	Marsha Hunt-John Howard	Nov. 6†	67	
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15	76	May 23
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1	67	Apr. 25
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13	72	May 16
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15	72	May 2
General Died at Dawn, The (G) 3607 (See production article, Aug. 15, p. 16; exploitation: Nov. 14, p. 95.)	Gary Cooper-Madeleine Carroll	Sept. 4	98	Sept. 12
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Crosman	June 12	68	June 6
Give Us This Night (G) 3542 (See musical analysis, Mar. 14, p. 18.)	Jan Kiepura-Gladys Swarthout	Mar. 8	73	Mar. 7
Go West, Young Man (A)	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17	76	Feb. 22
Hideaway Girl (G)	Shirley Ross-Robt. Cummings	Nov. 20†	72	Nov. 14
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21†	75	Aug. 22
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 16†	74	Nov. 7
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 29
It's a Great Life 3528 (See "In the Cutting Room," Sept. 28,'35.)	Joe Morrison-Rosalind Keith	Dec. 20,'35	63	
Jungle Princess, The (See "In the Cutting Room," Oct. 10.)	Ray Milland-Dorothy Lamour	Nov. 27†		
Klondike Annie (A) 3538 (See news article, Mar. 7, p. 19; exploitation: Feb. 22, p. 96; Apr. 1, p. 92; June 20, p. 118.)	Mae West-Victor McLaglen	Feb. 21	81	Feb. 15
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Milky Way, The (G) 3535 (Exploitation: Mar. 21, pp. 93, 95; Apr. 4, pp. 82, 87; May 2, p. 99; May 23, p. 94; June 6, p. 116; June 27, pp. 82, 85; July 18, p. 85; Aug. 22, p. 117; Sept. 26, p. 76.)	Harold Lloyd-Adolphe Menjou	Feb. 7	88	Feb. 1
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10	83	Apr. 11
Murder with Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 5
My American Wife (G) 3601 (Exploitation: Sept. 19, p. 65.)	Francis Lederer-Ann Sothern	Aug. 7†	63	July 25
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5	72	June 6
Poppy (G) 3562 (Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)	W. C. Fields-Rochelle Hudson	June 19	73	June 13
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb. 28	65	Feb. 15
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22	76	May 16
Return of Sophie Lang, The (G) 3566 (Exploitation: Aug. 1, p. 90.)	Gertrude Michael-Ray Milland	July 3	64	June 20
Rhythm on the Range (G) 3569 (Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87.)	Bing Crosby-Frances Farmer	July 31	87	July 25
Rose Bowl (G)	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Rose of the Rancho (G) 3516 (See musical analysis, Jan. 11, p. 45; exploitation: Jan. 18, p. 84; Feb. 8, p. 83.)	John Boles-Gladys Swarthout	Jan. 10	82	Jan. 11
Sky Parade (G) 3550 (Exploitation: July 11, p. 127.)	Jimmy Allen-Katharine DeMille	Apr. 17	70	Apr. 4
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17	87	Feb. 15
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Texas Rangers, The (G) 3604 (Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 17, 24, p. 70; Oct. 31, p. 82; Nov. 14, p. 92.)	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
13 Hours by Air (G) 3547 (Exploitation: June 6, p. 118; Aug. 22, p. 113.)	Fred MacMurray-Joan Bennett	Mar. 27	77	Mar. 21
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24	67	Apr. 18
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17	72	Apr. 11
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20	74	Mar. 14
Trail of the Lonesome Pine, The (G) 3543 (See production article, Jan. 18, p. 36; exploitation: Feb. 29, p. 73; May 2, p. 98; May 23, p. 86; May 30, p. 90; June 6, p. 118; June 13, p. 122; June 20, p. 122; July 25, p. 80; Aug. 8, p. 93; Aug. 22, pp. 113, 115; Aug. 29, p. 86; Sept. 26, p. 76; Oct. 3, p. 81.)	Henry Fonda Sylvia Sidney	Mar. 13	106	Feb. 29
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2†	109	Sept. 26
Wedding Present (G) 3613	Joan Bennet-Cary Grant	Oct. 9†	81	Oct. 3
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Mahoney (See "In the Cutting Room," Nov. 7.)	Larry Crabbe-Joe Cook	Dec. 11†		
Bulldog Drummond's Romance	Ray Milland-Heather Angel			
Champagne Waltz (See "In the Cutting Room," Oct. 3.)	Gladys Swarthout-F. MacMurray	Jan. 25,'37†		
College Holiday (See "In the Cutting Room," Nov. 21.)	Jack Benny-Mary Boland	Dec. 25†		
Doctor's Diary, A	John Trent-Helen Burgess			
John Meade's Woman	Edw. Arnold-Francine Larrimore			
Let's Make a Million	Edward Everett Horton	Dec. 18†		
Maid of Salem	C. Colbert-Fred MacMurray			
Mind Your Own Business	Charles Ruggles-Alice Brady	Dec. 4†		
Plainsman, The	Gary Cooper-Jean Arthur			
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 18†	73	Dec. 21,'35
Souls at Sea	Gary Cooper-George Raft			
Swing High, Swing Low	Carole Lombard-F. MacMurray			
Trail Dust (See "In the Cutting Room," Oct. 31.)	Wm. Boyd-Jimmy Ellison	Dec. 4†		

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6†	62	Aug. 22
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1†	59	Aug. 1
Bulldog Courage	Tim McCoy-Lois January	Dec. 20,'35	60	
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan. 27†	76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15†	76	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20†	68	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1†	61	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25,'35	60	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Adventurous Rogues	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1	60	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2	54	

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Caryl of the Mountains	Rin-Tin-Tin, Jr.	Mar. 27†	57	
Millionaire Kid	Bryant Washburn-Betty Compson	Mar. 14†	58	
Pinto Rustlers	Tom Tyler-Catherine Colter	May 14†	56	
Ridin' On	Tom Tyler-Rex Lease	Feb. 29†	56	
Roamin' Wild	Tom Tyler-Carol Wyndham	Mar. 30†	55	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Speed Reporter	Richard Talmadge-Luana Walters	May 14†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Mystery of Seven Chests	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Santa Fe Rides	Bob Custer			
Speck on the Wall	Rin-Tin-Tin, Jr.			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Show, The 6301 (See "In the Cutting Room," Oct. 24.)	Gene Autry-Kay Hughes	Nov. 16†		
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	58	Sept. 26
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†		
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13	55	Apr. 11
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9†	68	Oct. 31
Dancing Feet (G) 3504 (Exploitation: Feb. 15, p. 81.)	Ben Lyon-Joan Marsh	Jan. 31	72	Apr. 4
Down to the Sea 6009 (Exploitation: Sept. 5, p. 80.)	Russell Hardie-Ann Rutherford	Aug. 25†	62	July 11
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10	58	
Follow Your Heart (G) 6001 (Exploitation: Nov. 7, p. 82.)	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
Frankie and Johnnie (A) 3555 (Exploitation: May 30, p. 85; Aug. 22, p. 112.)	Helen Morgan-Chester Morris	May 1	66	May 23
Gentleman from Louisiana (G) 3517	Eddie Quillan-Charlotte Henry	Aug. 10	66	Aug. 22
Ghost Town Gold 6312	Robt. Livingston-Kay Hughes	Oct. 26†	57	
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20	68	
Go-Get 'Em Haines 3549	William Boyd-Sheila Terry	June 16	62	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 9†	57	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11
Harvester, The (G) 3506 (Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)	Alice Brady-Ann Rutherford	May 5	65	Apr. 25
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15†	72	June 6
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6	71	Mar. 7
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9	54	Apr. 11
Laughing Irish Eyes (G) 3522 (Exploitation: Aug. 22, p. 112.)	Evalyn Knapp-Phil Regan	Mar. 16	73	Mar. 14
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15	55	Mar. 7
Leathernecks Have Landed, The (G) 3501 (Exploitation: Apr. 18, p. 76; July 25, p. 81.)	Lew Ayres-Isabel Jewell	Feb. 22	67	Feb. 29
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20	68	Jan. 11
Lonely Trail, The (G) 3563	John Wayne-Ann Rutherford	May 25	58	Nov. 14
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	65	June 27
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	64	
Oregon Trail, The 3560 (See "In the Cutting Room," Aug. 8.)	John Wayne-Ann Rutherford	Jan. 18	59	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	81	Oct. 3
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2	58	
Return of Jimmy Valentine, (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14	72	Feb. 15
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11	56	May 16
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5	52	Dec. 14,'35
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15	68	Sept. 5
Three Mesquiteers (G) 6311	Robt. Livingston-Kay Hughes	Sept. 21†	58	Sept. 12
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Undercover Man 6321 (See "In the Cutting Room," Sept. 12.)	Johnny Mack Brown-S. Kaaren	Sept. 24†	55	
Winds of the Wasteland 3561 (See "In the Cutting Room," May 23.)	John Wayne-Phyllis Fraser	July 6	57	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beware of Ladies (See "In the Cutting Room," Nov. 21.)	Donald Cook-Judith Allen	Dec. 21†		
Bold Caballero, The (See "The Beloved Rogue," "In the Cutting Room," Oct. 24.)	Robt. Livingston-Heather Angel	Dec. 1†		
Border Phantom 6333	Bob Steele	Dec. 28†		
Happy Go Lucky (See "In the Cutting Room," Nov. 14.)	Phil Regan-Evelyn Venable	Dec. 14†		
Join the Marines	June Travis-Paul Kelly	Jan. 18,'37†		
Larceny on the Air	Grace Bradley-Robt. Livingston			
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23†		
Man Betrayed, A	Eddie Nugent-Kay Hughes			
Mandarin Mystery, The	Eddie Quillan-Charlotte Henry	Dec. 7†		
Old Corral, The 6305 (See "In the Cutting Room," Nov. 7.)	Gene Autry-Smiley Burnette	Dec. 21†		
Riders of the Whistling Skull	Robt. Livingston-Ray Corrigan	Jan. 20,'37†		
Roaring Lead 6313 (See "In the Cutting Room," Nov. 7.)	Robt. Livingston-Ray Corrigan	Dec. 9†		
Roundup Time in Texas	Gene Autry-Smiley Burnette			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 608 (Exploitation: Mar. 14, pp. 88, 90.)	Barbara Stanwyck-Preston Foster	Nov. 15,'35	90½	Nov. 9,'35
Another Face (G) 615 (Reviewed under the title, "Two Faces.")	Wallace Ford-Phyllis Brooks	Dec. 20,'35	68	Nov. 23,'35
Big Game, The (G) (Exploitation: Nov. 14, p. 90.)	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
Bride Walks Out, The (G) 631 (Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)	Barbara Stanwyck-G. Raymond	July 10	80	July 11
Bunker Bean 630 (See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)	Owen Davis, Jr.-Louise Latimer	June 26	67	
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17	68	Dec. 28,'35
Dancing Pirate (G) 670 (Exploitation: June 6, pp. 117, 121.)	Charles Collins-Steffi Duna	May 22	85	May 16
Daniel Boone (G) (Exploitation: Oct. 31, p. 74.)	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Ex-Mrs. Bradford, The (G) 628 (Exploitation: July 4, p. 68.)	William Powell-Jean Arthur	May 15	81	May 2
Follow the Fleet (G) 613 (Exploitation: Mar. 7, p. 94; Mar. 28, p. 83; Apr. 4, p. 87; May 16, p. 82; May 23, p. 93; May 30, p. 84; June 13, pp. 125, 130; July 4, p. 68; July, p. 78; Sept. 12, p. 68; Oct. 17, p. 76; Oct. 31, p. 76.)	Fred Astaire-Ginger Rogers	Feb. 21	110	Feb. 22
Fang and Claw (G) 543 (Exploitation: July 11, p. 127.)	Frank Buck	Dec. 20,'35	74	Jan. 4
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27	67	Mar. 14
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
I Dream Too Much (G) 610 (Exploitation: Jan. 18, pp. 82, 83.)	Lily Pons-Henry Fonda	Dec. 27	95	Nov. 23,'35
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7	76½	Jan. 18
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19	70	May 30
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12	68	Apr. 25
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6	77	Feb. 8
Make Way for a Lady (See "Daddy and I," "In the Cutting Room," Sept. 26.)	Anne Shirley-Herbert Marshall	Nov. 13†		
Mary of Scotland (G) (See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76.)	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G)	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17	66	Apr. 18
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14	68½	Jan. 25
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Silly Billies (G) 623 (Exploitation: July 25, p. 76.)	Wheeler and Woolsey	Mar. 20	64½	Mar. 7
Smartest Girl in Town (G)	Ann Sothern-Gene Raymond	Nov. 27†	*60	Nov. 7
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8	61	May 2
Swing Time (G) 637 (Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110.)	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3	94½	Jan. 18
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3	65	May 2
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
Wanted: Jane Turner (See "General Delivery," "In the Cutting Room," Oct. 3.)	Gloria Stuart-Lee Tracy	Dec. 4†	67	
Without Orders (G)	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24	64	Apr. 11
Winterset (G)	Burgess Meredith-Margo	Nov. 20†	*70	Nov. 21
Woman Rebels, A (A)	Kath. Hepburn-H. Marshall	Nov. 6	88	Oct. 31
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13	68½	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coast Patrol (See "In the Cutting Room," Nov. 14.)	Victor McLaglen-Preston Foster			
Criminal Lawyer (See "In the Cutting Room," Oct. 31.)	Lee Tracy-Margot Grahame			
Night Waitress (See "In the Cutting Room," Oct. 10.)	Margot Grahame-Gordon Jones	Dec. 18†		
Plot Thickens, The (See "Riddle of the Dangling Pearl," "In the Cutting Room," Oct. 3.)	James Gleason-Zasu Pitts	Dec. 11†		
Plough and the Stars, The (See production article, Aug. 22, p. 16.)	Barbara Stanwyck-P. Foster	Jan. 15,'37†		
Quality Street (See "In the Cutting Room," Oct. 7.)	Kath. Hepburn-Franchot Tone			
Racing Lady (See "All Scarlet," "In the Cutting Room," Oct. 3.)	Ann Dvorak-Smith Ballew	Jan. 29,'37†		
Rainbow on the River (See "In the Cutting Room," Nov. 21.)	Bobby Breen-May Robson	Dec. 25†		
That Girl from Paris (See "Street Girl," "In the Cutting Room," 'Oct. 24.)	Lily Pons-Gene Raymond	Jan. 22,'37†		
They Wanted to Marry (See "In the Cutting Room," Nov. 7.)	Gordon Jones-Betty Furness			
We the Jury	Helen Broderick-Victor Moore			
We Who Are About to Die (G)	Preston Foster-Ann Dvorak	Jan. 8,'37†	*80	Oct. 17

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
August Week-End	Valerie Hobson	Grand National	Apr. 10	67	
Below the Deadline	Russell Hopton	Grand National	June 8	69	
Bridge of Sighs	Onslow Stevens	Grand National	Mar. 5	66	
Brilliant Marriage	Joan Marsh	Grand National	Mar. 25	62½	
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2	9 rls	
Dark Hour, The	Irene Ware	Grand National	Jan. 15	70½	
Drake the Pirate (G)	Matheson Lang	Grand National	Apr. 1	78	June 1,'35
Easy Money (G)	Onslow Stevens	Grand National	July 10	66½	July 1
Feud of the West	Hoot Gibson	Grand National	Apr. 15	61½	
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Conquer the Sea (G)	Steffi Duna	Grand National	Feb. 8	67	Jan. 25
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Little Red School House	Junior Coghlan	Grand National	Mar. 10	59	
Living Dead ,The	Gerald Du Maurier	Grand National	Feb. 22	65	
Lucky Terror, The	Hoot Gibson	Grand National	Feb. 20	61	
Revolt of the Zombies (G) (Reviewed under the title of "Revolt of the Zombies")	Dorothy Stone	Grand National	July 20	60	July 18
Riding Avenger (G)	Hoot Gibson	Grand National	June 15	57	July 18
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26
She-Devil Island	C. Guerrero	Grand National	June 1	63	
Southern Maid	Bebe Daniels	Grand National	May 1	60	
Spy 77 (G)	Greta Nissen	Grand National	Jan. 15	77	Feb. 29
Tango	Marian Nixon	Grand National	Jan. 1	70	
Three of a Kind (G)	Chick Chandler	Grand National	May 20	75	July 4
Too Much Beef	Rex Bell	Grand National	Apr. 20	59	
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 26
West of Nevada	Rex Bell	Grand National	June 22	59	

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Cavalcade of China		James B. Leong		6 rls	
Chinese Melody		James B. Leong		6 rls	
Devils on Earth		James B. Leong		6 rls	
Singing Buckaroo, The (See "In the Cutting Room," Nov. 21.)	Fred Scott	Spectrum			

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		
Desert Phantom, The	Johnny Mack Brown	Mar. 10		
Everyman's Law	Johnny Mack Brown	June 10		
Kid Ranger, The	Bob Steele	Feb. 5		
Last of the Warrens	Bob Steele	May 10	58	
Law Rides, The	Bob Steele	June 25		
Rogue of the Range	Johnny Mack Brown	Apr. 25	58	
Sundown Saunders	Bob Steele	Mar. 25		
Valley of the Lawless	Johnny Mack Brown	Jan. 25		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers	Oct. 23†	70	Oct. 24,'31
Back to Nature (G) 714	Jed Prouty-Spring Bylngton	Sept. 18†	56	Aug. 22
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July 3	59	June 27
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	70	Nov. 14
Captain January* (G) 635 (Exploitation: June 6, pp. 117, 122; June 27, p. 82; July 4, p. 70; July 18, p. 82; Sept. 12, p. 68.)	Shirley Temple-Guy Kibbee	Apr. 17	77	Mar. 21
Champagne Charlie 629 (See "In the Cutting Room," Dec. 14,'35.)	Paul Cavanagh-Helen Wood	May 8	59	
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27	71	Mar. 28
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10	70	July 18
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24	68	Apr. 11
Country Doctor, The* (G) 636 (Exploitation: Mar. 21, pp. 93, 97; Mar. 28, p. 83; Apr. 4, p. 83; Apr. 25, p. 96; May 9, p. 90; May 16, p. 82; May 23, pp. 87, 95; May 30, p. 86; June 6, p. 124; July 4, p. 70; July 11, p. 127; July 25, p. 81; Aug. 1, p. 93.)	Dionne Quintuplets-J. Hersholt	Mar. 6	94	Mar. 21

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26	76	June 20
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10	57	May 30
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20	84	Mar. 14
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7	62	Feb. 8
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15	74	Apr. 18
(Exploitation: July 25, p. 76; Aug. 8, p. 93.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3	63	Feb. 29
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)				
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22	66	May 9
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21	62	Feb. 15
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17	63	June 20
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29	66	Apr. 25
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14	79	Feb. 15
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3	88	Jan. 4
(Exploitation: Mar. 21, p. 36; Apr. 4, p. 87.)				
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 10
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12	72	Mar. 28
Message to Garcia, A (G) 632	Wallace Beery-B. Stanwyck	Apr. 10	85	Mar. 14
(Exploitation: July 11, p. 127.)				
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31	68	Nov. 22,'35
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27	59	Mar. 28
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17	76	Nov. 2,'35
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713	Stuart Erwin-Arline Judge	Oct. 23†	93	Oct. 24
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24	79	June 6
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)				
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28	95	Feb. 22
(Exploitation: Mar. 21, p. 97; Apr. 11, p. 97; Apr. 18, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5	79	May 30
(Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)				
Professional Soldier (G) 628	V. McLaglen-F. Bartholomew	Jan. 24	78	Jan. 4
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
(See production article, July 4, p. 16.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20†	81	Nov. 21
Road to Glory, The (G) 706	Fredric March-Warner Baxter	Sept. 4†	101	June 6
(Exploitation: Nov. 14, p. 95.)				
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19	79	May 16
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13	72	Feb. 22
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
36 Hours to Kill (G) 656	Brian Donlevy-Gloria Stuart	July 24	65	Aug. 29
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				
Under Two Flags (G) 644	Ronald Colman-C. Colbert	May 1	110	May 9
(See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)				
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
White Fang (G) 649	Michael Whalen-Jean Muir	July 3	70	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)				
(See "In the Cutting Room," Nov. 14.)				
White Hunter 719	Warner Baxter-June Lang	Nov. 27†		
(See "In the Cutting Room," Oct. 3.)				
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,37†	96	Sept. 19
(See production article, June 13, p. 16.)				
Banjo On My Knee 726	Barbara Stanwyck-Joel McCrea	Dec. 4†		
(See "In the Cutting Room," Nov. 7.)				
Career Woman 728	Claire Trevor-Michael Whalen	Dec. 18†	77	
(See "In the Cutting Room," Nov. 7.)				
Charlie Chan at the Opera 730	Warner Oland-Boris Karloff	Jan. 15,'37		
(See "In the Cutting Room," Oct. 17.)				
Crack Up 727	Peter Lorre-Brian Donlevy	Jan. 22,'37†		
(See "In the Cutting Room," Nov. 14.)				
Holy Terror, The	Jane Withers-Anthony Martin			
Jones Family at the County Fair, The	Jed Prouty-Shirley Deane			
Laughing at Trouble 724	Jane Darwell-Delma Byron	Dec. 11†	67	
(See "Glory," "In the Cutting Room," Oct. 17.)				
Lloyds of London	F. Bartholomew-M. Carroll			
(Exploitation: Nov. 21, p. 108.)				
Love Is News 729	Loretta Young-Don Ameche	Jan. 8,'37†		
On the Avenue 732	Dick Powell-Madeleine Carroll	Jan. 29,'37†		
One in a Million 722	Sonja Henie-Don Ameche	Jan. 1,'37†		
(See "In the Cutting Room," Oct. 31.)				
Peach Edition	Rochelle Hudson-Michael Whalen			
Secret Valley 731	Richard Arlen-Virginia Grey	Jan. 15,'37†		
Stowaway 725	Shirley Temple-Robt. Young	Dec. 25†		

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr.-E. Landi	Apr. 17	100	Feb. 22
Amazing Quest, The	Cary Grant-Mary Brian	Sept. 26	70	Aug. 29
Come and Get It (A)	Edward Arnold-Frances Farmer	Nov. 6†	*98	Nov. 7
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109.)				
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 23†	101	Sept. 26
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20†	*80	Nov. 7
(See production article, June 6, p. 14; exploitation: Nov. 21, p. 109.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2†	*85	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115.)				
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7	85	Jan. 4
(Exploitation: Jan. 25, p. 63; Feb. 8, p. 83; Feb. 22, p. 96; Apr. 4, p. 89; Aug. 29, p. 84.)				
I Stand Condemned (A)	Harry Baur-Laurence Olivier	July 10	76	Nov. 30,'35
Incertidumbre (G)	Hilda Moreno	Sept. 18†	70	Sept. 26
Last of the Mohicans, The (G)	Randolph Scott-Binnie Barnes	Aug. 13†	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Nov. 14, pp. 90, 92; Nov. 21, p. 112.)				
Little Lord Fauntleroy (G)	F. Bartholomew-D. Costello Barrymore	Mar. 6	102	Feb. 29
(Exploitation: Mar. 14, p. 84; May 16, p. 80; June 6, p. 117; June 13, p. 132; Aug. 1, p. 93; Aug. 29, p. 87.)				
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21	87	Feb. 8
(See production article, Feb. 8, p. 18; exploitation: Feb. 15, p. 81; Feb. 22, p. 100; Mar. 7, p. 99; Mar. 14, p. 84; Mar. 28, pp. 83, 84; Apr. 4, pp. 84, 89; Apr. 11, pp. 93, 96; Apr. 25, p. 92; May 2, p. 99; May 9, p. 84; May 16, p. 82; May 30, pp. 84, 86; June 6, pp. 116, 118; June 13, pp. 122, 132; June 20, p. 121; Aug. 22, p. 117; Sept. 12, p. 68.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13	79	May 2
(Exploitation: June 13, p. 122; July 25, p. 77.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24	100	Jan. 25
(Exploitation: Feb. 1, p. 63; Feb. 8, p. 83; Feb. 15, p. 81; Feb. 29, pp. 72, 75; Mar. 14, p. 85; Mar. 21, pp. 94, 97; Apr. 4, p. 87; June 6, p. 118; Oct. 17, p. 80.)				
These Three (G)	M. Hopkins-M. Oberon-J. McCrea	Apr. 10	93	Feb. 29
(Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24	99	May 7
(See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 26, pp. 70, 71; Oct. 24, p. 70.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio		70	Aug. 8
Beloved Enemy	Merle Oberon-Brian Aherne	Dec. 25†		
(See "In the Cutting Room," Nov. 7.)				
History Is Made at Night	Charles Boyer-Jean Arthur	Jan. 15,'37†		
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner		90	Aug. 22
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Dec. 4†	86	Nov. 21
(See production article, Oct. 31, p. 16.)				
Star Is Born, A	Janet Gaynor-Fredric March	Feb. 1,'37†		
You Only Live Once	Sylvia Sidney-Henry Fonda	Jan. 1,'37†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	63	
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25	58	
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26	54	July 18
(Exploitation: Oct. 24, p. 70.)				
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3	67	Feb. 8
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17	64	Feb. 29
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11	70	May 9
(Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)				
For the Service 9045	Buck Jones-Beth Marion	May 6	65	
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	75	Sept. 26
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20	75	Jan. 25
(Exploitation: Jan. 18, p. 82; Jan. 25, p. 63; Mar. 7, p. 99; Mar. 14, p. 88; July 18, p. 85.)				
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9	70	Feb. 29
(Exploitation: Apr. 18, p. 81; May 23, p. 94; June 6, p. 117; June 13, p. 132.)				
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	71	Oct. 31
(See "In the Cutting Room," Oct. 3.)				
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11†	77	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108.)				
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6	112	Jan. 11
(Exploitation: Jan. 18, p. 82; Feb. 8, pp. 81, 83, 84; Mar. 7, pp. 86, 99; Mar. 21, pp. 92, 96; Apr. 16, p. 96; May 23, pp. 87, 95; June 6, p. 118.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	75	Nov. 7
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6†	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115.)				
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27	87	Feb. 8
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31	65	Aug. 29
Parole (G) 9036	Ann Preston-Henry Hunter	June 14	65	July
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 22
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy 1041	Buck Jones-Luana Walters	Sept. 20†	60	
Sea Spoilers 1027	John Wayne-Nan Gray	Sept. 20†	63	
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17	112	May 9
(See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81; Nov. 7, p. 84.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18	60	
Sutter's Gold (G) 8002	Edward Arnold-Binnie Barnes	Apr. 13	95	Mar. 28
(See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13†	60	Oct. 10
(Exploitation: Oct. 10, p. 96.)				
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Blonde Dynamite	Tala Birell-Cesar Romero			
Class Prophecy	Louis Hayward-Wendy Barrie			
Conflict 1036	John Wayne-Jean Rogers	Nov. 29†		
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
Four Days' Wonder 1019	Jeanne Dante-Kenneth Howell	Dec. 20†		
Murder on the Mississippi 1025	James Dunn-Jean Rogers	Dec. 27†		
Night Key	Boris Karloff			
Sand Flow	Buck Jones-Lita Chevret			
Three Smart Girls 1029	Binnie Barnes-Ray Milland	Dec. 20†		
Top of the Town 1007 (See "In the Cutting Room," Nov. 14.)	George Murphy-Doris Nolan	Dec. 21†		
Treve	Noah Beery, Jr.-Barbara Read	Jan. 3,'37†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1		
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 20†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15		
Rip Roaring Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Silks and Saddles	Herman Brix	Nov. 16†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		
Coming				
Cheyenne Rides Again	Tom Tyler	Jan. 7,'37†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801 (See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115.)	Fredric March-O. de Havilland	Aug. 29	139	May 23
Bengal Tiger, The (G) 118 (Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82.)	Barton MacLane-June Travis	Sept. 5†	60	July 11
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	Apr. 25
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7	70	Apr. 4
Cain and Mabel (G) 102 (See production article, Aug. 29, p. 36.)	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Charge of the Light Brigade (G) 901 (See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111.)	Errol Flynn-O. De Havilland	Nov. 7	*115	Oct. 24
Colleen (A) 903 (Exploitation: Mar. 14, p. 89; Apr. 25, p. 92; May 23, p. 86.)	Ruby Keeler-Dick Powell	Mar. 21	89	Feb. 1
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18	65	Feb. 1
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	*60	Oct. 31
Give Me Your Heart (G) 109 (Exploitation: Sept. 19, p. 64; Oct. 24, p. 70.)	Kay Francis-George Brent	Sept. 26†	88	July 18
Green Pastures, The (G) 902 (See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80.)	Rex Ingram	Aug. 1	93	May 30
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
I Married a Doctor (G) 906 (Exploitation: June 6, p. 118; Aug. 8, p. 93.)	Pat O'Brien-J. Hutchinson	Apr. 25	83	Apr. 4
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	*60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15	65	Jan. 11
Midsummer Night's Dream (G) (Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68.)	All Star	Oct. 8	117	Oct. 12,'35
Petrified Forest, The (G) 904 (Exploitation: May 2, p. 92.)	Leslie Howard-Bette Davis	Feb. 8	83	Jan. 18
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Satan Met a Lady 912 (See "Men on Her Mind," "In the Cutting Room," Jan. 11.)	Warren William-Bette Davis	Aug. 8	74	
Sons O'Guns (G) 911 (Exploitation: July 11, p. 128; July 25; pp. 76, 77; Aug. 8, p. 93; Nov. 7, p. 87.)	Joe E. Brown-Joan Blondell	May 30	79	May 2
Times Square Playboy (G) 924	Warren William-June Travis	May 9	62	Mar. 21
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2	56	Mar. 7
Walking Dead, The (G) 914 (Exploitation: Apr. 4, p. 88; Apr. 18, p. 82.)	Karloff-Marguerite Churchill	Mar. 14	76	Mar. 7
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1	60	Jan. 4
Coming				
Angle Shooter				
Another Dawn	Errol Flynn-Kay Francis			
Bad Man's Territory	Dick Foran-Linda Perry			
Black Legion (See "In the Cutting Room," Oct. 10.)	Humphrey Bogart-Ann Sheridan			
Danton	Claude Rains			
Desert Song	Frank McHugh			
Go-Getter, The				
Great O'Malley, The (See "The Making of O'Malley," "In the Cutting Room," Oct. 3.)	Pat O'Brien-Sybil Jason			
Guns of Pecos	Dick Foran-Anne Nagel			
King and the Chorus Girl	Fernand Gravet-Joan Blondell			
King of Hockey (G)	Anne Nagel-Richard Purcell	Dec. 19†	*56	Nov. 14
Melody for Two (See "In the Cutting Room," Oct. 17.)	James Melton-Patricia Ellis			
Men in Exile (See "In the Cutting Room," Nov. 21.)	Richard Purcell-June Travis			
Merchant of Venus	Carol Hughes-Marie Wilson			
Midnight Court	Ann Dvorak-John Litel			
Once a Doctor (See "In the Cutting Room," Oct. 10.)	Donald Woods-Jean Muir			
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12	69	July 30,'32
Over the Wall	Ross Alexander			
Penrod and Sam	Billy Mauch-Harry Watson			
Polo Joe III (G)	Joe E. Brown-Carol Hughes	Dec. 5†	*65	Sept. 26
Prince and the Pauper, The (See "In the Cutting Room," Nov. 7.)	Billy and Bobby Mauch			
Ready, Willing and Able (See "In the Cutting Room," Nov. 21.)	Ross Alexander-Ruby Keeler			
San Quentin (See "In the Cutting Room," Nov. 21.)	Pat O'Brien-Humphrey Bogart			
Slim	Pat O'Brien-Henry Fonda			
Stolen Holiday (See "In the Cutting Room," Sept. 26.)	Kay Francis-Ian Hunter			
Trial Horse	Barton MacLane-June Travis			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls.	
Coming				
From Nine to Nine	Ruth Roland-Roland Drew		6 rls.	
Hell Diggers	Maxine Doyle-Russell Gleason		6 rls.	
Island Captives	Eddie Nugent		6 rls.	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tempo Massimo	Milly	Mar. 12	78	Mar. 21
Coming				
Aurora Sul Mare	Italian Feature			
My Song of Love	Tito Schipa			
Second Bureau	Jean Murat-Diane Korene			
Slalom	Skiing Film			
Street Without a Name	Constant Remy-Pola Illery			
Treno Popolare	Italian Feature			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Anna (G)	Ada Voitsik	Amkino	July 16	95	Aug. 1
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A) (Reviewed under the title "La Kermesse Heroique.")	Francoise Rosay	American Tobis	Sept. 22	95	Oct. 3
Ciboulette (G)	Simon Berriau	Franco-American	Sept. 11†	100	Sept. 26
Cloistered (G)		Best	May 19	65	May 30
Crime Over London (A)	Margot Grahame	United Artists		80	Nov. 7
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dubrevsky	Boris Livanov	Amkino	Mar. 28	72	Apr. 11
Dusty Ermine (A)	Ronald Squire	Twickenham		75	Oct. 10
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21
Juggernaut (A)	Boris Karloff	Twickenham		70	Oct. 17
La Fusse	Femin Gemier	French	Aug. 1	83	
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Rose, The (G) (Reviewed under the title, "Letzte Rose.")	Hanna Ralph	Casino	Oct. 9	102	Oct. 17
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5	110	Mar. 21
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4	77	Apr. 25
My Song Goes Round the World (G) (Reviewed under the title, "Ein Lied Geht Um Die Welt.)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5	93	May 16
Prenez Garde a la Peinture.	Simone Simon	French	Aug. 1	86	
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21	83	May 30
Re Burlone, Il (G)	Armando Falconi	Nuevo Mondo	Mar. 25	98	Apr. 4
Robber Symphony, The (G)	George Graves	Concordia		125	May 9
Romance in the House of Hapsburg, A (Reviewed under the title, "Ein Libesroman Im Hause Habsburg.)	Paul Otto	Casino	Oct. 9	81	Oct. 17
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9	81	Apr. 25
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7	90	Apr. 18
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5
Soviet News (G)		Amkino	Apr. 10	70	Apr. 25
Spy of Napoleon (G)	Richard Barthelmess	Twickenham		98	Oct. 10
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 7
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Two's Company (G)	Ned Sparks	B. & D.			May 16
Waltz for You, A (G) (Reviewed under the title, "Ein Walzer Fuer Dich.)	Louis Graveure	Casino	Sept. 25	94	Oct. 2
We Are from Kronstadt (G)	V. Zalchikov	Amkino	Apr. 30	83	May 16
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7
Woman Alone, A (A)	Anna Sten	General		90	June 6

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Ali Baba (2-15)	Jan. 30	9
Tom Thumb (2-15)	Mar. 30	7
Dick Whittington's Cat (5-16)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

BARNEY GOOGLE

Title	Rel. Date	Min.
No. 2—"Patch Mah Britches"	Dec. 19,'35	7
No. 3—"Spark Plug"	Apr. 12	6½
No. 4—Major Google (5-16)	May 24	6½

BROADWAY COMEDIES

Title	Rel. Date	Min.
Am I Having Fun (11-21) Andy Clyde	Sept. 18†	20
Ants in the Pantry (3-7) (3 Stooges)	Feb. 6	18½
Caught in the Act Andy Clyde	Mar. 5	18
Champ's a Chump, The (All Star)	June 20	18
Disorder in the Court (3 Stooges)	May 30	17
Double Trouble Andy Clyde		
False Alarms (10-10) (3 Stooges)	Aug. 16†	10
Fibbing Fibbers Walter Catlett	Oct. 19†	
Half Shot Shooters (6-13) (3 Stooges)	Apr. 30	19
Just Speeding (3-7)	Jan. 23	18
Love Comes to Mooneyville	Nov. 14†	18
Midnight Blunders (5-16) (All Star)	Apr. 21	17
Mister Smarty (8-1) Andy Clyde	July 15	18
Movie Maniacs (3 Stooges)	Feb. 20	18
Oh, Duchess (11-21) Polly Moran	Oct. 9†	20
Pain in the Pullman, A (3 Stooges)	June 27	18
Peppery Salt, The (6-20) Andy Clyde	May 15	18
Share the Wealth (5-16) Andy Clyde	Mar. 19	17½
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (11-14) (3 Stooges)	Sept. 11†	2 rls.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Birds in Love (11-14)	Oct. 28†	
Bon Bon Parade	Nov. 26†	8½
Dr. Bluebird (2-8)	Feb. 5	8
Football Bugs (5-16)	Apr. 29	7
In My Gondola (10-17)	Sept. 3†	8
Glee Worms	June 24	7
Merry Mutineers (11-7)	Oct. 2†	
Novelty Shop, The (9-5)	Aug. 15	7
Two Lazy Crows	Nov. 26†	7
Untrained Seal, The (8-1)	July 26	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Star Gazers (11-7)	Oct. 15†	
Wonder Spots of America (11-14)	Sept. 4†	1 rl.

COURT OF HUMAN RELATIONS

Title	Rel. Date	Min.
Mad Money (9-5)	Sept. 4†	10
Runaway Marriage, The	Dec. 4†	

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
10. Kannibal Kapers	Dec. 27,'35	7
11. Bird Stuffer, The (2-8)	Feb. 1	7
12. "Lil Ainjil"	Mar. 19	6
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
Krazy's Newsreel (11-7)	Oct. 24†	

NEW WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Disputed Decisions (8-29)	Aug. 22	10
Football Flashes (10-10)	Aug. 30	10
Golfing Rhythm (6-20)	May 15	10
Hold 'Em Cowboy (11-14)	Sept. 25†	
ee Cut-Ups (2-8)	Feb. 6	10
ittle Champs (8-29)	Aug. 10	10
lane Devils	Nov. 28†	
Skiing Is Believing (11-14)	Oct. 26†	
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Stop, Look and Guess	Mar. 9	10
Thrills with Daredevils	Mar. 19	10
Touring the Sport World (7-25)	July 11	10

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Dizzy Ducks	Nov. 28†	
Looney Balloonists	Sept. 24†	
Playing Politics (8-1)	July 8	7
Scrappy's Camera Troubles (6-20)	June 5	7
Scrappy's Pony	Mar. 16	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 5—	Jan. 2	10½
No. 6—(2-8)	Jan. 31	10½
No. 7—(3-7)	Feb. 28	10½
No. 8—	Mar. 27	10
No. 9—(5-16)	Apr. 24	9½
No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10

SCREEN SNAPSHOTS (New Series)

Title	Rel. Date	Min.
No. 1—(11-14)	Sept. 11†	10
No. 2—(11-21)	Oct. 23†	10
No. 3—	Nov. 28†	10

SPECIAL

Title	Rel. Date	Min.
Castle Town of France	Nov. 1†	
Robinson Crusoe	Sept. 7†	3 rls

STARS OF TOMORROW

Title	Rel. Date	Min.
No. 5—(2-8)	Jan. 15	11
No. 6—(2-8)	Jan. 17	10

VOICE OF EXPERIENCE

Title	Rel. Date	Min.
No. 8—	Jan. 2	11
No. 9—(3-7)	Feb. 25	10½
No. 10—	Mar. 26	10½

DuWORLD

POPULAR SCIENCE FOREIGN

(Cinecolor)

Title	Rel. Date	Min.
No. 1—	Sept. 15†	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9
No. 6—		10

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

CORONET COMEDIES

Title	Rel. Date	Min.
Brain Busters, The	Jan. 10	18
Fresh from the Fleet	Apr. 24	18
Mixed Policies	Jan. 17	20
Sleepless Hollow	May' 8	16
Where Is Wall Street	Apr. 10	19

MUSICAL COMEDIES

Title	Rel. Date	Min.
Home on the Range (6-20)	June 5	21
Perfect Thirty-Sixes	Dec. 20,'35	18
Thanks, Mr. Cupid	Jan. 24	18

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Easy Pickin's	Dec. 27,'35	10
Alpine Rendezvous (8-29)	Aug. 1†	11
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
Spooks (6-20)	Apr. 17	9

STAR PERSONALITY COMEDIES

Title	Rel. Date	Min.
Giv'Im Air	Feb. 14	18
Gold Bricks	Mar. 20	20
Grand Slam Opera	Feb. 21	21
Three on a Limb	Jan. 3	19
Triple Trouble	Apr. 3	16
White Hope, The	Mar. 27	19

PAUL TERRY-TOONS

Title	Rel. Date	Min.
Alpine Yodeler	Feb. 2	6
Barnyard Amateurs	Mar. 6	6
Bully Frog, A (10-10)	Sept. 18†	6
Busy Bee, The	May 29	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa and the Runt	May 15	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	7
Feud, The	Jan. 10	6
Home Town Olympics	Feb. 7	6
June Bride, A	Nov. 1,'35	6
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30†	7
Kiko the Kangaroo in Skunked Again	Dec. 25†	1 rl.
Kiko and the Honey Bears (9-22)	Aug. 21†	6
19th Hole Club, The	Jan. 24	6
Off to China	Mar. 20	6
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Cats in a Bag	Dec. 11†	1 rl.
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Robin Hood in an Arrow Escape (11-21)	Nov. 13†	7
Rolling Stones	May 1	6
Sailor's Home, The (6-13)	June 12	6
Tough Egg, A	June 26	6
Western Trail, The	Apr. 3	6
Wolf in Cheap Clothing, A	Apr. 17	6

TREASURE CHEST

Title	Rel. Date	Min.
Animal Cunning	May 1	10
Fast Friends (6-13)	June 5	9
Feminine Form (8-29)	Aug. 7†	10
Fisherman's Luck	Jan. 31	9
Gangsters of the Deep	Nov. 1,'35	8
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei	Nov. 20†	11
Manhattan Tapestry	Jan. 31	10
Nature's Songsters (9-23)	Sept. 4†	8
Seeing Eye, The (2-11)	Jan. 17	10
Sports in the Alps (10-10)	Sept. 11†	9
Sypmhony in Snow (11-7)	Oct. 16†	9

TUXEDO COMEDIES

Title	Rel. Date	Min.
Just Plain Folks	Mar. 13	19
Rail Birds (6-13)	May 22	18

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Amuse Yourself	Nov. 27†	20
Any Old Port	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9†	19
Diamonds in the Rough	Sept. 25†	19
Gags and Gals (10-3)	Sept. 11†	20
Happy Heels (8-22)	Aug. 1†	18
Fi-De-Ho Honeymoon	Dec. 25†	2 rls.
It Happened All Right (6-13)	May 15	19
Just the Type	Dec. 4†	2 rls.
Mixed Magic	Nov. 20†	17
Modern Home	Nov. 13†	19
Parked in Paree	Aug. 28†	10
Peaceful Relations	June 19	18
Rah Rah Rhythm (11-21)	Oct. 23†	18
Screen Test, The	Dec. 18†	2 rls.
Spring Is Here	Oct. 30†	21
Wacky Family, The (9-26)	Sept. 4†	21
Whose Baby Are You? (11-7)	Oct. 2†	18

YOUNG ROMANCE

Title	Rel. Date	Min.
Beware of Blondes	Feb. 7	20
Love in September	Mar. 6	21

GRAND NATIONAL DISTRIBUTING CORP.

MUSICAL MOODS

(Technicolor)

Title	Rel. Date	Min.
Ave Maria	Mar. 25	1 rl
Irish Melody	Mar. 9	8
Italian Caprice	Dec. 1,'35	8
Liebestraum	Apr. 20	1 rl.

NEWSLAUGHS

Title	Rel. Date	Min.
No. 4—	Jan. 20	1 rl.
No. 5—	Feb. 20	1 rl.
No. 6—	Mar. 20	1 rl.

THRILLING JOURNEYS

Title	Rel. Date	Min.
Deep Sea Harvest	Jan. 15	1 rl.
Ride Along Dude	Feb. 15	1 rl.
Realm of Ghosts	Mar. 1	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4	9
Carillon Makers	Aug. 15†	12
Golden Harbor	Mar. 16	10
It's a Bird	Jan. 20	17
Life of Theodore Roosevelt	Feb. 1	19
Tough Breaks	Mar. 1	18
Spanish Interlude, A	Sept. 15†	26
Sport of Flying	Sept. 12†	
Symphony of the Seasons	Jan. 27	9
Young Explorer	Mar. 2	10

INTERNATIONAL VARIETIES

Title	Rel. Date	Min.
No. 1—	Feb. 14	8
No. 2—	Feb. 28	8
No. 3—	Mar. 8	10
No. 4—	Mar. 22	10
No. 5—	Apr. 10	7
No. 6—	Apr. 22	7½

PERSONALITIES ON PARADE

Title	Rel. Date	Min.
No. 1—	Feb. 5	9
No. 2—	Mar. 6	9
No. 3—	Apr. 11	9
No. 4—	May 4	9

WORLD EXPLORATIONS

Title	Rel. Date	Min.
1. Nomads of the Jungle	Feb. 3	6
2. Nomads of the South Seas	Feb. 17	6
3. Nomads of the Past	Mar. 3	6
4. Nomads of the Air	Mar. 17	5½
5. Nomads in the Making	Apr. 3	6
6. Nomads of the River	Apr. 17	6
7. Nomads of the Plains	May 3	5½
8. Nomads of the Sea	May 17	5½

IMPERIAL

COLOR CLASSICS

Title	Rel. Date	Min.
Towers of Melody		8
Hidden Treasurers		8
Southern Beauties		8

EDGAR GUEST POETIC GEMS

Title	Rel. Date	Min.
After the Storm		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8

NOVELTIES

Title	Rel. Date	Min.
Cities of the Past		
Nero		8
Hobo Hero		9

PORT O' CALL

Title	Rel. Date	Min.
Peacock Throne		9
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9

WORLD IN COLOR

Title	Rel. Date	Min.
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

CHARLEY CHASE

Title	Rel. Date	Min.
Count Takes the Count, The	Feb. 22	20
Life Hesitates at 40	Jan. 18	15
Neighborhood House (7-18)	May 9	
On the Wrong Trek (7-25)	Apr. 18	19
Vamp 'Til Ready (2-29)	Mar. 28	20

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 6—Perfect Setup	Feb. 1	21
No. 7—Fool Proof	Mar. 7	21
No. 8—The Public Pays (11-14)	Oct. 10†	18

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Colorful Island	Nov. 14†	
Japan in Cherry Blossom Time	Mar. 21	9
Modern Tokyo	Dec. 28,'35	9
Oriental Paradise	Nov. 14†	
Picturesque South America		
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
Sacred City of the Mayan Indians (2-11)	Feb. 22	7
St. Helena and Its Man of Destiny	May 16	8
Victoria and Vancouver	Jan. 25	9
Yellowstone Park	Oct. 24†	

HARMAN-ISING

(Happy Harmonies)

Title	Rel. Date	Min.
18—Bottles (4-25)	Jan. 11	10
19—Early Bird and the Worm, The (4-25)	Feb. 8	9
20—Old Mill Pond, The (6-6)	Mar. 7	8
21—Two Little Pups (8-1)	Apr. 4	8
22—Old House, The	May 2	
23—Pups' Picnic	May 30	8
24—To Spring	June 20	9
25—Little Cheeser	July 11	9
26—Pups' Christmas	Dec. 12†	

M-G-M MINIATURES

Title	Rel. Date	Min.
Great American Pie Company	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19†	11
How to Be a Detective	Oct. 17†	9
How to Behave (4-25)	Apr. 25	10
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5†	10
Important News (2-29)	Feb. 29	10
Jonker Diamond (4-25)	Mar. 28	10
Let's Dance	Jan. 4	8
Little Boy Blue (6-6)	May 23	11

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Master Will Shakespeare (8-1)	June 13	10
Rainbow Pass, The	Oct. 31†	
West Point of the South (2-1)	Feb. 1	8
M-G-M SPORTS PARADE		
Air Hoppers (2-29)	Jan. 18	10
Aquatic Artistry (6-6)	Apr. 11	9
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10
Polo (6-6)	May 9	8
Table Tennis (4-25)	Feb. 15	10
Racing Canines (6-6)	Mar. 14	10
MUSICAL COMEDIES		
La Fiesta de Santa Barbara (4-25)	Dec. 7,'35	19
No Place Like Rome (11-7)	Sept. 26†	
Pirate Party on Catalina Isle (2-1)	Nov. 21,'35	20
Sunkist Stars at Palm Springs	Jan. 11	20
Violets in Spring (9-5)	Sept. 5	21
OUR GANG		
Arbor Day (6-6)	May 2	18
Bored of Education (9-5)	Aug. 29	10
Divot Diggers	Feb. 8	15
Lucky Corner, The (2-29)	Mar. 14	16
Pay As You Exit	Oct. 24†	11
Pinch Singer	Jan. 4	18
Second Childhood (4-25)	Apr. 11	19
Two Too Young (11-7)	Sept. 26†	10
PATSY KELLY COMEDIES		
All-American Toothache	Jan. 25	20
At Sea Ashore	Apr. 4	20
Hill Tillies (8-15)	Apr. 4	18
Pan Handlers	Feb. 29	20
PETE SMITH SPECIALTIES		
Behind the Headlines (9-5)	Sept. 12†	11
Hurling	Nov. 14†	10
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions (11-7)	Oct. 3†	10
Sports on Ice	Oct. 10†	10
Wanted—A Master		10
SPECIAL		
Audioscopiks (1-18)		8
TABLOID MUSICALS		
Annie Laurie	Oct. 31†	
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Be Human	Nov. 20†	7
Betty Boop and Little Jimmy (4-11)	Mar. 27	7
Betty Boop and the Little King	Jan. 31	7
Grampy's Indoor Outing	Oct. 16†	7
Happy You and Merry Me (9-22)	Aug. 21†	7
Making Friends	Dec. 18†	7
More Pep	June 19	
Not Now (2-29)	Feb. 28	7
Song a Day, A	May 22	7
Training Pigeons	Sept. 18†	7
We Did It	Apr. 24	6
You're Not Built That Way	July 17	8
COLOR CLASSICS		
Christmas Comes But Once a Year	Dec. 4†	8
Cobweb Hotel, The	May 15	8
Greedy Humpty Dumpty	July 10	7
Hawaiian Birds	Aug. 28†	9
Little Stranger (4-18)	Mar. 13	8
Play Safe	Oct. 16†	7
Somewhere in Dreamland	Jan. 17	9
HEADLINERS		
Breezy Rhythm	Apr. 10	10
Hal Kemp and Orchestra		
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock	Sept. 18†	11
Who's There		
Vincent Lopez and Orch.		
Lucky Starlets	May 22	10
Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee-Virginia Weidler		
Midnight Melodies (4-18)	Mar. 20	11
Ed Paul and Orchestra-Babs Ryan - Loretta Lee		
Moscow Moods (2-29)	Jan. 17	11
Yasha Bunchuk and Orch.		
Movie Melodies on Parade (2-29)	Feb. 7	11
Kostelanetz-Eastman		
Musical Charmers	Oct. 9†	11
Phil Spitalny and Girl Orch.		
Musical Fashions	July 3	11
Ina Ray Hutton and Her Melodears		
Music in the Morgan Manner	June 12	11
Russ Morgan and Orch.		
Music, Music Everywhere	Dec. 18†	11
Clyde Lucas and Orch.		
Music Over Broadway	Aug. 28†	10
George Hall and Orch.		
Play, Don (8-15)	July 31	11
Don Bestor and Orch.		
Rah, Rah, Football	Oct. 30†	10
Will Osborne and Collegiates		
Star Reporter in Hollywood (11-21)	Nov. 20†	10
Ted Husing-Bennie Bartlett-Dorothy Lamour		
Yankee Doodle Rhapsody	May 1	11
Ferde Grofe and His Orchestra		
MUSICAL ROMANCE		
Lover's Paradise (Technicolor)	Sept. 11†	10
Schubert's Serenade	Nov. 13†	
PARAGRAPHICS		
Lulu's Love (8-15)	Aug. 14†	18
Madison Sq. Garden	Dec. 11†	
Rhythm of the River	Oct. 9†	10
Sailor Shorty	Oct. 23†	10
Straight as an Arrow (11-21)	Oct. 9†	10
That's Their Business	Nov. 13†	11
PARAMOUNT PICTORIAL		
No. 6 — The Latest from Paris — Shifting Sands —Nature's Side Show	Jan. 3	10
No. 7—Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Leo Robin)	Jan. 31	7
No. 8—Frederic W. Goudy —Sails Over Sydney Harbor — The Voice of the Animals (2-29)	Feb. 28	11
No. 9—Trailing the Birds —Lake of Enchantment— Swanee River Goes High Hat (4-11)	Mar. 27	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24	10
No. 11—Champagne — Girls Will Be Boys—Up Mont Blanc	May 22	11
No. 12—Meet the Pelican— Viola Mitchell — Steel Suits	June 19	10
No. 13—	July 17	1 rl.
PARAMOUNT PICTORIAL (New Series)		
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4—	Nov. 13†	
No. 5—	Dec. 11†	
PARAMOUNT VARIETIES		
Broadway Highlights No. 6	Apr. 3	9
Collie, The (2-29)	Feb. 21	10
Dangerous Jobs	May 1	9
Fashions in Love	July 24	10
Here Comes the Zoo (3-14)	Mar. 13	9
Movie Milestones (No. 2)	Jan. 31	10
Poodle, The	May 22	10
Rhythm Party, The	June 26	10
Rookie Fireman, The	Apr. 24	10
Shorty at Coney Island	Jan. 10	10
Shorty at the Seashore	July 10	9
POPEYE THE SAILOR		
Bridge Ahoy!	May 1	8
Brotherly Love (3-14)	Mar. 6	7
Clean Shaven Man, A (3-7)	Feb. 7	7
Hold the Wire	Oct. 23†	7
I'm in the Army Now	Dec. 25†	
I-Ski Lov-Ski You-Ski	Apr. 3	6
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	6
Little Swee' Pea	Sept. 25†	7
Never Kick a Woman	Aug. 28†	7
Popeye the Sailor Meets Sinbad the Sailor (11-14) (Technicolor special)	Nov. 27†	17
Spinach Roadster, The	Nov. 27†	7
Vim, Vigor and Vitaliky	Jan. 3	7
What, No Spinach?	May 29	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 3	Jan. 24	11
No. 4 (4-11)	Mar. 27	11
No. 5	May 29	10
No. 6	July 17	10
POPULAR SCIENCE (New Series)		
No. 1 (8-22)	Aug. 28†	11
No. 2	Oct. 30†	11
No. 3—	Dec. 25†	
SCREEN SONGS		
Hills of Old Wyomin', The (8-22)	July 24	10
The Westerners		
I Can't Escape from You	Sept. 25†	8
Joe Reichman and Orch.		
I Don't Want to Make History	May 22	
V. Lopez and Orchestra		
I Feel Like a Feather in the Breeze	Mar. 27	7
Jack Denny and Orchestra		
Talking Through My Heart	Nov. 27†	7
Dick Stabile and Orch.		
No Other One	Jan. 24	8
Hal Kemp and Orchestra		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 20—What's the Answer	Jan. 17	10
No. 21—Finer Points (2-29)	Feb. 14	10
No. 22—Winged Champions (4-11)	Mar. 13	10
No. 23—Sun Chasers	Apr. 10	10
No. 24—Catching Trouble	May 8	10
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz (11-21)	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 21	Jan. 3	5
No. 22	Feb. 31	5½
No. 23	Apr. 3	5
No. 24	May 29	5
No. 25	July 10	5
EASY ACES		
Debonair New Orleans (4-25)	Mar. 27	10
Etiquette	Nov. 29†	9
Fool Your Friends	June 9	10
Job's a Job, A	May 22	10
Old Fashioned Movie, An (3-28)	Feb. 28	11
Winter at the Zoo	Jan. 31	10½
HEADLINER SERIES		
No. 3—Camera Cranks (1-25)	Jan. 17	19
No. 4—Wedtime Story, A (3-14)	Mar. 20	21
No. 5—Bad Medicine	May 22	15
No. 6—Sleepy Time	July 24	
(1936-37)		
1—Lalapaloosa	Nov. 20†	16
EDGAR KENNEDY COMEDIES		
Dummy Ache	July 10	
Gasoloons	Jan. 3	15½
High Beer Pressure	May 8	18
Vocalizing (10-10)	Oct. 23†	20½
Will Power (3-14)	Mar. 6	15½
MAJOR BOWES' AMATEUR PARADE		
No. 1	May 1	9
No. 2	June 5	10
No. 3	July 3	10
MARCH OF TIME		
No. 1 (1-18)	Jan. 17	18½
No. 2 (2-15)	Feb. 17	24
No. 3 (3-14)	Mar. 13	21
No. 4	Apr. 17	21
No. 5	May 15	
No. 6	June 12	
No. 7	July 10	
No. 8	Aug. 7	21
Title	Rel. Date	Min.
(1936-37)		
No. 1	Sept. 4†	23
No. 2	Oct. 2†	
No. 3	Nov. 3†	
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Dog Blight	June 12	
Fight Is Right (5-2)	Apr. 10	17
Radio Barred (2-8)	Feb. 7	15½
Who's Looney Now?	Sept. 4†	10
Worm Burns, The	Dec. 6,'35	17
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28	17
Camp Meetin' (10-3)	Oct. 9†	16
Melody in May (2-1)	May 1	19
Swing It	July 3	
RAINBOW PARADE CARTOONS		
Bold King Cole	May 29	
Cupid Gets Her Man	July 24	7
Felix the Cat and the Goose That Laid the Golden Egg (2-29)	Feb. 7	7½
It's a Greek Life (8-22)	Aug. 2	7
Molly Moo Cow and Robinson Crusoe	Mar. 20	7
Neptune Nonsense (3-28)	Apr. 17	8
Toonerville Picnic	Oct. 2†	7
Toonerville Trolley (2-15)	Jan. 17	7
Trolley Ahoy	July 3	8
Waif's Welcome, A	June 19	
SMART SET		
All Business (2-8)	Feb. 14	18½
And So to Wed	June 19	
Framing Father (2-29)	Apr. 17	16½
So and Sew	Sept. 18†	15
Too Many Surprises	Dec. 3,'35	20½
SPECIALS		
Headlines for 25 Years (3-14)	Mar. 27	21
SPORTS WITH BILL CORUM		
Gentlemen's Sports (3-28)	Dec. 13,'35	11
Goals for Gold and Glory	Oct. 30†	
High, Wide and Dashing	Sept. 4†	9
Never Catch the Rabbit (5-2)	Apr. 24	11
Pardon My Spray (10-10)	Oct. 2†	10
Row Mr. Row	June 19	
Tomorrow's Halfbacks (3-25)	Jan. 24	9
Winter Sport (3-28)	Mar. 13	10
STRUGGLE TO LIVE		
Deadly Females	Nov. 13†	
Living Jewels	June 12	
Underground Farmers	Apr. 17	9
Swamp Land	Sept. 18†	9
Winged Pageantry (2-29)	Feb. 14	10
SUPERBA COMEDIES		
Counselitis	Nov. 22,'35	18
Down the Ribber (2-29)	Mar. 27	21
Uppercutlets	Jan. 24	18½
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wholesailing Along	May 29	17
WORLD ON PARADE		
Coral Isle of the Atlantic (4-25)	Mar. 27	11
Heart of the Sierras	Nov. 6†	
Morocco	Jan. 10	
Prominent Personalities (3-14)	Feb. 21	11
Trinidad	Sept. 11†	10
Venice of the North	May 15	
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

Title	Rel. Date	Min.
DYNAMIC		
Wonderland of Gaspe (6-13)		11
NORTON		
Alchemist's Hourglass, The (1-25)		18

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Dogging It Around the World	Nov. 13†	10
Filming the Fantastic	Jan. 31	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14†	
Sports Headliners of 1936 (11-21)	Oct. 30†	10
MAGIC CARPET SERIES		
Hong Kong Highlights	Jan. 31	10
Irish Pastoral (8-22)	Aug. 7†	
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil	Nov. 13†	10

UNITED ARTISTS

MICKEY MOUSE

37. Mickey Polo Team	Feb. 5	8
38. Orphans' Picnic	Mar. 12	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
39. Mickey's Grand Opera (4-11)	Apr. 9	9
40. Through the Mirror	June 18	9
101. Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)		8
105. Donald and Pluto (11-14)		9
107. Mickey's Elephant (11-14)		9

SILLY SYMPHONIES

Title	Rel. Date	Min.
30. Three Orphan Kittens	Nov. 21,'35	9
31. Cock of the Walk	Dec. 19,'35	8
32. Broken Toys	Jan. 9	8
33. Elmer the Elephant (4-11)	May 14	8½
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8
37. Country Cousin, The (11-21)		8½
39. Mother Pluto (11-21)		8½

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 17	Jan. 20	9
No. 18 (3-14)	Mar. 9	10½
No. 19 (3-14)	Mar. 23	10
No. 20 (3-28)	Apr. 20	9
No. 21	June 8	9
No. 22	June 22	9
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	10
No. 27 (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32	Jan. 18,'37†	
No. 33	Feb. 15,'37†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Carnival Time (2-8) Jean Sargent-Jack Fulton	Jan. 22	19
Flippen's Frolics (7-11)	July 15	18
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
Marine Follies	Apr. 29	19
Musical Airways (10-10)	Sept. 30†	11
Playing for Fun (3-28)	Mar. 18	15
Royal Cafe	Nov. 25†	10
Signing Off (2-8)	Feb. 19	19
Teddy Bergman's International Broadcast (6-6)	June 3	20
Television Highlights	Dec. 23†	10
Vaud-O-Mat, The (3-28)	Apr. 8	16

NOVELTIES

Title	Rel. Date	Min.
Skits 'n' Sketches	Feb. 24	10

OSWALD CARTOONS

Title	Rel. Date	Min.
Alaska Sweepstakes (2-8)	Feb. 17	8
Battle Royal (7-18)	June 22	7
Barnyard Five	Apr. 20	7
Beachcombers (10-3)	Oct. 5†	9
Beauty Shoppe (3-28)	Mar. 20	6½
Farming Fools	May 25	7
Fun House, The	May 4	7
Gopher Trouble	Nov. 30†	
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet's Show (10-13)	Nov. 2†	8
Slumberland Express	Mar. 9	7
Soft Ball Game (2-8)	Jan. 27	7
Unpopular Mechanic, The (10-17)	Nov. 6†	8

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 18—Novelty (3-28)	Mar. 30	9½
No. 19—Novelty (3-28)	Apr. 13	9
No. 20—Novelty	June 1	9
No. 21—Novelty	June 15	9
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8 2/3
No. 30—Novelty	Dec. 7†	
No. 31—Novelty	Jan. 4,'37†	
No. 32—Novelty	Feb. 1,'37†	

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
You Can Be Had (2-8)	Jan. 8	15

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
You Can't Get Away With It	Nov. 30†	

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Billboard Jane and Katherine Lee	Feb. 15	11
Vitaphone Celebrities Remington Singers	Jan. 25	11
Vitaphone Entertainers (7-11) Sylvia Froos	June 27	1 rl.
Vitaphone Highlights Eddie Peabody	Apr. 4	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2	11
Vitaphone Spotlight (3-28) Conville-Dale	Mar. 7	11
Vitaphone Topnotches (2-1)	May 30	
Vitaphone Troupers (2-1) Four Trojans- Aunt Jemima	Jan. 4	10
Vitaphone Stageshow	July 25	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19†	
Vitaphone Internationals Holtz-Lee	Oct. 17†	
Vaudeville Is Back Johnny Perkins	Nov. 14†	

BIG V. COMEDIES

Title	Rel. Date	Min.
While the Cat's Away Shemp Howard	Jan. 4	20
They're Off Yacht Club Boys	Jan. 18	21
Slide, Nellie, Slide Herman Bing- Paula Stone	Feb. 1	21
Shop Talk Bob Hope	Feb. 15	21
Joe Palooka in for the Love of Pete (3-28) Shemp Howard- Robert Norton	Mar. 14	21
Calling All Tars Bob Hope	Mar. 28	21
Slum Fun Johnny Berkes- Charles O'Donnell	Apr. 11	21
Dough-Nuts Yacht Club Boys	Apr. 25	2 rls.
Absorbing Junior Shemp Howard- Johnny Berkes	May 9	21
Joe Palooka in Here's Howe Shemp Howard- Robert Norton	June 6	21
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
The Oily Bird Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard- Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14	21

BROADWAY BREVITIES

Title	Rel. Date	Min.
Katz' Pajamas Fifi D'Orsay	Dec. 14,'35	21
Carnival Days Henry Armetta- Felix Knight	Jan. 11	21
Double or Nothing (2-8) Phil Harris-Leah Ray	Jan. 18	21
Study and Understudy	Jan. 25	22
Between the Lines (2-1) Bernice Claire	Feb. 8	22
King of the Islands Winifred Shaw- Warren Hymer	Feb. 22	21
Stars Can't Be Wrong, The Carolyn Marsh- Harris Twins	Feb. 29	21
Wash Your Step (3-28) Hal LeRoy- Preisser Sisters	Mar. 7	21
Paris in New York (3-28) Irene Bordoni	Mar. 21	22
Black Network, The Nina Mae McKinney- Nicholas Bros.	Apr. 4	22
College Dads Leon Janney	Apr. 11	21
Double Crossky, The Olga Baclanova	Apr. 18	21
I'm Much Obliged Vera Van-George Dobbs	May 2	21
Maid for a Day Grace Hayes	May 23	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30	2 rls.
Romance in the Air Wini Shaw -Phil Regan	May 16	
Changing of the Guard (5-16) Sybil Jason	June 6	20
Rhythmitis Hal LeRoy-Toby Wing	June 13	2 rls.
Song of a Nation, The (6-20) Donald Woods- Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	2 rls.
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence- Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	19
Joe Palooka in "The Choke's on You' (9-19) Shemp Howard- Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It with Candy Virginia Verrill	Oct. 3†	
Sheik to Sheik Georges Metaxa	Oct. 10†	21
Can't Think of It Ken Murray-Oswald	Oct. 24†	18
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	18
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7†	20
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	21
Here Comes the Circus "Poodles" Hanneford		18
Joe Palooka in "The Bomber" Shemp Howard- Robert Norton	Nov. 28†	

COLORTOUR ADVENTURES

Title	Rel. Date	Min.
Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupations (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 16—Phantom Ship, The	Feb. 1	7
No. 17—Boom! Boom!	Feb. 29	7
No. 18—Blow Out, The (3-28)	Apr. 4	7
No. 19—Westward Whoa	Apr. 25	7
No. 20—Fish Tales	May 23	7
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	
No. 28—Village Smitty, The	Nov. 14†	

MELODY MASTERS

Title	Rel. Date	Min.
Red Nichols and Orchestra	Jan. 4	10
B. A. Rolfe and Orchestra	Feb. 1	11
Jolly Coburn and Orchestra	Feb. 22	11
Little Jack Little and Orchestra (3-28)	Mar. 21	11
Ramon Ramos and Orchestra	Apr. 18	11
Dave Apollon and His Band	May 16	10
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 rl.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	
Emil Coleman and Orch. (7-11) (9-19)		11
Leon Navara and His Orch.	Nov. 7†	
Clyde McCoy and Orch. (8-29)		

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 15—I Wanna Play House	Jan. 11	7
No. 16—Cat Came Back, The (2-8)	Feb. 8	7
No. 17—Miss Glory	Mar. 7	7
No. 18—I'm a Big Shot Now (3-28)	Apr. 11	7
No. 19—Let It Be Me	May 2	7
No. 20—I'd Love to Take Orders from You	May 16	7
No. 21—Bingo Crosbyana	May 30	7
No. 23—When I Yoo Hoo	June 27	
No. 24—I Love to Singa (6-20)	July 18	7
No. 25—Sunday Go to Meetin' Time (9-5)	Aug. 8	7
No. 26—At Your Service, Madame	Aug. 29	7
No. 27—Toy Town Hall (9-19)	Sept. 19	
No. 28—Boulevardier of the Bronx	Oct. 10†	7
No. 29—Don't Look Now.	Nov. 7†	7
No. 30—Coocoonut Grove	Nov. 28†	

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 5—Odd Occupations	Dec. 28,'35	12
No. 6—Steel and Stone (2-1)	Jan. 25	11
No. 7—Day's Journey, A	Feb. 22	11
No. 8—Harbor Lights	Mar. 21	11
No. 9—We Eat to Live	Apr. 18	10
No. 10—Vacation Spots	May 16	11
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10

PEPPER POT

Title	Rel. Date	Min.
P's and Cues (Exploitation: Mar. 28, p. 82.)	Dec. 7,'35	11
Can It Be Done?	Dec. 21,'35	10
Wild Wings (2-8)	Jan. 11	11
Some Class Charles Ahearn	Feb. 8	10
Timber Giants	Feb. 22	11
Half Wit-ness Radio Ramblers	Mar. 21	1 rl.
Beneath the Sea	Apr. 18	8
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3 — Girl Football — Knitted Wear	Nov. 21†	

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Sept. 26†	
Whale Ho (7-14)		11
Ounce of Invention, An Ray Gross	Oct. 24†	

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa 3530 (2-22) Clyde Beatty (15 episodes)	Feb. 15	
Robinson Crusoe of Clipper Island Mala (14 episodes)	Nov. 14†	
Undersea Kingdom 3581 (5-16) Ray Corrigan-Lois Wilde	May 30	
Vigilantes Are Coming, The 3582 Robert Livingston- Kay Hughes	Aug. 22	

STAGE and SCREEN
(Weiss-Mintz Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1† (1st episode, 3 rls., followed by 14 two-reel episodes.)	
Clutching Hand, The (5-23) Jack Mulhall- Wm. Farnum (also feature version)	Apr. 18 (1st episode, 3 rls., followed by 14 two-reel episodes.)	2 rls. (each)
Custer's Last Stand (11-30-35) Rex Lease-Lona Andre (also feature version)	Jan. 2 (1st episode, 5 rls., followed by 14 two-reel episodes.)	

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond (11-7) John King-Jean Rogers (Exploitation: Nov. 7, p. 84.)	Oct. 19†	
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13	
Flash Gordon (3-14) Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6	
Jungle Jim Grant Withers- Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider (6-6) Buck Jones-Maria Shelton (15 episodes)	July 6	
Secret Agent X 9 Henry Hunter-Jean Rogers	Apr. 12,'37†	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan. 30,'37†	
Shadow of Chinatown	Oct. 10†	

J. C. JENKINS—HIS COLYUM

Salina, Kansas

Dear Herald:

We are headed south with the ducks, but they will probably get there before we do, for we are going to call on the boys in Oklahoma. We left home in a cold wave, and a little snow, and have been driving in it clear down here to Salina, but it has cleared off and it now looks like we would have some fair weather.

▽

We are in receipt of a letter from A. L. Pittenger of the Cato Show Print Company of Cato, New York, which we are passing on to the Herald for such action as seems fit. We wish to thank Mr. Pittenger for this letter and the many nice things he said, and especially for his saying, "All the boys here at the plant get a great kick out of your Colyum. Keep it up."

We are surprised to learn that the boys clear back in New York have ever seen this Colyum, much less wasting time to read it. However, we send our kindest regards to the Cato boys and thank Mr. Pittenger. We hope that when the season is open on bass the boys will catch all the law will allow 'em. That's about the best we can wish for anybody.

▽

We stayed overnight in York, Neb., and went to the Sun theatre and called on Carl Rose, who manages the Sun and York theatres for the A. H. Blank Amusement Company. We have called on Carl several times before, once at Kearney, twice at Hastings and twice at York, and this time he showed us no more violence than he usually did, and that wasn't much. The fact is we doubt very much if Carl ever shows any violence to anybody. We've got him rated as 100 per cent up one side and down the other.

▽

In our Colyum last week we addressed a letter to "Gertie" and since we have wondered if our very good friend Gertrude Merriam of the Herald staff had thought it in any way had reference to her, so we hasten to assure her that it did not, that our "Gertie" is purely imaginary.

▽

When we are driving through a country we already have covered and called on the exhibitors we find it pretty difficult to fill this Colyum with very much besides bull. This is evidenced by a lot of theatre boys when they say to us, "Say, are you the guy who writes that bull for the Motion Picture Herald"? Doggone these doggone theatre boys, anyhow; they don't seem to care very much what they say to us.

▽

At Minnesota, Kan., we stopped to call on our old friends, Mr. and Mrs. Musgrave, who operate the Ritz theatre. Ever since we called on them before we have had the itch to get back there and call on them again; they treated us so lovely, and they treated us fine this time. Mr. Musgrave wanted us to renew his subscription to the Herald because he said he didn't want to miss a copy. We are going to do it; it's one of the pleasant things we have to do during the closed season on ducks. Thanks, Mr. and Mrs. Musgrave; both the Herald and ourself wish you the best of everything.

▽

We ought to get over to Lincoln and Plainwell, Kan., and call on our very good friends, Ray and Mayme Musselman of Lincoln and Mr. and Mrs. George Moore of Plainwell, but we can't do it this time; they are too far out of the way, but we wish them good luck, anyhow.

▽

After we have seen the boys in Oklahoma and northern Texas for four or five or six weeks, we presume that a letter from you boys would reach us at Alamo, Texas, down in the Rio Grande valley, where we expect to stay until it warms up in Nebraska, that is, if Bob Smith of Mission and "Shine" Mason of McAllen can persuade the sheriff to let us remain, but if they can't we can come back up to San Marcos and visit that golf hound, Zimmerman, for a while.

▽

A fellow told us in the lobby of the hotel that he went down in the basement to get a shine and found the shine artist asleep in his chair, and that a colored porter came down and slipped up and hit him over the head with a broom, and after the artist woke up and rubbed his eyes he said, "Say, Niggah, some of these times Ize gwyn to hit yo so hard that yo shirttail will fly up yo back like a window shade." Leave it to these "Niggahs" to hit 'em hard.

▽

Some philosopher once said, "When you haven't anything to say, keep still." And that's pretty good advice, and we are going to act on it. But in closing we wish to call your attention again to the importance of having the Herald to help you in your business, for, as we have often said, *It Covers the Field Like An April Shower.*

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

IN THE NEWSREELS

MOVIETONE NEWS—No. 20, Vol. 19.—President Roosevelt heads for South America....Cleaners scrub Capitol for next session of Congress....Uncle Sam launches warship "Philadelphia"....Shirley Temple welcomes David Croll, official guardian of Quintuplets....The war in Madrid....King Leopold in Belgium....Benes of Czechoslovakia host to Carol of Rumania....Maharajah of Mysore returns to his people....Lew Lehr and some deep-sea oddities.... Sport flashes from Australia, Paris, Santa Anita, France and New York City.

MOVIETONE NEWS—No. 21, Vol. 19.—Bombardment of Madrid....Edward makes official visit to British fleet....Pilsudski successor receives Marshal's baton and becomes top man....Rudolph smashes auto records....San Francisco has another big bridge.... Mary Pickford and Buddy Rogers engaged....Notre Dame upsets Northwestern, Fordham ties Georgia, Duquesne defeats Marquette.

NEWS OF THE DAY—No. 218, Vol. 8.—War at gates of Madrid....Roosevelt on peace voyage.... All-American plays of 1936....Severe winter predicted....Snapshots: 1—Mussolini proclaims "Wedding Day"; 2—Capitol gets annual bath; 3—The hunted hunts the deer.

NEWS OF THE DAY—No. 219, Vol. 8.—The bombing of Madrid....Edward attends first Armistice as king....British fleet ordered to guard ships off Spain....Heroism in Atlanta blaze....Irish crush Northwestern....Snapshots: 1—Cupid snares Mary Pickford and Buddy Rogers; 2—San Francisco gets another span; 3—Europe's speed king breaks auto record.

PARAMOUNT NEWS—No. 31.—Crowds flock to book fair....Fifth warship is launched....News flashes from everywhere: 1—"Queen Mary" arrives after hardest trip; 2—Chicago high school has course in safe auto driving; 3—National Capitol gets bath; 4—Chinese government gets American fighting planes; 5—Schumann-Heink dies....Roosevelt sails on peace mission....Pro football in headlines over nation.

PARAMOUNT NEWS—No. 32.—Denny Shute wins title in pro golf....Aid children in school for handicapped....Mary Pickford in real life love drama. ...Bridge spans linked across Golden Gate....Russia shows power....Crisis grows in Spain....Fordham ties Georgia, California upsets Stanford, Yale noses out Harvard, Irish defeat Northwestern.

PATHE NEWS—No. 35, Vol. 8.—Social security explained....President Roosevelt aboard cruiser Indianapolis speeds for South America on goodwill cruise.

PATHE NEWS—No. 36, Vol. 8.—Europe versus peace ....World's largest suspension span becomes model of safety as gigantic life net is spread beneath steel structure....Umpire "Red" Ormsby of the American League hails twelfth rookie on Ormsby home team.

UNIVERSAL NEWSPAPER NEWSREEL—No. 512, Vol. 8.—Roosevelt off on peace voyage....Ford visits first airman....104 couples marry at once....Winter ices Niagara Falls....Open huge indoor ski run.... Capitol gets face lifted....U. S. gets big new cruiser. ...Crown jewels in paste....Turks supply fluffy styles....World war victims parade....High schools teach driving....Choose queen of the onions.

UNIVERSAL NEWSPAPER NEWSREEL—No. 513, Vol. 8.—Yale overcomes Harvard, Notre Dame takes Northwestern....1,200 'sit down' in strike....King Edward inspects fleet....Steel hurdles Golden Gate. ...Atlanta fire traps pupils....Pickford, Rogers to marry....England, France mourn dead.

Gordon Seeking Patent

David Gordon of Bridgeport, Conn., has applied for a patent on his invention of a method for the projection of screen images in which a three-dimensional effect is said to be given. The application is pending at the United States Patent Office in Washington.

J. H. Tingle Joins Royal Revues

J. H. Tingle has joined Royal Revues, Inc., of Hollywood as vice-president in charge of theatre relations. He was formerly treasurer of RCA Photophone in New York and for the past three years has been located in Hollywood in charge of RCA theatre equipment sales.

Wellman to Paramount

William A. Wellman has signed with Paramount for production of three pictures annually. The agreement will be effective upon completion of "A Star Is Born," which Mr. Wellman now is producing for Selznick International.

No Massachusetts Deletions

Paul G. Kirk, Commissioner of Public Safety in Boston, Mass., passed 49 pictures without any deletions in the latest list of approved pictures which are released under the Sunday Law in the state.

European Leases Offices

European Films Corporation, importers of foreign motion pictures, has leased space in the RKO Building, Rockefeller Center, for immediate occupancy. Max. A and William Goldberg head the company.

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GEORGE BURNS & GRACIE ALLEN

MARY BOLAND • MARTHA RAYE

Marsha Hunt • Eleanore Whitney and Johnny Downs • Directed by Frank Tuttle

CHRISTMAS

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Cecil B. DeMille's "THE PLAINSMAN"

starring

GARY COOPER • JEAN ARTHUR

with James Ellison • Charles Bickford • Helen Burgess • Porter Hall • Directed by Cecil B. DeMille

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ON HOLIDAYS IT ALWAYS PAYS TO PLAY A PARAMOUNT PICTURE!

MOTION PICTURE HERALD

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FIFTEEN PRODUCERS PURCHASE 59 BOOKS AND PLAYS IN MONTH

DEMILLE PLEADS FOR TRUCE IN RADIO VS. SCREEN "FEUD"

WPA THEATRICALS CURTAILED; PLAYING TO 425,000 WEEKLY

VOL. 125, NO. 10 DECEMBER 5, 1936

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"BIGGEST BUSINESS IN SEVEN YEARS!"
—Harry Zeitz,
State Theatre,
New Bedford,
Mass

TOPS FURIOUS "FRISCO"
AT OMAHA,
MILWAUKEE,
SEATTLE,
OKLAHOMA
CITY

DOUBLES BIZ OF "ZIEGFELD"
at San Diego, Cal.

RICHES FOR RICHMOND!
First 3 days tops everything!

PITTSBURGH PAYS!
4 days equals 6 days of sensational "San Francisco"

ALBANY AMAZES!
4 days beats *full week* of "Mutiny on Bounty" and "China Seas"! 4 days beats 6 days of "San Francisco" and 2 weeks of "Rose Marie"

NORFOLK TOPS RECORDS OF M-G-M'S "SAN FRANCISCO"

CHICAGO ECLIPSES GORGEOUS "GREAT ZIEGFELD" RECORDS!

TOPS TERRIFIC "SAN FRANCISCO" AT PHILADELPHIA
First 5 days are the talk of Philly Film Row!

DENVER DELIVERS!
5 days beats *full* week of "Ziegfeld" and tops 6 days of "San Francisco"

WOW!

(It's just the beginning)

BORN TO DANCE

AND THE M-G-M LION CONTINUES TO ROAR!

"BORN TO DANCE"
starring
ELEANOR POWELL
with
James Stewart • Virginia Bruce
Una Merkel • Sid Silvers
Frances Langford • Raymond Walburn
Alan Dinehart • Buddy Ebsen
Directed by Roy Del Ruth
Produced by Jack Cummings

Man Overboard!

They're in the aisles! In the tapes! In the lobby! Screaming Roofs Off the country over because there's never been a comedy smash like this!

Move over, please — there's more room on this side ➡

Laugh?-We thou
their seams!...

(AND THAT'S WHAT THE N. Y. 'DAILY NEWS' THOUGHT, TOO! READ ON, CASHIER, AND LEARN HOW TO PERSPIRE IN COLD WEATHER!)

"Keeps you bursting at the seams for an hour and a half and sends you away making plans to catch it again before it leaves town. It scarcely gives you time to catch your breath between unrestrained howls and we recommend it whole heartedly as the best 'picker-upper' and care-chaser on Broadway!"
—*N. Y. Daily News*

THERE'S MORE LIKE THIS HERE!

"Farce, fast and furiously funny! The Broadway smash hits the movies a bigger and better mirthquake than ever. You'll be the winner in seeing 'Three Men On A Horse!'" —*New York American*

"A picture to be shared by all who don't mind laughing out loud for an hour and a half!" —*N. Y. Eve. Sun*

"There is little reason to suppose that the Strand Theatre screen will be vacated before the new year... It's something to be grateful for!" —*N. Y. Herald-Tribune*

"My job is to advise you to hop over to the Strand and see it for yourself and enjoy to the full it's merry, cock-eyed, good natured fun!" —*N. Y. World-Telegram*

"As fast, as furious and as funny a farce as has come this way. Side-splitting farce done in the grand manner. One of those things you can't afford to miss. It's really tremendous!" —*N. Y. Morning Telegraph*

"The 'Three Men On A Horse' who have been entertaining Broadway audiences for the past *two years*, should prove equally hilarious to film-goers! Thoroughly goofy! Smoothly riotous farce!" —*N. Y. Evening Journal*

"'Three Men On A Horse' is sure-fire!" —*N. Y. Times*

"Loaded with hilarity! Brings McHugh into full flower as a star. Great fun for the mobs!" —*N. Y. Daily Mirror*

SOME TALK! *SOME* FUN! AND *SOME* BUSINESS!

Did YOU read 'Variety' last week?

DETROIT: "Best bet in town is 'Three Men On A Horse' at the Michigan!"

KANSAS CITY: "Moved over from the Main Street for continued first run at the Newman and *still* showing strength!"

PORTLAND: "That 'Horse' is sure galloping at the United Artists!"

WASHINGTON, D. C.: "It's a BIG 'Horse' at the big Earle Theatre!"

It's going like this in every engagement from New York to California!

ght they'd burst

Book Now! – Exploit Now! – Smile Now!

3 MEN ON A HORSE

A First National Picture with

FRANK McHUGH
JOAN BLONDELL
GUY KIBBEE • CAROL HUGHES
ALLEN JENKINS • Sam Levene • Teddy Hart
A MERVYN LEROY PRODUCTION

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Fox, Philly breaks every existing record and N. Y. Strand Saturday-Sunday is within $200 of 'Anthony Adverse's' at raised scale!

Is Released *Now* by

WARNER BROS.!

She sets the ice afire
. . and hearts aflame!

Sonja Henie

A bewitching new screen personality who brings to your audiences the charm and grace and beauty that brought the world to her feet ...as one of the dozen great stars in...

ONE IN A MILLION

20th's spectacular new musical smash!

MOTION PICTURE HERALD

Vol. 125, No. 10

December 5, 1936

SHOOTIN' HIGH

EVERY now and then, more likely than not because one Mr. Whitney is interested in a certain process and periodically does something about it, we have a wave of discussion about color on the screen. There seems generally, and that goes for the last twenty years, more color in print, than on the screen. Everybody seems to be a bit more concerned, if any at all, about color than the customers.

The last all-color picture which produced anything akin to an audience sensation was the Kinemacolor recording, a documentary film if you please, of the Durbar at Delhi, made by Charles Urban and brought into circulation about 1910. The organized industry of that day, which was the Motion Picture Patents Company, looked over the Durbar, took Mr. Urban to a very wet and prolonged dinner at the Republican Club in New York, and made complete arrangements for color to get nowhere in the United States. Mr. Urban took to alleged independent arrangements for distribution with the result that mostly his pictures were run upside down with the color filters reversed. It seems that neither the exhibitor nor his public was entirely prepared for the color revolution—which is yet to arrive.

Currently the color discussion which is occupying so much space in the daily press is centered about or takes pretext from the decidedly competent "Garden of Allah" which Mr. David Selznick has brought forth in color treatment, just as likely because of a connection between his corporation and Mr. Whitney as because of any really basic and uncontrollable Selznick admiration for color on the screen.

When one adds up all of the comment and reaction it seems to be said that color did not get in the way of the story—and that is progress, if one is to accept the critic's measure of the color productions which have gone before.

IT is clear enough that there is no proper reason for any fundamental hostility to color in the screen industry today, but color will have to do something new for itself to kindle a movement.

Casually looking back over the color efforts that began with the documentary "Durbar" and coming down to date by way of "The Glorious Adventure," "The Toll of the Sea" and all that has been offered since, it appears that a choice of vehicle may have had something to do with the course of development, or non-development. Because color is costly the almost inevitable address has been at the top of the market, in the selection of dramatic material, in merchandising, and all other approaches. Yet it just chances to be true that there is important probability that if color is to add at all to the emotional impact of the picture on the customer it will be in the primitive material of the lower audience brackets.

Words and action have implied color, implied at least for eyes that see with some erudition and experience. It would seem probable that the dumber and less imaginative the audience the more color might do for it.

CASTING about for possible parallel experiences in the arts, it is to be recalled that color came to the newspaper press, addressing itself expressly at mass consumption in the late Mr. Joseph Pulitzer's New York *World* in the comic entitled "The Yellow Kid," certainly humble in its pretensions, and yet the beginning of the wave of color which today is surging over the literature of the masses—today much more pretentiously, but not more eruditely.

It is possible that today's screen color efforts are shooting a bit high. The exquisite is not commonly popular.

Now the "Garden of Allah," for instance, takes most of its real dramatic intensity out of the spiritual concerns and soul ordeals of a man. There is, to be sure, some question, some very considerable question, as to whether or not it is picture material at all, but if it is, it is also clear enough that it pertains to a realm of human reaction so abstract that neither red, hot and blue, nor any other prismatic recording has anything to do with it.

The fact is that if the story is exciting enough nobody cares what color the hero's shirt is. And if it is not that exciting it is not exciting enough to be a motion picture.

Color to arrive must be put into the story, not painted on top.

RE-EDUCATION

ANY day's headlines, now, lend support to the contention of Dr. Harry Woodburn Chase, chancellor of New York University, in his observation the other day that the "instruments of re-education," naming the press, radio and screen, must be kept free. "No formal education," remarks Dr. Chase, "in a world like that of today, can possibly last its owner through life. If then we are to be educated by current events, we must be able to keep open the channels to find what things are really going on." And that, in some ridiculous way, reminds us that there is a lot of attention in the current press to a Harvard graduate's recent magazine article finding that most of his classmates of twenty-five years ago do not read and can not write.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

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This Week

Recording Agreement Near

The new recording license agreements of Electrical Research Products, Inc., with the major producing organizations have been drawn up and may be signed by the first of the year, it was reported in New York this week. Only two points of difference are delaying the fixing of the signatures to the documents and with the return of Whitford Drake, Erpi vice-president, from his visit to California Monday, negotiations are expected to be brought to a hasty conclusion.

The two points holding up the contracts are discussed in the story on page 41.

WPA Project Cut

Official word came this week from the WPA of an expected drastic reduction in the federal theatre project, which has been taking some 425,000 potential customers away from film theatres every week—a potential loss of $2,420,000 to motion picture box offices.

Extent of the competition presented by the WPA theatre project to established film and theatrical business is described on page 15.

Denial Confirmed

Confirmation of Isidore Ostrer's statement that John Maxwell of Associated British Pictures does not hold a five year option to purchase the 5,100 "A" shares of Metropolis and Bradford Trust owned by the Ostrer brothers, was made this week by Maurice Ostrer on his arrival in New York. Mr. Ostrer explained that if 20th Century-Fox sells its 4,900 shares he and his brothers would be forced to sell their's to Mr. Maxwell.

The Gaumont British tangle is partly unraveled on page 50.

Italian Accord

Leaders of the motion picture industry in Italy are pleased with the accord reached by Ambassador William Phillips and the Government on restrictions governing importation of American films, according to a story cabled from Rome.

The liberalized regulations and the background of the dispute between the American film companies and the Italian Government are explained on page 34.

Sales Sessions

Paramount, Twentieth Century-Fox and Universal Pictures have decided on mid-seasonal sales conventions, following similar meetings held by Columbia, MGM and Warners.

The aims and accomplishments of the distributors' sales conferences are set forth on page 54.

Lichtman Replies

Metro-Goldwyn-Mayer, through Al Lichtman, assistant to President Nicholas M. Schenck, went before the annual convention of the Independent Theatre Owners of Ohio in Columbus this week and defended the company's sales policies against the attacks of independent exhibitors. Taxation problems also were discussed by legislative and state leaders.

Highlights of the convention speeches are found on page 26.

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Criticism Barred

Adolf Hitler to "the profound awe" and "burning gratitude" of German artists in every field, has "reached his protecting hands over Germany's artistic life." According to decree of Dr. Joseph Goebbels, Reich minister of propaganda and public enlightenment, there will be no more critics of motion pictures, drama, literature, or any work of art. The critics will be supplanted by "reporters," and critiques of whatever kind will be succeeded by "descriptions" and "appreciations." If any former critic feels that the hand of Der Fuehrer is too heavy he can go and write a book for himself, Dr. Goebbels points out.

The decree, Dr. Goebbels' comments and some interesting figures on the German film industry are in the story on page 38.

Tribute to Hutchinson

The Hon. J. A. Lyons, prime minister of Australia, was host to Walter J. Hutchinson, general foreign manager of Twentieth Century-Fox on his visit to the federal capital at Canberra. Stanley S. Crick, the company's managing director for Australia, and Charles E. Munro, managing director of Hoyts, shared in the tribute. Newspapers called the function a further cementing of friendship between the two nations, and a deserved honor to three men who had done much for development of the industry in Australia.

Further details on page 73.

De Mille Asks Truce

Cecil B. De Mille, looking both ways at the screen versus radio controversy from his position as producer-director for Paramount and master of ceremonies of the Lux Theatre of the Air, asked this week for a permanent truce between the two media of entertainment. Pointing out the advantages of cooperation to both parties he pleaded for a continuance of the steps toward peace which were marked last week by appointment of a producers' committee to arbitrate disputes over star broadcasts.

The producer's views and other news of the "feud" are on page 18.

Boettiger Resigns

John Boettiger, assistant to Will H. Hays, president of the Motion Picture Producers and Distributors of Americ, Inc., for the past two years, last week tendered his resignation to accept the position of publisher of William Randolph Hearst's *Post-Intelligencer* in Seattle, Washington. Mrs. Boettiger, the former Anna Roosevelt Dall, is also reported joining the newspaper as editor of the women's page.

The story is on page 54.

New Maxwell Company

John Maxwell, head of Associated British Pictures, has announced plans for flotation of a new company, Associated British Properties, Ltd., with a capital of £1,000,000. He will issue £2,000,000 of 4½% per cent first mortgage debentures. The company will operate 30 freehold and 24 leasehold theatres in England which Mr. Maxwell is acquiring from Associated Cinema Properties, Ltd.

More Pictures

Jesse Lasky this week told a nationwide radio audience that the general business improvement is resulting in an increase of 300 feature pictures over last year's total of 525, and will cost some $150,000,000, bringing reemployment to thousands.

See page 24.

Cancellation Problem

The Motion Picture Theatre Owners of America, through its president, Ed Kuykendall, this week asked Universal Pictures whether the 10 per cent cancellation clause applied when the company's product was divided between two exhibitors. Universal's grant of the concession is in line with the trade practice program of the exhibitor organization. The distributor replied that the privilege will be allowed to exhibitors who "split" the program as well as to those who take all of it.

For details, see story on page 44.

RKO Petition

Ernest W. Stirn of Milwaukee attacked the legality of RKO's outstanding common stock in a petition presented Wednesday to the U. S. District Court in New York. Mr. Stirn is a holder of 1,234 shares of old RKO Class A stock and the petition, which appears to be directed at the treatment accorded the old Class A stock by the Atlas Corporation plan of reorganization for RKO, was referred to Federal Judge William Bondy for hearing on December 23rd concurrently with the scheduled hearing on the reorganization plan.

Mr. Stirn's petition asks leave to bring suit in Baltimore against the Maryland State Tax Commission, RKO and others, to test the legality of the amendment to RKO's certificate of incorporation which was adopted in the company's refinancing plan of 1931, under which Class A shares were exchanged for new RKO common on a 4-for-1 basis. Mr. Stirn asserts that he refused to exchange his Class A shares for the new common and declares in the petition that "several hundred thousand shares" of the old Class A are still outstanding.

59 Stories Bought

Competition among the motion picture producers during the month of November resulted in 59 vehicles, taken from studio writers, publications and the legitimate theatre, being purchased by 15 producers. This is a slightly lower total than during the months of October and September, when 70 and 74 stories were bought by Hollywood.

Stories purchased are listed on page 23.

47 Shakespeare Films

Motion picture critics are all wrong in their observations about the present cycle of Shakespearean films being an important precedent as a cycle. The WPA Federal Writers' Project, in New York, researching for material for their motion picture bibliography, find that "As You Like It," the newest, is the 47th Shakespearean film to be produced. Greater cycles existed as early as the 1900's.

The WPA's report on William Shakespeare appears on page 76.

Four Dividends

As Pathe Film Corporation, General Theatres Equipment, Radio Corporation of America and Westinghouse Electric revealed the declaration of dividends this week, the Bureau of Internal Revenue in Washington said that grosses on Broadway were climbing and that the admission taxes for October were the highest for the year.

See page 56.

British Theatre Deal

Cinema Ground Rents and Properties, Ltd., theatre owning company, has been registered in London with a capitalization of £5,000,000 ($25,000,000). Simmonds and Simmonds, the new company's solicitors, refuse to divulge the names of the principals of the organization.

Reports that the large capitalization will be used immediately in a large theatre deal connect it with either C. M. Woolf, or Metro-Goldwyn-Mayer, which has long been planning a theatre development in England, or the Odeon Circuit, which has an arrangement with United Artists.

Goldwyn Replies

Samuel Goldwyn takes pen in hand to answer the familiar question: "What's the matter with the movies?", and placing the blame for faults on motion picture audiences. "Hollywood can exist only by the rule of audience acceptance and audience rejection—the public is getting what it is asking for," Mr. Goldwyn concludes.

His observations appear on page 51.

Hays Feted

Will H. Hays, president of the Motion Picture Producers and Distributors of America, was the guest of honor at a luncheon given by leading representatives of the British film industry in London at the conclusion of his European vacation. Having visited Rome, Paris and London, Mr. Hays is now on board the *Normandie* en route to New York and scheduled to arrive on Monday.

The story is on page 23.

Chicago Double Bills

Now that Balaban and Katz has started double featuring in its "B" and "C" week theatres in the Chicago area, other circuits are following suit. Latest to adopt the plan is Essaness. Warner Brothers, however, prefers giving away automobiles to adding the film rental costs involved in double billing to stimulate patronage.

Other Chicago news on page 72.

Talent Quest

Sharply divided are Hollywood studios in opinion as to whether new screen personalities may be most successfully developed in talent schools operated for the purpose or by swift promotion of young players through progressively important roles in standard product.

A brief notation of results obtained by both methods is published on page 35.

Wounded Cameraman

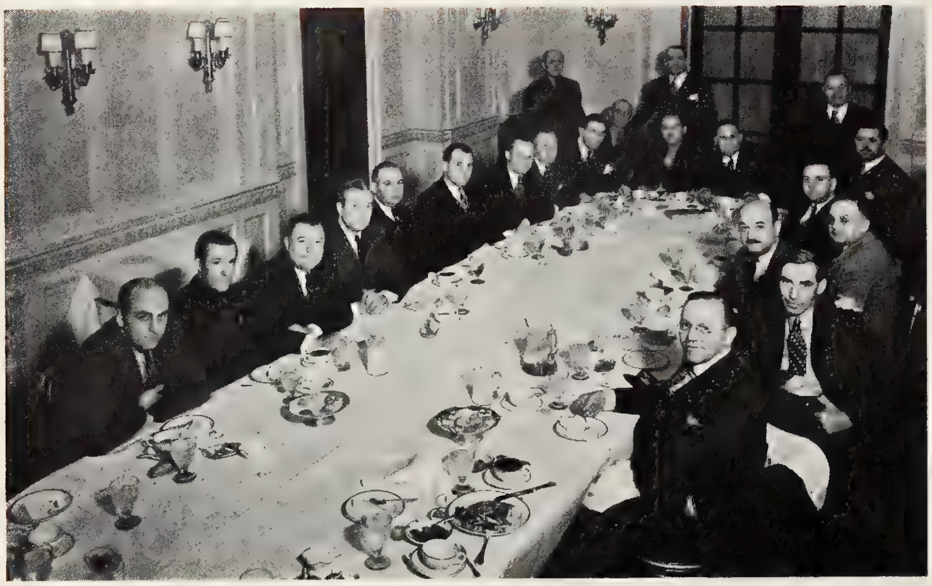
Arthur Menken, Paramount newsreel war correspondent, returned to Broadway this week, the first American newsreel casualty on the Civil War front in Spain.

Mr. Menken describes the cameraman's job on the battlelines, on page 36.

New South Wales Quota

Notice was forwarded to six major distributing organizations in Sydney on Wednesday by the New South Wales Government, requesting them to show cause why they have not complied with the quota law. Indicating that the Government is determined to bring about production in Sydney is an official definition of the word "acquire" which appears in the quota law but never has been defined clearly. It is now explained that the word means production on obtaining possession of motion pictures produced in Australia for quota purposes. It is reported that the entire domestic industry plans to register its protest in a petition.

This Week in Pictures



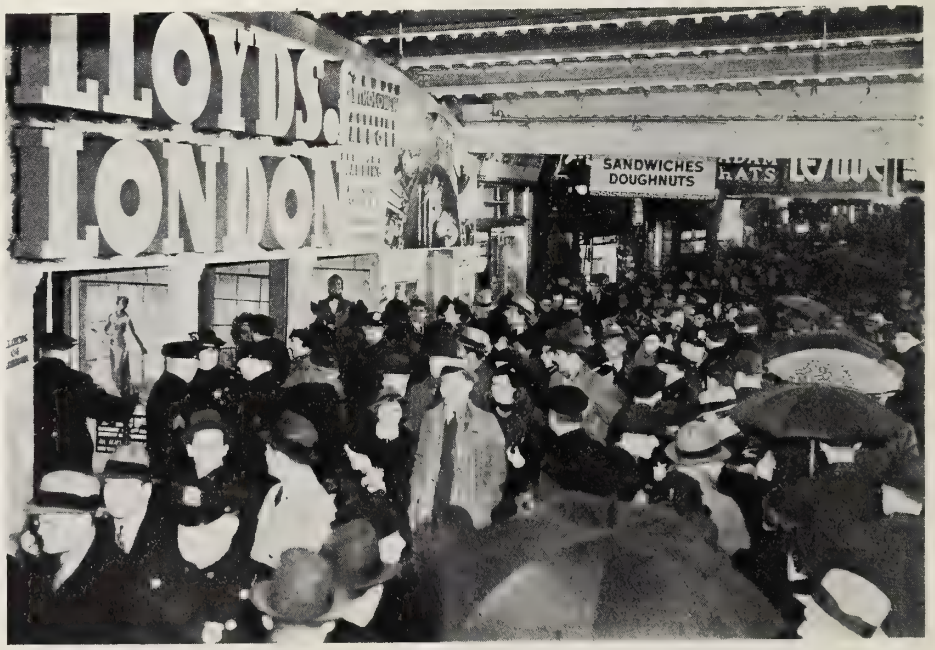
PLAN DRIVE. Paramount and M. & P. Theatres executives meeting in Boston to map Adolph Zukor Silver Jubilee campaign in New England. Seated: W. H. Erbb, J. J. Unger, Marty Mullin, N. F. Agnew, C. Russell, Sr., Chet Stoddard, P. Seletsky, Ed Cuddy, R. M. Gillham, Hy Fine, H. Browning, Robert Sternburg, Skipper McManus, Al Moreau, M. Dondis, Sam Pinanski, William Sprogg, Harry Wasserman. Standing: M. Murphy, Al Kane, Jake Lourie.

ON VACATIONS. The camera bagged two stars with a single shot in recording the arrival in New York of Francis Lederer and Margo. His next is Columbia's "Chopin." She recently completed "Lost Horizons" for Columbia.

HER DAY. Birthday felicitations for an unsung colleague—Hollis Barnes, hairdresser—confectionately expressed (below) by members of RKO Radio's "Night Waitress" company. At right, Lew Landers, director. Center, Gordon Jones and Margot Grahame, leads.

SIGNED. Victor Schertzinger, veteran director engaged by Grand National as a producer. He is one of several producers recently signed by GN.

BROADWAY PREMIERE. (Below) Scene typical of a New York first-night, despite the rain, as 20th Century-Fox opened "Lloyds of London" at the Astor theatre. The production stars Madeleine Carroll and Freddie Bartholemew.



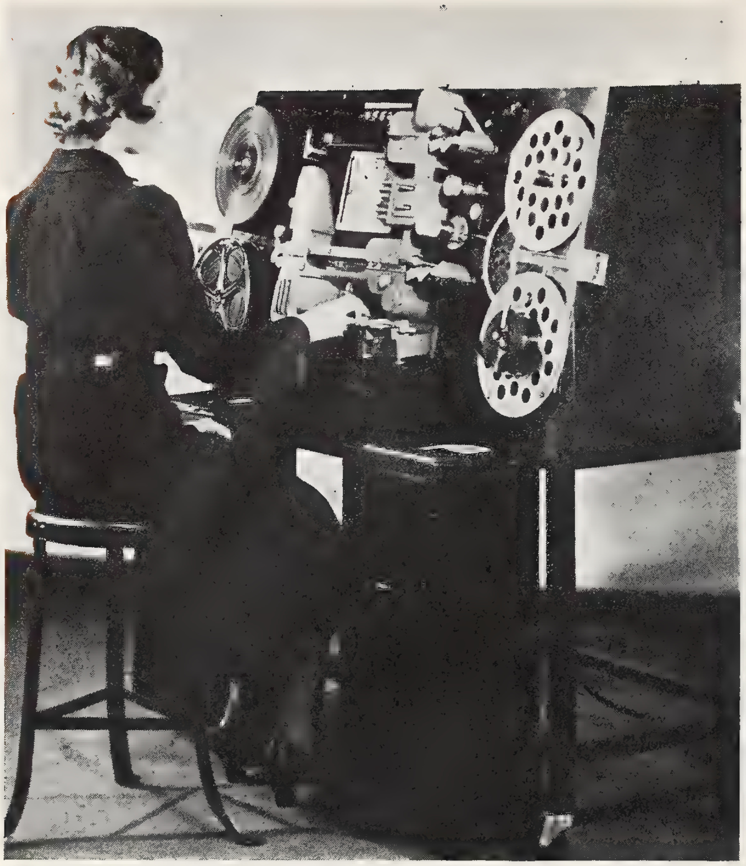
VACATION OVER. (Below) Herbert Marshall saluting New York's spires from the Normandie, returning from a month's rest in his native England. He resumes work at RKO Radio with "Behold the Bridegroom," co-starred with Barbara Stanwyck.

DISTRIBUTION ARRANGED. Stars and executives who figured in deal completed by Arthur A. Lee of GB, and Herbert Wilcox, British producer, by which GB will release Wilcox pictures in America. Shown are Tullio Carminati, Mr. Lee, Anna Neagle, George W. Weeks, GB sales head; Mr. Wilcox, and A. P. Waxman, GB advertising director.

NAMED PRODUCER. Richard A. Rowland, who has signed with Grand National to make eight features, four of them for the current GN program.

PREMIERE 8,000 FEET UP. (Below) The TWA transport plane on which Universal gave "Flying Hostess" its first performance. Judith Barrett, the star, is shown at the projector with Betty Steffens, TWA hostess.

HERE FOR CONFERENCES. Stephen Pallos, general manager of London Films, arriving in New York (with his wife, the actress, Esther Kiss), for talks with United Artists officials in both the East and Hollywood.



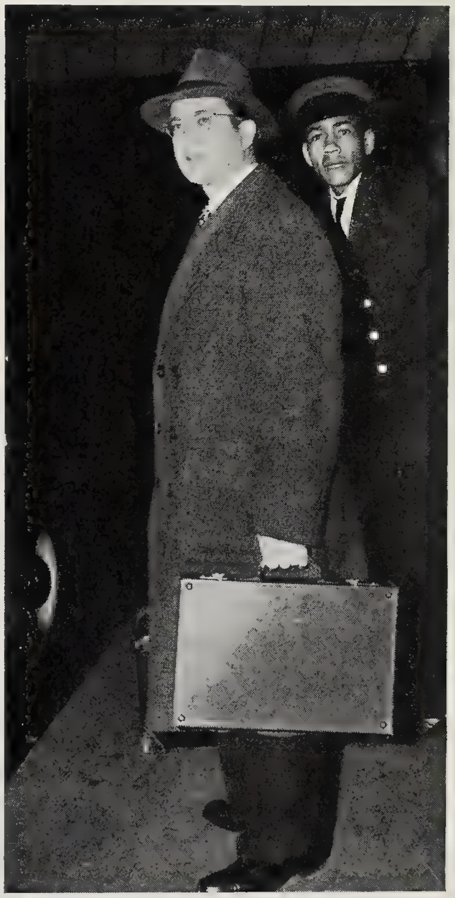
AID FOR CUTTERS. Operator at the new Akeley-Leventhal film editor developed by Akeley Camera, Inc. It has an optical intermittent and gives an image 6x8 inches.

KEYED UP. Gala welcome from Jersey City and Newark officials for Warners' flying "Gold Diggers of 1937" on their arrival at Newark airport on transcontinental plane tour.

ON HOME TOWN MISSION. Cleveland's Eleanore Whitney, now a Paramount featured player, conferring over coffee with Harry Goldstein, Paramount district manager, on her recent visit to the Ohio metropolis to inaugurate the Adolph Zukor Silver Jubilee drive there.

RHYTHM GAL (Left) Strictly modern. Toothsomely named Sugar—Sugar Geise. Petite ex-Chicagoan who figures fetchingly in MGM's new musical, "Born to Dance," wherein she demonstrates that she was.

ON EASTERN VISIT. S. J. Briskin (right), vice president of RKO Radio in charge of production, as he arrived the other day in New York, having come from the studio for one of his periodical conferences with home office executives.



CHICAGO STORES FIGHT $6,000,000 CHANCE GAMES

Police Action Threatened After Exhibitors Say They Will Retain Policy; Mayor Kelly Indicates Refusal to Act

Handouts to Patrons Now $100,000 a Week; Nationwide Awards Are Estimated at Over Hundred Million Dollars

American business men have taken up the fight against chance games and cash awards as practised at motion picture theatres. In Chicago, the Better Business Bureau has brought the fight out into the open, notifying exhibitors that unless these schemes are abandoned forthwith, demands will be made upon authorities to prosecute all participants for violation of the lottery laws. Warnings of jail sentences were sounded.

The exhibitors, meeting Tuesday with the Business Bureau, gave notice that they have no intention of abandoning the practice, and so police action is expected to be forced not only by the merchants of the Bureau, but by clergymen throughout Chicago.

Exhibitors in Chicago alone are giving away $6,000,000 a year through the chance games and awards, in excess of $100,000 a week, it was disclosed in an investigation by the Chicago *Tribune*. On that basis, the annual bill of exhibitors for such giveaways might approach $100,000,000, Chicago representing only five and one-half per cent of the American exhibition market.

Distributors have been complaining that enormous sums are being lost to the organized motion picture industry, running a stream of gold into channels which have no other interest in the business than that of promoting cash award systems, giveaway schemes and such, for which they either charge the exhibitor a royalty for a "franchise" or collect a percentage of the receipts on any increased business. These costs are in addition to the reputed $100,000,000 annual bill to exhibitors for awards to the public for spending elsewhere.

The basic complaint of the merchants is that they lose millions annually in sales of china and silver, pots, pans and foodstuffs, automobiles, refrigerators and whatnot which the exhibitors give away to patrons.

The merchants in other localities have threatened exhibitors that continuance of the giveaway practice would force them to cancel their widespread cooperation with theatres in exploitation tieups on pictures.

The first blow in the Chicago situation was struck last Saturday morning when the Better Business Bureau ordered Kenneth Barnard, its general manager, to declare "war" on exhibitors employing any of the cash awards systems.

Mr. Barnard addressed a rather strong warning both to Allied Theatres of Illinois and to the Exhibitors Association of Chicago, as follows:

Developments in Chance Games

While the Chicago Better Business Bureau and Chicago clergymen were laying the groundwork for what threatens to be the most forceful attack on chance games to date, there were other important developments.

Cash awards "and all of its modified systems" were declared by a Chicago court to be "lottery pure and simple, and a violation of the law."

Illinois attorney general ruled that "Bank Nights" and such are not only illegal but might subject participants to $2,000 fine or two years in jail.

A cash award in Denver reached $6,200.

Some 68 per cent of Kansas City theatres had chance games.

Drawings were spreading in Connecticut.

Iowa state court ruled that Screeno was not a lottery.

Independent owners in New York were extending cash award practice.

Alabama courts were about to settle the fate of the plan there.

Oklahoma City owners were sued for allegedly infringing on "Bank Night."

Mississippi was expecting a "sweeping" investigation.

Pittsfield, Mass., barred chance games.

Milwaukee was preparing control by municipal legislation.

A newspaper publisher in Redwood City, Cal., threatened grand jury action against city officials unless they stopped cash awards at theatres.

Northwest owners were preparing to fight the "Bank Night" copyright owners on any infringement suits.

"Bank Night" insurance for patrons who lose awards because of nonattendance was rejected by the State of Nebraska.

"The attention of your association and its members is invited to the Act of the Illinois Legislature of March 27, 1874, Paragraphs 180 to 185 inclusive.

"Please be advised that this organization is receiving complaints in ever-increasing numbers, not only against 'Bank nights' themselves, but against the manner in which they are advertised and conducted.

"In the opinion of the Bureau's counsel, these schemes are in clear violation of the statute above mentioned. In connection with said statute, you will please note that it unlawful not only to set up a lottery and sell tickets for the same, but even to advertise one. A second offense is punishable not only by the fine prescribed in the act, but, in addition, by a jail term not exceeding one year.

"It is respectfully submitted and noted that none of the present advertising copy, having to do with 'bank nights,' would be permitted in the United States mails, under well known postal regulations. Moreover, any actual use of the mails for lottery purposes, without the knowledge of the Government, is declared unlawful by federal statute, with heavy penalties prescribed for violations thereof.

"Under Section No. 316 of the Federal Communications Act, it is unlawful to broadcast lottery advertising.

"In addition to what the Bureau considers obvious violations of the state law, prohibiting the conduct and advertising of lotteries, the following matters, which have been uncovered in Bureau investigations, are, the Bureau believes, of great interest to the public:

"1. Involved 'registration' systems, with additional requirements for 'attendance coupons,' have been characteristic of these schemes from the start.

"2. So far the plan strayed from its avowed original purpose that children, working people and others may now purchase a theatre ticket and register without the formality of being in attendance at the performance where the drawing is supposedly to be made, or, indeed, attending any performance at all. In the Bureau's opinion, this reduces the scheme, if it was ever anything more, to the plain level of public gambling.

"3. Large awards, such as '$1,600 Banks,' are advertised but not always given. They are often split into small and large sums, on a plan approved by the management, but unknown to patrons, of awarding only one large amount, such as $1,000, *if a claimant appears for it*. The balance of the total award is then arbitrarily postponed.

"4. In a recent suit to recover an award claimed to have been duly won, the defense, according to newspaper reports, set up the argument that the plaintiff had no case, because the scheme might be illegal. In other words, the defense allegedly used the illegality of its own scheme as an excuse to break faith with the public.

"5. Automobiles, instead of money, are now being advertised (but not in the mails), as a similar gambling lure.

"6. The effect of 'bank nights,' or schemes of similar nature, has been to invite and promote the existence of other schemes, disconnected with theatres, also in violation of the statute above named."

"Curiously enough, many theatre owners are said to be anxious to drop the entire plan, but are obliged to participate against their better judgment, and solely in self-defense.

"The situation has become so acute that the Bureau takes these means of requesting, from your association, an expression of your intentions as to the future.

"Unless assurances are received that these schemes are to be abandoned forthwith, it is the Bureau's intention to lay the facts promptly

(Continued on following page)

STORES PROTECT CHANCE GAMES

(*Continued from preceding page*)

before his Honor, Edward J. Kelly, Mayor of Chicago (and who issues theatre licences), Police Commissioner Allman, and Corporation Counsel Barnet Hodes, for appropriate action."

The Bureau's Mr. Barnard met on Tuesday afternoon with Aaron Saperstein, representing Allied, and Morris Leonard, representing the Independent Exhibitors' Association. Mr. Barnard emerged from the meeting with the statement that the theatremen had claimed their association members were not violating any laws and that they planned to continue the games.

Directing the attention of the civic and police authorities to the situation, Mr. Barnard announced receipt of a letter from the Chicago Ministers' Association enclosing a formal resolution endorsing the stand of the Business Bureau.

Warns of Jail Sentences

At the same time the Bureau received word that state's attorney general Otto Kerner had ruled on Tuesday that "Bank Nights" and the like in theatres are not only illegal but might subject the participants to a maximum sentence of a $2,000 fine or two years in jail should anyone prosecute on charges of conspiracy to commit a crime.

Attorney General Kerner declared, "I think all schemes like 'Bank Nights' and the gifts of automobiles are lotteries regardless of their names or the forms under which they appear."

Thus far both the Chicago police and the state's attorney have refused to act, saying the matter was one for the attorney general. But now, with the pressure from ministers and the Better Business Bureau, it is felt in Chicago that either the Police Department or the Mayor's office will go into action.

A local ordinance states that the mayor can revoke theatre permits if lotteries are being run in theatres.

Self-Preservation Is Plea

Dozens of small Chicago theatre owners, as elsewhere, have been active in trying to halt the practice, claiming they were forced into it for self-preservation. However, Balaban and Katz, dominant circuit, and the other large Chicago circuits, insisted they were not violating any law.

On Wednesday it was learned that if any action takes place in Chicago it will be against all forms of giveaways, cash and otherwise.

"Bank Nights" in Chicago said they knew "nothing about the situation," but their legal staff stood ready to protect its interests. The Oriental theatre, Chicago, on Tuesday night proceeded with its announced award of $3,000 in cash.

The magnitude of theatre prize drawings as a business activity drew the attention late last week of the Chicago *Tribune*, which learned that "nearly $6,000,000 has been given away in prizes at the 250 motion picture houses here which conduct such enterprises." The *Tribune* said it based its information on data supplied by theatre executives.

The newspaper said officials in Chicago had received complaints from persons who charged that the drawings encouraged gambling and so were "a social menace."

CHICAGO MAYOR HINTS REFUSAL TO BAR GAME

Mayor Kelly, of Chicago, said on Wednesday that he probably would not take steps to prohibit chance games. He added that he "did not intend to make Chicago another Philadelphia."

The mayor declared that he was not certain that prize drawings were wrong but that it was evident the public wanted them.

The *Tribune* estimated that "the theatres here which conduct prize drawings pay out an average of $80 a week to the winners. Theatre men declined to estimate just what the drawings had done for attendance, but they observed that only 50 of the city's 300 theatres did not have prize nights, and they asserted that on drawing days and nights receipts often equaled the total for the other six days of the week.

"The demand for participation (by the public) in the drawings is so great," the *Tribune* discovered, "that some theatres open at seven a.m. on drawing days, to permit early workers to register. At one theatre, with 1,400 seats, 12,000 people were registered on a single day when a large drawing was offered.

"Theatre men," the *Tribune* continued, "concede the small prizes of $50 or $100, do not greatly increase attendance. The jump in crowds comes after the prize has increased week by week to more sizeable amounts. Recently, at one theatre, a single prize of $2,750 was offered."

Anti-Bank Night Ruling

The Chicago Better Business Bureau's action was taken subsequent to a strong anti-bank night ruling made a few days previously by Chicago's Magistrate Judge John H. Lyle, in municipal court, who declared that "bank night and all of its modified systems is lottery pure and simple, and is a violation of the law." Mrs. Catherine MacDonald had sued the owners of the Sixty-third Street theatre, in Englewood, a Chicago suburb, for $500 which she claimed was due her in a chance game cash award.

The court held that the theatre could not be made to pay because a suit against something illegal had no standing in court.

Police Commissioner Allman declared after the MacDonald case that he was going to investigate the chance games, but no further action was recorded.

The socalled "bank night" plan which brought a lottery ruling was not the copyright bank night plan for which Affiliated Enterprises of Denver is licensee, Harry Smythe, Chicago representative, said this week. Mr. Smythe's company claimed that more than 200 theatres in the Chicago area and 100 more in other parts of Illinois were using their systems.

Launching Plan at Omaha

At Omaha, with all five first-run theatres and all 23 suburban houses cooperating, weekly Bank Night will be launched generally this month. The initial prize will be $1,000. Affiliated Enterprises is said to oppose the cooperative system.

At Denver this week "Lucky Seven" theatres were offering $3,000 as prize money. The Harry Huffman circuit was offering $900 weekly besides the usual automobile and trip to Chicago at the theatres' expense. The Civic Theatre Circuit last week gave away $2,200 to bring the week's total of prize money to $6,100.

Kansas City reported 25 subsequent runs, or 68 per cent, giving away some form of premium.

From New Haven, the effort to recapture juvenile patronage with giveaways was spreading over Connecticut.

The Iowa district court ruled that Screeno was not a lottery. Last week, Paul Powers who operates the Rex in Glenwood, was arrested and acquitted.

In Greater New York the interest in chance games seemed to be increasing again. The Century Circuit, neighborhood chain,, closed with Affiliated Enterprises to put Bank Night in five more of its theatres. Affiliated recently settled a litigation with Harry Brandt.

The courts of Alabama soon will settle the legality of chance games. C. B. Grimes, manager of the Tuscaloosa theatre operating a "jack pot," was indicted after an opinion by Judge Henry B. Foster, who said that he thought the plan was a lottery.

In Oklahoma City, Affiliated Enterprises brought suit in United States district court against Standard Theatres, asking an injunction and $10,000 damages on a charge that Standard's Bank Deposit Award Night plan was an infringement.

At Denver, managers of four of the "Lucky Seven" theatres were haled before Police Judge Phillip B. Gilliam on charges of running a gambling game in connection with their Bank Night.

In Jackson, Miss., a sweeping grand jury investigation of Bank Night was foreshadowed in the charge to the new Hinds County grand jury by Circuit Judge Julian Alexandria.

Despite the ruling of the Massachusetts supreme court in the summer that Bank Night was not a lottery, City Solicitor Charles R. Alberti of Pittsfield prohibited the practice.

In Milwaukee regulation of Screeno, Bank Night and other chance games will be attempted by the city through an ordinance which Assistant City Attorney Carl F. Zeidler is drafting. The ordinance would provide an annual license fee of $100 to be paid by operators.

Indictment May Be Asked

Unless the Redwood City, Cal., city council immediately stops Bank Night, Screeno, Ten-o-Win and similar games in local theatres, indictment of city officials and theatre managers will be asked of the San Mateo County grand jury, J. C. Chastain said this week. Mr. Chastain is publisher of the Redwood City *Weekly Standard* and has long campaigned against slot machines and similar devices. The Ten-o-Win Amusement Company of San Francisco is suing Blumenfeld Theatres, operators of the Del Paso, Sacramento, and owners of rival games, claiming patent infringements.

Northwest Allied Theatres sent out a letter asking its members to subscribe to a fund to defend "bank night," according to Stanley Kane, executive secretary. Basis for the Allied claim is that Affiliated Enterprises, through its attorney, Sam Halpern, is threatening to prosecute users of the scheme who do not pay royalties.

The director of state insurance in Nebraska turned down a proposal submitted to him by P. W. Downs, of Omaha, which would have permitted the creation of a company to insure persons who are not present at Bank Night drawings when their names are called.

Uphold "Ecstasy" Ruling

The court of appeals at Albany has affirmed a decision of the appellate division in refusing to punish Joan of Arc Pictures, Inc., and Sherman S. Krellberg for contempt of court in connection with the showing of a film using the word "Ecstasy."

WPA STAGE PROJECT, PLAYING TO 425,000 WEEKLY, OFFICIALLY CUT

Riots Follow Confirmation of Reduction of Scope of Theatricals Sponsored by Government; 1,200 Plays in 250 Towns

Fifty Players a Week Being Returned to Private Industry; Project Called Hunting Ground for Film Talent

Official confirmation by Lieutenant-Colonel Brehon B. Somerville, Works Progress Administrator in New York, of a deep reduction in the ranks of WPA theatre projects was answered this week by angry delegations of workers who filed "a stack of protests that filled an entire waste basket," coming from actors, musicians and similar independent and organized groups affected.

Administrator Somerville's order quickly brought violent reactions in New York when, on Tuesday, affected workers stormed various WPA headquarters in protest. Groups of artists besieged the art project offices and for three hours engaged in hand-to-hand battles with 80 policemen. Twelve protestors were injured and one policeman, as the crowds formed a "human chain" in their refusal to leave the offices until their dismissals were rescinded. Scores were arrested, and dozens treated by doctors.

Dismissed workers of the Writers' Project in New York called a "strike" in New Jersey, while New York's second battle came when 500 workers of the Theatre Project forced their way into the offices and started a melee.

This is the first tangible indication of an ebbing of the flow of United States Government competition with motion picture exhibitors and with the established legitimate stage.

There also arrived this week evidence of the widespread extent to which the WPA's theatre projects have been competing until now with private business. The March of Time, in dissecting the WPA stage venture, estimated that 425,000 persons attend the federal shows every week, a yearly audience of approximately 22,100,000 persons, whose WPA theatre attendance, exhibitors claim, mean a potential loss to their film houses of some $2,420,000, based on the average film admission charge of 20 cents per person.

The Federal Theatre Project to date has put on 1,200 plays throughout the country, using 152 individual producing units, including 50 traveling "road" companies, and playing in 250 towns.

The national project has a total of 9,523 actors on its rolls, each receiving $23.86 weekly, representing a salary total of $227,218 per week. In addition, there are 1,500 supporting cast members on the payrolls, 1,477 supervisors, stage directors, scenic designers, managers and costumers, paid as follows: Directors, $120 to $175 a month, depending on their status; stage hands, electricians and musicians, $23.86 weekly.

The Federal Theatres Project had been working with a $6,700,000 allotment up to June, 1936, from the general WPA appropriation from Congress. And from July, 1936, has been using a $7,000,000 allotment. The original $6,700,000 was part of the $27,000,000 allotted to the four art projects of the WPA: theatre, art, music, writing.

EINSTEIN INVENTOR OF CAMERA DEVICE

Dr. Albert Einstein, proponent of the relatively theory, has been revealed as collaborator on a simple, practical invention to enable any amateur to use a camera successfully without knowing how to time an exposure. The scientist worked with Dr. Gustav Bucky, known for the development of the curative uses of the X-ray. The device uses a photoelectric cell attached to the camera lens.

As the camera is focused the action of the cell automatically moves a screen of varying intensity in front of the lens, thus admitting the proper amount of light.

50 Players a Week

The theatre project is returning on an average of 50 players to private stage employment every week, and March of Time finds that in Hollywood, "powerful film producers, like Adolph Zukor, offer the Federal Theatre friendly advice and encouragement," because, in the project, "they see good hunting grounds for new actors, promising dramatists."

Regardless, there has been no case made public where any WPA actor, dramatist or technician has received employment, or been "reclaimed" by Hollywood.

And now comes the order to curtail the project, thus lessening the competition to the established motion picture, which began last year when the WPA first made its appearance in the form of free out-of-door portable shows, then evolving into indoor "oldtime" minstrel shows, gradually taking on new form as touring road shows to 1,500 Civilian Conservation camps, Gilbert and Sullivan operettas, marionette shows for youngsters, Negro touring units of "Macbeth," and, finally, to Broadway, where the climax was reached, in October, with the staging of Sinclair Lewis's propaganda play, "It Can't Happen Here," in English and Yiddish, with simultaneous openings in 20 other cities. The latest development, of course, is the WPA radio show, broadcast every Wednesday night over a National Broadcasting Company network that will eventually send the units into motion picture and any other theatres which will book them.

1,923 in New York Alone

Some 1,923 workers and actors on the four art projects will be discharged in New York alone, Colonel Somerville now announces, with the greatest cut hitting the theatre project, where New York's roster of 5,548 persons will be reduced on January 1st to 4,556.

According to Colonel Somerville, the persons who will be let go will be "unessential non-relief workers," and the least useful of the personnel, even if they are on relief.

Members of a committee representing the 21 unions and organizations whose members are employed in the projects are chargig that the actors and other workers involved "have been double-crossed" by the WPA. Protesting are actors, theatre supervisors, musicians and the like, represented as follows: Morris Watson, for the Federal Theater Project Supervisors' Council; David Freed, Local 802, American Federation of Musicians; Morris Levine, secretary of Local 453 of the WPA Teachers' Union; David Rosenberg, of the American Writers' Union, and Oscar Fuss, secretary to the City Projects Council.

See Legal Fight Over Town's Theatre Ordinance

A legal contest is expected as a result of the adoption last week by the Dover, N. J., Township Committee of an ordinance said to be designed to prevent operations of a proposed theatre there by Walter Reade. The operation of the house is blocked by the ordinance, however, which prohibits theatres within specified distances of schools, churches and hospitals.

Moser-Terry Ruling Reserved

Justice Raymond E. Aldrich in White Plains Tuesday reserved decision on a motion of Frank H. Moser for examination of Earl W. Hammons before trial in Mr. Moser's suit for $500,000 against Paul H. Terry, president, and William M. Weiss, secretary, of TerryToons, Inc., and Mr. Hammons, as head of Educational Pictures. The plaintiff charges he was misled into a sale of his half interest in TerryToons.

Legion Founder Visits Studios

Archbishop John T. McNicholas of Cincinnati, founder of The Legion of Decency, accompanied by 14 other dignitaries of the Catholic Church, arrived in Hollywood Tuesday to attend the enthronization ceremonies of Archbishop-elect John J. Cantwell. The Cincinnati prelate will visit the studios while in California.

Union Officers Installed

The new officers of the Empire Union, motion picture operators' organization in New York, were installed Tuesday night at the Irving Plaza. They include: A. I. Kindler, president; Benjamin S. Greenstein, vice-president; William Sanparsiero, recording secretary; Louis David, treasurer: William Greenspan, financial secretary; Frank Asch, business agent; Pete Elarde, sergeant-at-arms.

THE BOX OFFICE CHAMPIONS for OCTOBER

• **THE BIG BROADCAST OF 1937:** Produced by Lewis E. Gensler. Directed by Mitchell Leisen. Assistant director, Edgar Anderson. Screen play by Walter DeLeon and Francis Martin. Based on a story by Arwin Gelsey, Arthur Kober and Barry Trivers. Art directors, Hans Dreier and Robert Usher. Film editor, Stuart Heisler. Sound, Harold C. Lewis. Photographed by Theodor Sparkuhl. Special photographic effects by Gordon Jennings and Paul Lerpae. Musical direction, Boris Morros. Music and lyrics by Ralph Rainger and Leo Robin. Songs: "La Bomba" and "Night in Manhattan," sung by Benny Fields; "I'm Talking Through My Heart," sung by Shirley Ross; "You Came to My Rescue," sung by Frank Forest, Shirley Ross and Martha Raye; "Here's Love in Your Eye," sung by Benny Fields. Dance ensembles staged by LeRoy Prinz. Interior decoration, A. E. Freudeman. Cast: Jack Benny, Burns and Allen, Bob Burns, Martha Raye, Shirley Ross, Ray Milland, Frank Forest, Benny Fields, Sam Hearn, Stan Kavanagh, Virginia Weidler, David Holt, Billy Lee, Irving Bacon. Released, October 9, 1936.

• **DODSWORTH:** Produced by Samuel Goldwyn. Screen play by Sidney Howard. Based upon the novel by Sinclair Lewis and dramatized by Sidney Howard. Directed by William Wyler. Associate producer, Merritt Hulburd. Art director, Richard Day. Musical director, Alfred Newman. Costumes, Omar Kiam. Cameraman, Rudolph Mate. Film editor, Daniel Mandell. Sound technician, Oscar Lagerstrom. Special effects, Ray Binger. Assistant director, Eddie Bernoudy. Cast: Walter Huston, Ruth Chatterton, Paul Lukas, Mary Astor, David Niven, Gregory Gayo, Mme Maria Ouspenskaya, Odette Myrtil, Kathryn Marlowe, John Payne, Spring Byington, Harlan Briggs. Released September 23, 1936.

• **ANTHONY ADVERSE:** Supervised by Henry Blanke. Story by Hervey Allen. Screen play by Sheridan Gibney. Directed by Mervyn LeRoy. Assistant director, Bill Cannon. Music by Erich Wolfgang Korngold. Opera in Leghorn by Monteverde. Opera in Paris by Franchetti. Photographed by Tony Gaudio. Film editor, Ralph Dawson. Art director, Anton Grot. Gowns by Milo Anderson. Opera sequences staged by Natale Carossio. Cosmetician, Perc Westmore. Musical director, Leo F. Forbstein. Special photographic effects by Fred Jackman. Cast: Fredric March, Olivia de Havilland, Donald Woods, Anita Louise, Edmund Gwenn, Claude Rains, Louis Hayward, Gale Sondergaard, Steffi Duna, Billy Mauch, Akim Tamiroff, Ralph Morgan, Henry O'Neill, Pedro De Cordoba, George E. Stone, Luis Alberni, Fritz Leiber, Joseph Crehan, Rafaela Ottiano. Released August 29, 1936.

BIG BROADCAST OF 1937 Paramount

LIBELED LADY MGM

• **LIBELED LADY:** Produced by Lawrence Winegarten. Directed by Jack Conway. Screen play by Maurine Watkins, Howard Emmett Rogers and George Oppenheimer. From the story by Wallace Sullivan. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, William A. Horning, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Norbert Brodine. Film editor, Frederick Y. Smith. Cast: Jean Harlow, William Powell, Myrna Loy, Spencer Tracy, Walter Connolly, Charley Grapewin, Cora Witherspoon, E. E. Clive. Released October 9, 1936.

DODSWORTH United Artists

ANTHONY ADVERSE Warner Brothers

THE BIG GAME RKO Radio

MY MAN GODFREY Universal

• **THE BIG GAME:** Produced by Pandro S. Berman. Directed by George Nicholls, Jr. Screen play by Irwin Shaw. Based on a story by Francis Wallace. Musical director, Nathaniel Shilkret. Football scenes directed by Edward Killy. Photographed by Harry Wild. Art director, Van Nest Polglase. Associate, Howard Campbell. Recorded by James G. Stewart. Edited by Frederic Knudston. Assistant director, Doran Cox. Cast: Philip Huston, James Gleason, June Travis, Bruce Cabot, Andy Devine, C. Henry Gordon, Guinn Williams, John Arledge, Frank M. Thomas, Barbara Pepper, Edward Nugent. Released October 9, 1936.

• **MY MAN GODFREY:** Produced and directed by Gregory LaCava. Screen play by Morrie Ryskind and Eric Hatch. A picturization by Universal Pictures of the novel of like title by Eric Hatch. Photographed by Teddy Tetzlaff. Art director, Charles D. Hall. Musical direction, Charles Previn. Edited by Ted Kent. Film supervisor, Maurice Pivar. Assistant director, Scott R. Beal. Cast: William Powell, Carole Lombard, Alice Brady, Eugene Pallette, Gail Patrick, Mischa Auer, Alan Mowbray, Jean Dixon, Robert Light, Franklin Pangborn, Grady Sutton, Ed. Gargan, James Flavin, Pat Flaherty, Robert Perry. Released September 6, 1936.

DE MILLE URGES A LASTING PEACE IN EXHIBITORS' "FEUD" WITH RADIO

Insists That Business Done by a Picture After a Star Broadcast More Than Makes Up Loss Incurred on That Night

An appeal to extend and make permanent the gesture toward peace between the screen and the radio as expressed in the appointment of a producers' committee to arbitrate in specific cases, was made this week by Cecil B. De Mille, who enjoys the dual role of producer-director for Paramount and master of ceremonies for the Lux Theatre of the Air. The socalled "feud" was started a year ago by exhibitors who charge that film stars' air appearances are unfair to box offices.

Mr. De Mille's weekly radio hour features broadcasts by stars under contract to his own and other motion picture companies and was one of the first of a number of similar programs which have aroused widespread and organized protests from exhibitors who claim that the broadcasts constitute unfair competition.

The producer made his appeal for a permanent peace on his arrival in New York this week from New Orleans, where he had attended a preview of Paramount's "The Plainsman." Last week it was announced that the Motion Picture Producers and Distributors of America had taken initial steps to settle the feud by appointing a committee to protect the popularity of screen stars by regulating their radio appearances. Radio network officials have agreed to cooperate with the committee.

Mr. De Mille disagreed with the arguments, offered by almost every exhibitor organization in the country in the last year, that film stars are injuring the industry by radio appearances, and that it is unfair competition to give potential theatre audiences, free of charge over the radio, the stars whose films the theatre owners rent at high cost.

Insists Radio Aids Films

"I don't see any reason for a fight," the producer said. "I think the advertising that the stars and pictures get over the radio is worth a great deal to the stars and to the companies with whom they have contracts.

"Twenty to twenty-five million people get to know a star intimately. It's a sort of social personal appearance in the home. The business done by a picture after the star does a broadcast more than makes up for any business lost on the night of the broadcast. The motion picture theatres are doing the best business in years. If the radio did any harm business would be worse."

It was Mr. De Mille's opinion that radio had contributed a substantial number of stars to motion pictures and that they had brought patrons to the box office through their radio reputations. "I haven't heard any complaints from the exhibitors on that," he remarked.

SCREEN DECLARED ANTI-WAR WEAPON

Motion pictures are a potent instrument against war and their influence will prevent the war makers of Europe and Asia from consummating any plans they may have, Cecil B. DeMille told an interviewer in New York.

"You can't see a picture with a German or Japanese or Italian or French child in it and then think of a foreign nation as being essentially different in its broad, human aspects," he said. "It is a question whether it is the people or the politicians who make war. The screen brings friendship to people and they don't want war. Our influence is more powerful than political leaders realize. What the screen has done and is doing will defeat those political leaders, those war makers, who would foster hatred."

While on the subject of talent the producer expressed the belief that both motion pictures and the radio will have to create talent sources. He suggested extension of the little theatre movement, which, he said, is showing increasing signs of strength in colleges, and revival of the old stock companies.

"There is plenty of room in Hollywood for talent," he added. "Hollywood isn't crowded nearly as much as its requirements need. We've got to have the little theatre movement to bring people out where they can be seen. If they show talent, they won't have trouble landing. You can't kill the goose that laid the golden egg. The stock company was the goose and it laid a lot of golden eggs."

Radio's Value

Suggests Extension of the Little Theatre Movement As the Golden Goose of Both the Screen and Radio Thespians

The first problem considered by the committee established by the MPPDA was a new broadcast idea, put forward by two commercial sponsors, for the signing of an entire roster of star players, to be negotiated between the commercial sponsors and the studios. The Ford Motor Company was reported to have been dickering with Metro-Goldwyn-Mayer for exclusive broadcast rights to radio appearances of all stars under contract to MGM. A similar but more all-inclusive proposal, made by General Mills, was for an agreement with all Hollywood producers for all important stars. Both had contemplated taking microphones into the heart of production and every nook and corner of the studios for glimpses of the stars at work.

Conferences among the sponsors, radio officials and the new producers' committee brought out the fact that legal difficulties, engendered by the protective provisos and stipulations of players' contracts, were insurmountable and the projects were dropped. The committee will be called to arbitrate in any similar situations in the future, according to the plan of its establishment.

The large producing companies, realizing more and more the value of radio exploitation of pictures and of some sort of regulation of their stars' appearances on the air, are planning ways and means of retaining the best features of the screen-radio combination while answering the objections of exhibitors who complain that indiscriminate broadcasts by stars hurt business generally and in some cases compete with showings of pictures made by the same stars. A proposal, reported under consideration by MGM, is to use the broadcast directly for its own purposes rather than have the stars appear on commercial programs.

Variations of the plan include the selling of the programs to the highest commercial bidder, at the same time retaining control of the program. The manifold provisions of player contracts now in force are believed to place difficulties in the way of the proposal but it is reported that these contracts are now being analyzed, with a view to ironing out conflicting clauses and attaching riders which will permit MGM to use its own stars for radio. A special radio department may be set up.

RKO's Net May Climb As High as $2,250,000

RKO's consolidated net earnings for 1936 will pass the $2,000,000 mark and may approximately reach $2,250,000, if the seasonal December recession is no greater than usual, it was indicated at the New York offices this week. The net for the first two months of the current, and final, quarter is estimated at $600,000.

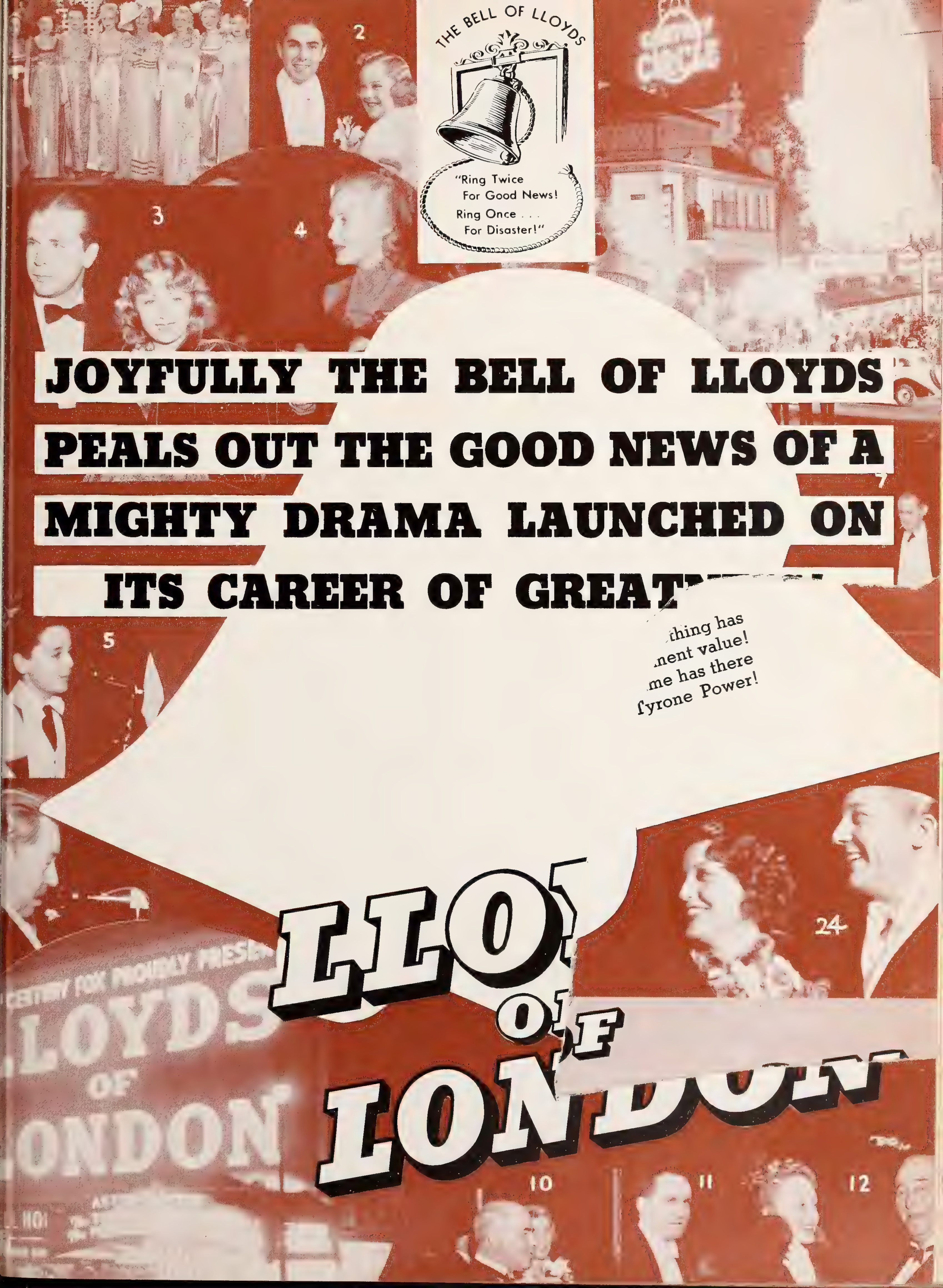
RKO's net for the entire year of 1935 amounted to $684,732. Net for the first three-quarters of 1936 was $1,446,922. The anticipated $800,000 net for the final quarter would give the company earnings of approximately $2,250,000 for the year.

Roxy Plan Delay Seen

Another delay in the filing of a reorganization plan for the Roxy Theatre Corporation in New York by the bondholders' protective committee is seen. The filing, tentatively set for December 4, will be delayed until December 20, according to Howard S. Cullman, trustee, who late last week filed a petition for $20,000 interim allowance for services. Federal Judge Francis G. Caffey reserved decision.

"Reunion" Ban Lifted

The Chicago censor board has reversed itself on "Reunion," Twentieth Century-Fox picture featuring the Dionne Quintuplets, and will permit the showing of the picture.



JOYFULLY THE BELL OF LLOYDS PEALS OUT THE GOOD NEWS OF A MIGHTY DRAMA LAUNCHED ON ITS CAREER OF GREAT

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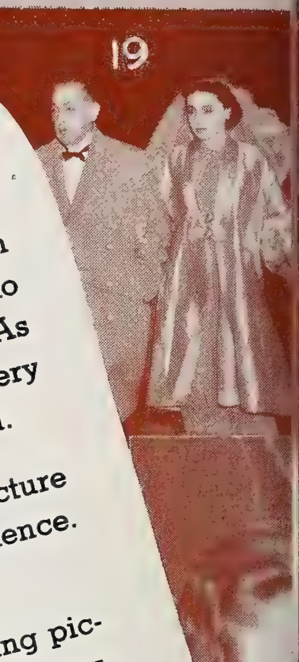
LLO
OF
LONDON

HEAR HOW THE CRITICS CHEER

—echoing the thunder of audience acclaim!



N. Y. American: Must be greeted with the loudest cheers. Elaborate . . . moving . . . striking!

Variety Daily: Will stand sturdily among the tops in a season of outstanding productions. Has the substance and quality to excite strong word-of-mouth amongst any class of patrons. As an epic it stands alone, fascinating, sheer entertainment every foot! Tyrone Power elevates himself to legitimate stardom.

N. Y. Mirror: A handsome, thrilling and impressive picture . . . daring in its freshness and spectacular in its competence. Elevates Tyrone Power to the rank of a star!

L. A. Eve. News: Darryl Zanuck has made an engrossing picture. An amazing story. . . real suspense . . . a stirring climax.

N. Y. Daily News: Distinguished and lavishly made film . . . colorful and stirring.

L. A. Daily News: Far more than a rousing romance . . . an impressive pattern of action . . . high adventure . . . touching, highly emotional. Two hours of absorbing interest. 20th Century-Fox has no need to take out a policy to insure its success!

N. Y. Herald-Tribune: Impressive and stirring . . . vastly entertaining. Acted with steady brilliance and staged with a sure eye for colorful pageantry. A smashing climax!

N. Y. World-Telegram: A tonic and spirited film that is lively in its background and endlessly entertaining in its people. Enjoyable from beginning to end!

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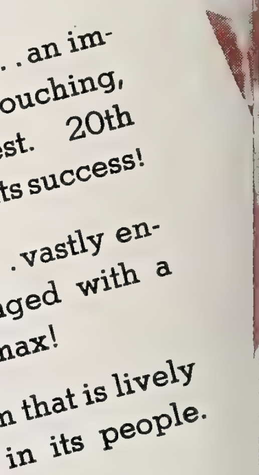
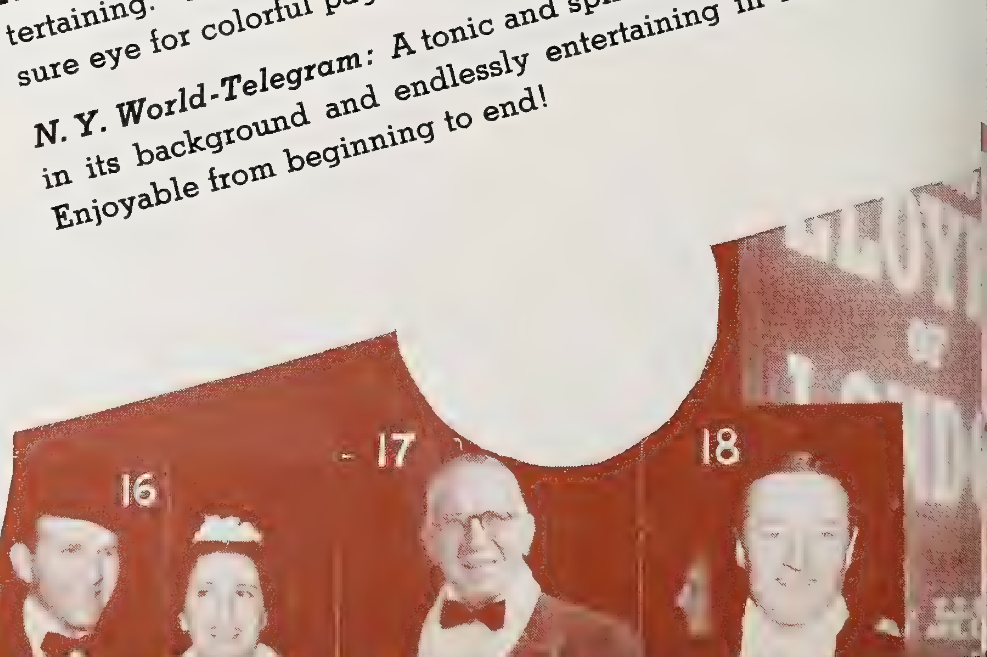
Guy Standing. (13) Gene Markey, (14) Miriam Hopkins, Rouben Mamoulian. (15) Mr. & Mrs. Ernst Lubitsch. (16) George Burns, Gracie Allen. (17) Henry King. (18) Edmund Lowe. (19) Mr. & Mrs. John Barrymore. (20) Ed Wynn. (21) Sarah Churchill, Vic Oliver. (22) Eddie Sutherland, Loretta Young. (23) Jack Benny, Mary Livingstone. (24) Jeannette MacDonald, Gene Raymond. (25) Irving Berlin. (26) Mr. & Mrs. Henry Fonda. (27) Mr. & Mrs. Mark Hellinger.





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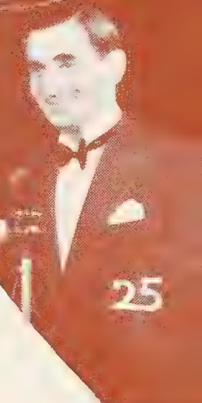
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Hollywood Reporter: Notable smash hit for 20th Century-Fox. The box-office potentialities are immeasurable. Will sweep from the key houses and road-showings to become a must-see from city to hamlet. Highest credit must be bestowed on Darryl Zanuck and Kenneth Macgowan for a courageous and noteworthy production!

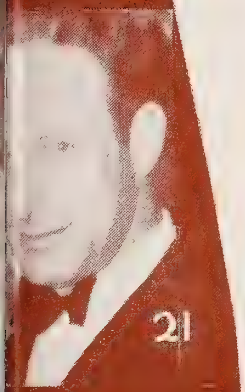
N. Y. Eve. Sun: Can step right to the head of its class. One of those historical melodramas that Darryl Zanuck's studio does so superbly well. Extraordinarily vivid romantic melodrama of high entertainment value. Tyrone Power seems well along the road to stardom.

L. A. Times: Rang chimes of victory at its premiere! Impressive spectacle blends human drama with a parade of dramatic events. Commands great respect as an accomplishment for the screen!

L. A. Evening Herald & Express: Has the epic theme, the color, the sweep and the emotional appeal that distinguishes a big picture. Received the acclaim of the audience. Important and exciting . . . I commend it to you!

Motion Picture Daily: Emotion-stirring and romantic drama. Quality entertainment in every segment that presages wide, popular appeal and unusual commercial draw!

L. A. Examiner: Has definite box-office appeal. Nothing has been left undone to give it interest and entertainment value! Exciting and extremely colorful. Not in a long time has there been a player so dynamic and promising as Tyrone Power!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LLOYDS OF LONDON

THE HEROIC SURGE OF "CAVALCADE!"
THE EMOTIONAL POWER OF "ROTHSCHILD!"

THE
TOAST OF BOTH
COASTS IN SMASH
TWO-A-DAY
RUNS!

S. R. O. at both Hollywood's Carthay Circle and New York's Astor. Solidly sold out fo weeks in advance. Audience reaction and word-of-mouth sensational as cheering crowds hail "Lloyds" the top picture of this year

LLOYDS OF LONDON

starring FREDDIE
BARTHOLOMEW
and MADELEINE **CARROLL**
with
SIR GUY STANDING
TYRONE POWER
C. AUBREY SMITH
VIRGINIA FIELD
AND A MAMMOTH CAST
Directed by Henry King
Associate Producer Kenneth Macgowan
Screen play by Ernest Pascal and Walter Ferris.
From a story by Curtis Kenyon.

Darryl F. Zanuck in Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

15 PRODUCERS BUY 59 BOOKS AND PLAYS FOR IMMEDIATE PRODUCTION

Sterling Pictures, Formed by W. Ray Johnston, Purchases Ten Manuscripts; Paramount and Radio Next in Totals

The competition among Hollywood's producers to acquire the best story material from the fields of publishing and the legitimate theatre centered in November on some 59 purchases. During October, September and August, 70, 74 and 73 stories were bought respectively. With the slight drop last month, it is indicated that most of the studios now have the schedules nearly complete to meet 1936-37 commitments.

Sterling Pictures, recently formed by W. Ray Johnston, former head of Monogram and Republic, led the list of producers who added new manuscripts to their production lists in November, with a total of 10. Paramount and Radio followed with eight each, and Warner and Principal Pictures were next with three less.

A breakdown of the purchases, according to the number of each company, is as follows: Sterling, nine originals and one book; Paramount, five original stories, two books and one play; Radio, six originals, one book and one play; Warners, two originals, two books and one play; Principal, five novels; Twentieth Century-Fox, three originals and one play; Metro-Goldwyn-Mayer, one original story and three plays; First National, one original and two books; Columbia, two originals and one book; Selznick International, two originals and one play; Mervyn LeRoy, one original and one book; Television Pictures, one original story; Walter Wanger, one book; Chesterfield, one original story and Universal, one original story.

Leading the producers in story purchase activity this month is W. Ray Johnston, former president of Monogram Pictures and later of Republic, and recent organizer of Sterling Pictures. Mr. Johnston is now in New York, following various trips to different parts of the country, drawing together the final details of organization of his new unit, and expects soon to announce his complete production schedule, aimed at the independent market, which will go into work to meet release dates during the 1937-38 season.

Options on Burroughs Novels

Another feature of this month's purchases was that Principal Pictures, of which Sol Lesser is head, acquired the options on all of Edgar Rice Burroughs' "Tarzan" series of novels. Mr. Lesser will release the pictures through Twentieth Century-Fox and reports from Hollywood indicate that he will endeavor to "borrow" Johnny Weissmuller from MGM for at least one of the series.

The Broadway legitimate theatre hits of several season's past, "Skidding" and "Spring Dance," were bought by MGM, and Paramount will film the Viennese musical comedy, "Marie of the Circus." David O. Selznick announced the purchase of the rights to "Variety," which Paramount made in 1926 with Emil Jannings as the star. The sound version of the picture will star Edward Arnold and will be released, as other Selznick pictures, through United Artists.

YEAR'S COMPARISON OF STORY PURCHASES

Month	Originals	Books	Plays	Totals
October	7	5(a)	2	14
November ..	22	12(b)	5	39
December ..	22	12(c)	4	38
January, 1936	14	18(d)	5	37
February ...	35	38(e)	4	77
March	24	19(f)	2	45
April	107	48(g)	12	167
May	86	74(h)	10	170
June	25	21(i)	5	51
July	20	12(j)	0	32
August	43	25(k)	5	73
September ..	40	32(l)	2	74
October	38	22(m)	10	70
November ..	34	16(n)	9	59
TOTALS FOR 14 MONTHS	518	354(o)	74	946

(a) Including 4 published magazine stories.
(b) Including 1 published magazine story.
(c) Including 2 published magazine stories.
(d) Including 4 published magazine stories.
(e) Including 12 published magazine stories.
(f) Including 6 published magazine stories.
(g) Including 13 published magazine stories.
(h) Including 19 published magazine stories.
(i) Including 21 published magazine stories.
(j) Including 63 published magazine stories.
(k) Including 5 published magazine stories.
(l) Including 7 published magazine stories.
(m) Including 7 published magazine stories.
(n) Including 5 published magazine stories.
(o) Including 89 published magazine stories.

Mervyn LeRoy has now launched his independent production venture and with the acquisition of the best-selling novel, "Death in the Deep South," has two of his three features for release this year through Warner channels. "The King and the Chorus Girl," his first, is in production and it will introduce Fernand Gravet, French star under personal contract to Mr. LeRoy, to the American audiences. Mr. LeRoy is also planning one more picture with him for release later in the season.

The complete list of purchases made by the production companies during the month of November, with all available cast and production credits, is as follows:

Angle Shooter, unpublished story by Adela Rogers St. John to be published shortly in *Cosmopolitan*, bought by First National. The story revolves around a newspaper woman and will probably feature Joan Blondell.

Bulldog Drummond Meets A Lady, bought by Paramount to star Ray Milland and Sir Guy Standing, who will have the role of the inspector.

Purchases, Below Total for Three Months Preceding, Indicate Schedules Nearing Completion for 1936 - 37

Composite Man, The, successful London stage play by Ronald Jeans. Acquired by Metro-Goldwyn-Mayer.

Damsel In Distress, A, story by P. G. Wodehouse, bought by Pandro S. Berman as a vehicle for Fred Astaire for Radio release. The picture is planned as a musical on a large scale with the score to be written by George and Ira Gershwin.

Danger, Men Working, mystery-comedy original written by Manfred Lee and Fred Dannay, who collaborate under the name of Ellery Queen, bought by Paramount. The story deals with three fiction writers seeking material. Lynne Overman, Roscoe Karns and Benny Baker have been assigned the leading roles.

Death In The Deep South, best-selling novel by Ward Greene, purchased independently by Mervyn LeRoy who will produce the picture through his own unit as the second of his consignment for release through Warners.

Death Trail, The, original story by Philip Conway bought by Columbia.

Wheeler-Woolsey Vehicle

Easy Going, original story by Edward Peple, bought by RKO Radio as a vehicle for Bert Wheeler and Robert Woolsey. Lee Marcus has been assigned as producer.

Everybody Was Very Nice, magazine story by Stephen Vincent Benet, bought by Warners.

Flying Orders, original story by William Noble, bought by Sterling Pictures which W. Ray Johnston has formed to produce a series of feature-length pictures for release next season.

Fugitives, The, current London stage play by Walter Hackett, bought by Twentieth Century-Fox. Gene Fowler will do the screen play.

Full Life, The, original story by George Bricker, bought by Warners.

Hell Ship, original story by Herbert Bradford, dealing with conditions on prison ships, acquired by W. Ray Johnston as another for his next year's schedule.

King and The Chorus Girl, The, bought by Mervyn LeRoy as his first vehicle as an independent producer releasing through Warners. The picture will introduce Fernand Gravet, French star, to American audiences and is now already in work in Hollywood. Joan Blondell will be co-starred with Mr. Gravet.

Moore-Broderick Story

Lady Average, original story by Jack Goodman and Albert Leventhall, has been bought by RKO Radio to star Victor Moore and Helen Broderick. The story soon will be published in *The Saturday Evening Post.*

Last Year's Kisses, original story by Gregory Ratoff, to Twentieth Century-Fox.

Legion of Missing Men, original story of the Foreign Legion by Walter Bateman, bought by W. Ray Johnston for Sterling Pictures.

Man of A Ghost, The, original by Percival C. Wren, bought by MGM.

Marie of The Circus, Viennese musical comedy by Al E. Jos. Morajdi, bought by Paramount.

(Continued on following page)

STORIES PURCHASED BY STUDIOS

(*Continued from preceding page*)

Men With Wings, original story by James Norman Hall and Jeff Lazarus, acquired by Paramount.

Murder in The Hospital, original story by W. C. Fields which the comedian has written as his next picture has been bought by Paramount.

Mutineer, The, unpublished magazine story by Allan Vaughan Elston, has been bought by First National. The story has a South Seas background and will probably be a co-starring vehicle for Errol Flynn and George Brent.

Nancy Steele Is Missing, original story by Charles Francis Coe, to Twentieth Century-Fox to star June Lang and Robert Kent.

New Orleans, original by Barrett McDonald bought by Sterling Pictures. Release title of picture will be decided later.

Personal History, novel by Vincent Sheehan, bought by Walter Wanger to star Madeleine Carroll for release through United Artists.

Story of the Klondike

Queen of The Yukon, original story of the Klondike by Arthur Hoerl, bought by W. Ray Johnston of Sterling Pictures.

Quintuplets to You, original story by Olga Moore, acquired by Robert Sisk for release through RKO Radio. Maxwell Shane is writing the screen play.

Radio City Revels, musical comedy, will be the first Jesse L. Lasky production for release through RKO Radio. Alex A. Arons, former Broadway legitimate producer, has been assigned to assist Mr. Lasky.

Red Lights Ahead, original story by Robert Ellis and Helen Logan, acquired by Chesterfield for release through Republic. Lucille Gleason and Roger Imhoff will head the cast and Rowland Lee will direct.

Seal Poacher, original story by Norman Reilly Raine dealing with the Alaskan seal industry, has been bought by First National. Claude Rains will have the leading role in the picture.

Skidding, former Broadway legitimate success by Aurania Roureyrol, has been bought by MGM.

Spring Dance, New York legitimate hit by George Billam and J. B. Priestly, bought by MGM.

Super-Sleuth, original story by Harry Segall, bought by Radio to star Jack Oakie. Edward Small will produce.

Susanah of The Mounties, novel by Muriel and Merril Danison, bought by Twentieth Century-Fox to star Shirley Temple.

Sweet Sixteen, original story by Norma Young, bought by W. Ray Johnston for Sterling Pictures.

Swing High, Swing Low, original story by Marcella Burke, to Paramount to star Carole Lombard and Fred MacMurray.

Original for Penner

Take it Easy, original story by Francis and Marion Cockrell, bought by Radio. Joe Penner will have the lead.

Tarzan's Prisoner, Tarzan's Folly, Tarzan's Secret, Tarzan's Revenge, Tarzan's Last Call, acquired by Sol Lesser of Principal Pictures from Edgar Rice Burroughs for release through Twentieth Century-Fox.

Telephone Operator, original story by Frederick Hawtrey, bought by W. Ray Johnston of Sterling Pictures.

Thirteenth Man, original by Reymond Ray, acquired by W. Ray Johnston of Sterling Pictures.

Three On A Latchkey, original story by Joseph Santley, bought by Radio for production as an elaborate musical. The cast will include Gene Raymond, Victor Moore, Helen Broderick, Eric Blore and Joe Penner.

Tintype of A Lady, novel by Kathleen Sheppard, bought by W. Ray Johnston for Sterling Pictures production.

Tovarich, current Broadway play, bought by Warners.

Untitled Original, bought by Rufus LeMaire for Eddie Garr as his first production for Universal.

Untitled Original by Rupert Hughes, bought by Selznick International for United Artists release. The picture will star Ronald Colman.

Untitled Original, by Dorothy Kilgallen, newspaper reporter who flew around the world, bought by Warners. The story will deal with her flight.

Variety, made as a silent picture years ago, has been acquired by Selznick International for production in sound starring Edward Arnold.

Venus Makes Trouble, original by M. L. Simmons, bought by Columbia.

Police Story for Sterling

Wanted By The Police, original by Leonard St. John, to W. Ray Johnston for Sterling Pictures.

Weather Or No, magazine story by A. H. Z. Carr, bought by Columbia to star Herbert Marshall and Jean Arthur.

With Love and Kisses, original story by Al Martin and Sherman Lowe, bought by Television Pictures. Pinky Tomlin and Toby Wing will be starred.

World's Our Oyster, The, original bought by Selznick International for United Artists release. Edward Arnold and Mary Astor will be co-starred.

Years Are So Long, The, novel by Josephine Lawrence, bought by Paramount. The leading feminine role will be played by Beulah Bondi.

Yesterday's Cheers, original by Albert Shelby Levino, bought by Paramount to star Lew Ayres and Mary Carlisle.

You're All I Want, novel bv Katharine Brush, bought by Warners. Kay Francis will be starred.

Jesse Lasky Predicts an Increase of 300 Features in Hollywood Production

Indicating a surprising extension of production schedules since the original preseasonal estimates last summer, Jesse L. Lasky, pioneer producer, declared this week that Hollywood expects an increase of 300 or more feature pictures over the 525 features produced there in 1935-36.

Mr. Lasky made his prediction in a nationwide radio network hookup, last Friday afternoon, from the combined "Red" and "Blue" systems of the National Broadcasting Company. The occasion was a microphone tour of leading American industries in key cities from coast to coast. It was conducted by NBC, as a "Forward Industry" movement, to show the extent of the present upward trend in business. The conclusion was that already the nation's general business payroll is up $130,000,000 for the coming year. That, of course, is good news to motion picture box offices which quickly reflect any improvement in American industry.

Describing the manner in which the motion picture industry is checkmated by general business reverses, Mr. Lasky told the listening public, "The weekly theatre attendance in the United States is a barometer not only for the film industry, but for all industries. In 1930 110,000,000 persons attended the motion picture theatre weekly. In 1933, this figure had dropped to 60,000,000. In 1935, it rose to 80,000,000 and is still rising."

"Here in Hollywood," Mr. Lasky added, "this rise is reflected in studio activities. Not since 1930 have the sound stages of the film companies been such a beehive of activity. This year we anticipate an increase of 300 or more features. That calls for an expenditure of $150,000,000 and means the reemployment of electricians, carpenters, engineers—in fact, skilled workmen in more than 250 different industries, arts and crafts, involved in the making of a single motion picture. Indeed, the motion picture industry is moving forward."

20th-Fox Will Present $500,000 as Bonuses

Twentieth Century-Fox will distribute $500,000 in Christmas bonus money, it was announced officially by Joseph M. Schenck, chairman of the board, and Sidney R. Kent, president, in Hollywood Tuesday. The bonus will apply to employees in the lower salary brackets and the distribution forces throughout the world. Although individual amounts have not been decided upon as yet, the move is expected to set a precedent which other studios in good financial shape will follow.

The full bonus will be paid to those in the company employ for one year, with partial sums for those affiliated only six months.

Kurtzman Heads Newspaper

Charles Kurtzman is president of the St. Louis *Show World,* eight-page weekly tabloid fan newspaper which is distributed in the Fanchon and Marco theatres in that city. The circulation is estimated at 25,000 weekly.

A Statement to the Trade

Hollywood, Calif.

On my periodic visit to our studio, I have seen a number of new pictures. While I have made it a rule to be sparing in personal endorsements of pictures, I feel you should know that "Banjo On My Knee" is one of the truly great productions of the season.

No picture has ever before told the real story of the singing, dancing, brawling, foot-loose and happy Mississippi River folk. This tells about them with a power that spells bigness.

The story has all the dramatic force of "Tobacco Road" and the mellowness of "Steamboat Round the Bend", with a quality of its own that makes "Banjo On My Knee" refreshing and different. Added to that are the songs and dances which faithfully reflect the fascinating lives of the river people.

Darryl F. Zanuck and everybody else connected in any way with "Banjo On My Knee" can be proud of an exceptional job.

I most strongly urge exhibitors who play this picture to handle "Banjo On My Knee" with the enthusiasm it so richly warrants.

SRKent

President, 20th Century-Fox Film Corp.

OWNERS HEAR LICHTMAN DEFEND MGM POLICIES

Increased Production Cost Out Of Proportion to Income Rise, Ohioans Are Told

Metro-Goldwyn-Mayer defended its sales policies and procedure against the attacks of independent exhibitors this week at the annual convention of the Independent Theatre Owners of Ohio, in session Tuesday and Wednesday at the Deshler-Wallick hotel in Columbus. Al Lichtman, assistant to President Nicholas M. Schenck of Metro, told the delegates that "MGM will be no party to the infliction of an injustice on any exhibitor."

Mr. Lichtman's address was the highlight of the meeting, attended by 100 exhibitors, who heard their problem discussed by leaders in the industry and by civic officials including a Congressman and executives of the state government.

The distribution executive quoted figures to prove that the tremendous increase in production cost the last two years is out of proportion to the increased income from domestic business. Only the foreign outlet, he said, made it possible to exist. He added that production losses were compensated by the profits of Loew's theatres. He defended the high salaries paid to executives on the ground that their business is a creative one for which no precedent exists.

MGM's policy, Mr. Lichtman explained, is that the cost of every MGM picture must be justified at the box office. He said branch managers had been instructed to sell all pictures for what they are worth at the box office in order that every exhibitor might be a satisfied customer.

Referring to the 10-point program of trade practice, advanced by the Motion Picture Theatre Owners of America, Mr. Lichtman said that MGM will publish its official decision late this month.

The attendance at Tuesday's opening session represented 100 theatres, and comprised branch managers from all exchanges.

Favors 50 Cent Exemption

Arthur C. Lamneck, Congressman from the 12th District and a member of the House ways and means committee, addressed the gathering Tuesday and advocated the raising of the theatre tax exemption to 50 cents on the presumption that the increased attendance would result in larger income tax returns.

C. S. Dargusch, vice-chairman of the Ohio Tax Commission, warned the delegates that, with the repeal of the sales tax on food in Ohio and the consequent need for further taxation, an effort was certain to be made in the coming legislature for reenactment of the old 10 per cent admission tax. He advised that theatre owners get ready for a fight.

Myers Addresses Convention

Others who spoke at the afternoon session Tuesday included Abram F. Myers, general counsel of Allied States Association of Motion Picture Exhibitors. A. O. Eberhart, former Governor of Minnesota and special assistant to the Federal Housing Administrator, delivered a brief address, as did Pete Harrison, publisher of *Harrison's Reports,* and Roy Reichelderfer, supervisor of film censorship in Ohio.

Peter J. Wood delivered a report as secretary of the exhibitor organization, and W. A. (Al) Steffes spoke on the Allied defense fund. H. M. Richey of Detroit utilized Mr. Lichtman's reference to the Loew theatre profits to fortify his plea for elimination of the producer from the exhibition field on the ground that the competition is unfair.

Martin G. Smith of Toledo presided at the meetings.

Tuesday's business was concluded with a banquet at which the speakers were John A. Connors, toastmaster; Governor Martin L. Davey of Ohio; William F. Rodgers, general sales manager of MGM; Lieutenant Governor Harold G. Mosier of Ohio, and Herbert S. Duffy, attorney general-elect.

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A "date strike" in retaliation for Metro-Goldwyn-Mayer's allegedly "unfair" sales procedure was unanimously approved Monday by the United Motion Picture Theatre Owners in Philadelphia and the board of managers was authorized to decide the details and the starting date.

St. Louis Convention

The 15th annual meeting of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois will be held in the Hotel Coronado in St. Louis on December 11. Fred Wehrenberg, president of the organization, will be in charge.

Oklahomans To Hear Lightman

M. A. Lightman, head of Malco Theatres in Memphis, has accepted the invitation to speak before the Motion Picture Theatre Owners of Oklahoma at its convention in Oklahoma City December 14-15.

Chase Bank Sells 20th-Fox Shares

Sale by the Chase National Bank of New York in October of 14,433 shares of Twentieth Century-Fox common stock and 28,866 shares of $1.50 cumulative preferred stock under escrow agreement was disclosed this week by the Securities and Exchange Commission in Washington in its semi-monthly report of security transactions and holdings. At the close of the month the bank still held 353,192 shares of common and 706,384 shares of the preferred.

This was the second large volume of stock reported as sold by the bank, its report for September showing the sale of 13,806 shares of common and 27,612 shares of preferred.

The commission also announced receipt of a report for September from William Goetz, Beverly Hills, showing the sale of 10,000 shares of Twentieth Century-Fox common and holdings at the end of the month of 204,643 shares and 55,284 shares of preferred.

Film Employment, Salaries Increased

by FRANCIS L. BURT
in Washington

The Census Bureau in Washington reports substantial employment increases in the motion picture industry's production field during 1935. The total of salaries and wages paid was in excess of $100,000,000.

Making public a summary of its census of film production for 1935, the bureau reported 129 establishments as compared with 92 in 1933 and 142 in 1929. The total number employed today is given as 27,417 as against 19,037 in 1933 and 19,602 in 1929. Of the total persons engaged in the industry, salaried employes number 12,500 compared with 8,260 in 1933 and 8,818 in 1929.

Total salaries and wages paid last year amounted to $101,754,426. The figure two years earlier was $71,343,941, while for 1929 it was $85,027,612. Classifying these totals, $77,068,021 last year went for salaries and the remainder for wages. This compares with $52,948,452 for salaries in 1933 and $60,167,520 in 1929.

Contract work let out by the studios in 1935 totalled $5,144,976. In 1933 it was $4,027,665 and in 1929, $11,311,716. The cost of studio supplies in 1935 was $29,541,118; in 1933, $26,153,298; in 1929, $38,441,025. The total cost of production last year was $188,469,660 against $119,342,866 in 1933 and $184,102,419 in 1929.

The bureau's canvass showed that 75 establishments were located in the Los Angeles area against 39 in 1933 and 52 in 1929. Of these figures, 51 were located in the city of Los Angeles compared with 28 in 1933 and 45 in 1929.

The bureau also found 24 establishments in New York, the same as in 1933, but six less than in 1929. Eight are located in Illinois, the same as in the two previous census years, and four in Missouri, the same as in 1929. Production establishments also were located in Colorado, Georgia, Iowa, Louisiana, Maryland, Michigan, Minnesota, New Jersey, Ohio, Pennsylvania, Texas and Washington.

Analysis of production for the year showed that the total cost of negative film was $137,842,815 against $82,279,869 for 1933 and $128,496,710 for 1929. A total of 1,094 theatrical films, costing $129,836,134, were produced last year, against 1,059, costing $77,535,515, in 1933, and 1,204, costing $118,716,041, in 1929. News and advertising films produced cost $5,001,321, against $4,576,421 in 1933, and $6,152,286 for the former and $3,377,292 for the latter in 1929. Educational films cost $369,796, as compared with $167,933 in 1933 and $251,091 in 1929. Other films last year cost $2,635,564, with no comparable figure given for the two previous periods. The cost of unfinished production was $22,848,608 against $14,581,457 for 1933 and $17,983,060 for 1929.

Under laboratory costs the bureau listed the cost of positive films as $6,316,630 for 1935 as compared with $7,624,761 for 1933 and $10,646,094 for 1929. Receipts for work done for others was listed as $15,089,496, against $11,835,057 for 1933 and $21,104,878 for 1929. The value of other work done was $1,818,139, against $1,520,021 in 1933 and $1,643,395 in 1929, and receipts

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Kuyendall Is Expected to Advance Convention Plans

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, is expected to advance plans for the national exhibitor organization's annual mid-winter meeting following his arrival in New York this Friday. Present indications are that the convention will be held at Miami in February, although the place and date are subject to a vote of the organization's directors.

UNBELIEVABLE PRAISE *from the* NATION'S CRITICS

for

THE BEST PLAY OF THE YEAR

WINTERSET

MILLIONS OF FANS, IN SCORES OF CITIES, TOLD BY LOCAL NEWSPAPERS THAT, IN THIS AMAZING YEAR OF GREAT PRODUCTIONS, RKO RADIO COMES FORTH WITH THE OUTSTANDING DRAMA OF THEM ALL!

BOSTON TRAVELER . . . "A truly remarkable film. When the picture was over, two new screen stars had been born."

CINCINNATI TIMES-STAR . . . "A truly impressive picture. It recreates grippingly a mood of the American scene comparable in its dramatic realism to what 'The Informer' evolved out of the Irish scene."

CINCINNATI ENQUIRER . . . "One of the most sustained efforts of the Coast to create enduring film drama. Anderson's form is melodramatic and is chock filled with action. . . The production given by Pandro Berman, the direction by Alfred Santell, and the performances by Burgess Meredith, Margo, Eduardo Ciannelli, Edward Ellis and Paul Guilfoyle, are remarkable in the tenseness of situation created."

BOSTON POST . . . "One of the finer films of the new season. Today Burgess Meredith is conceded to be the brightest young star in the American theatre and acclaimed as the season's screen discovery."

PROVIDENCE JOURNAL . . . "With thoughts directed to thanks in general, this department would like to reserve a special and very considerable portion of gratitude for all those who, with so much beauty and skill and understanding. 'Winterset' is true cause for thanksgiving among moviegoers."

WASHINGTON SUNDAY STAR . . . "The acting is absolutely flawless; as flawless, indeed, as that which moved so many to proclaim the flesh-and-blood stage presentation as the most powerful dramatic achievement in many years. 'Winterset' appears destined to be the film of 1936."

OPENING THIS WEEK..

RADIO CITY MUSIC HALL

AND PLAYING KEY SPOTS THROUGHOUT THE NATION

TORONTO GLOBE & MAIL . . . " 'Winterset' is a great picture, superbly presented and acted. I recommend it as one of the finer efforts of the motion picture industry."

DETROIT SUNDAY TIMES . . . "Hollywood has turned out another film which will command the admiration of the most discriminating, at the same time retaining those qualities of melodramatic excitement which will give it wide appeal among the general mass of screen patrons."

DAYTON JOURNAL . . . "It has been a long time since I have witnessed so gripping a recital of events. One of the high-ranking pictures of the season. A picture that really merits the word 'important'."

HARTFORD DAILY TIMES . . . "Critics were unanimous in acclaiming the film as great as the stage play, and general approval was accorded the happy ending which Hollywood has given it."

LOUISVILLE COURIER-JOURNAL . . . "It is intensely dramatic, which is more than can be said for the majority of pictures! Highly exciting and of the type that made me want to know what was going to happen next."

PITTSBURGH PRESS . . . "For sheer dramatic power, suspense, and STORY VALUE, it far excels the 'popular' screen successes. It's a great production, a GRAND MOVIE, spellbinding in plot, elemental in action, and melodrama in its purest and best sense. 'Winterset' is a great motion picture."

PROVIDENCE NEWS TRIBUNE . . . "Hollywood has scored another artistic accomplishment. No praise is too great for the work of the entire cast."

COLUMBUS CITIZEN . . . "Worth lusty cheers, tossing of hats, bonfires and dances in the street. Not since 'The Informer' have I experienced the emotional jolt I received from 'Winterset'. Here is the answer to those discriminating moviegoers who honestly condemn the customary tinsel tripe and ask for something better."

COLUMBUS DISPATCH . . . "The film is one to be seen by all and sundry who have the advancement of the screen at heart or whose desire is merely for exciting entertainment."

WASHINGTON DAILY NEWS . . . "RKO has fashioned an unusual and impressive motion picture from 'Winterset', Maxwell Anderson's poetic melodrama of life and death among the cobblestones of New York's East Side. It is an unforgettable movie."

LIBERTY MAGAZINE . . . "Maxwell Anderson's prize-winning drama will leave you limp and breathless. It has a tremendous sustained power and a curious beauty — and it is superbly acted. You will never see a more gripping drama, or one that yields less to convention. Three of the original stage cast contribute power to the picture. Our compliments to Director Alfred Santell, too, for his taut, expert direction."

PITTSBURGH SUN TELEGRAPH . . . " 'Winterset' is one of the truly great photoplays of film history."

TOLEDO NEWS BEE . . . " 'Winterset' may prove to be the most powerful motion picture of the season. It has been superbly directed. You must see it. You'll need to know about it to participate in the arguments it is certain to incite."

BALTIMORE SUN . . . "A piece of writing too fine for even Hollywood to overlook. A splendid, faithful document. One of the finest serious presentations that has ever been offered. It is strong fare, but by a public satiated with boy-meet-girl fairy tales, it should be acclaimed."

BOSTON HERALD . . . "Burgess Meredith gives so fine and sensitive a performance in the role he created on the stage that his screen future seems assured without question. As for Margo, well, it is hard to imagine where she has been keeping herself all these months and why it has taken her so long to win recognition."

CINCINNATI POST . . . " 'Winterset' is probably the most distinguished product to issue from Hollywood in the past twelve months. It is the finest achievement of the RKO studios since 'The Informer'."

CLEVELAND PRESS . . . "An intense dramatic photoplay, magnificently photographed and superbly acted. 'Winterset' should be a tremendous success in the movie houses. The theme is gripping, the dialog is masterful, the settings are splendidly realistic and the performances are excellent. Put 'Winterset' down as one of the year's better pictures and let nothing keep you away from it."

INTERSET

with

BURGESS MEREDITH *and* MARGO

in the roles they created . . EDUARDO CIANNELLI ★ JOHN CARRADINE

EDWARD ELLIS ★ Directed by Alfred Santell ★ Pandro S. Berman Production

EDUCATORS CLASH ON FILM CONTROL

Elevation of Public Taste, Not Censorship, Will Improve Product, Berkeley Group Told

Sharply diverging views of the motion picture's functions and "cultural prospects" were voiced last week by educators addressing cultural groups of San Francisco and Oakland.

Education, not censorship or "control," will be the deciding factor in raising the standards of motion pictures, said Boyd B. Rakestraw, assistant director of the University of California Extension Division, speaking before the Berkeley Motion Picture Research Council.

In contrast to Mr. Rakestraw's viewpoint, Dr. Claude A. Shull, dean of San Francisco Junior College and a member of the board of the Council, told members of the Parents and Teachers Association of San Francisco's Frederick Burke School that the motion picture public should agitate for some type of "eventual control of films culturally dangerous to children."

Dr. Shull commended the Pettengill anti-block booking bill, which the Council is actively endorsing, because, he declared, "although it was industrial rather than social or educational, it paved the way for some kind of socially-conscious control" of the motion picture.

Notes Educational Force

The school system of the nation, Dr. Shull told the teachers and parents, demanded high qualifications and long training from those whose responsibility it was to train the juvenile mind.

Motion pictures he declared to be as great an educational force as more conventional schoolroom methods, "although masked as entertainment; but in motion pictures there is no control, and no standard of qualifications or specifications except those of a commercial, industrial profit nature.

"Without reflecting in any sense on the adult standard of the motion pictures, any thinking person will agree that there are films which are 'too rich' for the immature mind, just as there are great books and plays which are 'too rich' for the immature mind. Films of horror, psychological terror, gangster menace, and the glorification of sex and crime are bad for children, although they may offer no harm to an educated, balanced mind."

Juvenile Matinees Urged

The better minds in the industry, he said, are becoming conscious of the need of special matinees for juvenile audiences. Great advances have been made in recent film material, Dr. Shull added.

A three-point program advocated by Dr. Shull included:

1. Assumption by the parent of "strict responsibility for whatever motion pictures your child sees." Use of Bulletins of the Motion Picture Producers and Distributors of America, of Legion of Decency approved lists, and wide reading of newspaper and magazine reviews were recommended as guides.

2. Acquainting of exhibitors with the type of product preferred by the women, especially for such groups as the PTA units. Managers, particularly in the smaller communities, would welcome such suggestions, he said.

3. "Reasonable agitation for some type of eventual control of films dangerous to children," similar to the system by which schools control the type of instruction given children of different age and mental groups.

Mr. Rakestraw, however, offered an entirely different interpretation of the motion picture and education situation when he spoke before the Motion Picture Research Council in the college town of Berkeley, home of the University of California.

"Educational pictures," he declared, "constitute the beginning of a sound foundation upon which the individual student may build high standards of judgment of both entertainment and education.

"As students, witnessing recommended films in their schools, develop a sense of motion picture appreciation they will gradually come to influence the public taste and the public demand, so that Hollywood and other movie-producing centers will of necessity turn out a better product from every point of view.

"Ultimately, the standards of the motion picture will be raised by the raising of the general level of public taste."

Increased activity is planned by the Council after the first of the year, starting in all probability after the state legislature convenes January 9. Plans have already been made for several money-raising activities, including an ambitious project by the Oakland council to sponsor a benefit performance of the Monte Carlo Ballet Russe at the Oakland Municipal Auditorium on February 3.

Canadian Tax Complaint

The first and only complaint against the new music tax rates of Canada by the newly constituted copyright appeal board to be made thus far was filed this week by the London, Ont., Railway Commission, which operates various places of amusement at Port Stanley, Ont. The complaint charges that the rates, which are the same as those prescribed the Canadian Performing Rights Society, an affiliate of the American Society of Authors, Composers and Publishers, are "excessive."

Mortgage Appeal Is Permitted

Federal Judge Knox in New York has allowed the Philadelphia Company for Guaranteeing Mortgages to take an appeal to the United States circuit court of appeals from a decision of the federal courts allowing a claim against Fox Theatres for only $48,134, instead of $389,436 asked. The suit arose out of the breaking of the lease of the Fox theatre in Philadelphia when Fox Theatres went bankrupt. The federal court refused to allow future damages, as asked by the plaintiff.

Florida Exhibitor May Change Action

Counsel for George S. Fuller, Florida exhibitor who is suing major distributors and two Saenger theatre executives, is expected to change the original action to one for damages under the anti-trust laws.

Federal Judge Wayne Borah upheld the contention of the defense at a hearing last week that injunctive relief and damages could not both be sought in an equity case. If the petition is not amended the case will be dismissed but Mr. Fuller has the right to return to court for a damage suit.

Commission to Resume ATT Hearings Soon

Public hearings on the general phases of the Federal Communications Commission's investigation of American Telephone and Telegraph Company will be resumed in Washington early next month, Chairman Walker of the FCC telephone division said this week.

At the same time it was learned that the telephone investigation will probably not be completed before July 1, 1937, and that an additional appropriation will be needed, as existing funds will not last that long. An effort will also be made to retain permanently a part of the investigation staff to perform routine duties of the commission in the future.

Turkey Starts Drive To Uplift Screen

A new act by the Parliament in Ankara, Turkey, provides that every motion picture theatre in the country hereafter must show at the beginning of each program an educational or technical film to run at least eight minutes.

No Ban on Film Posters

The recent order with respect to the display of posters in Colombia affects only the city of Bogota, where posters are not permitted in places not especially allocated for their use, it was pointed out in New York by Jaime Puig Arosemena, South American distributor. The decree was not of the national government of Colombia, and further does not prohibit the display of posters in English, or in any other foreign language, when they refer to such transitory matter as films.

Hasson Forms Own Producing Company

Jamiel Hasson, technical expert on desert pictures and the Near East countries and more recently technical adviser on Selznick International's "Garden of Allah," announced in Hollywood this week that he was organizing his own company in Alexandria, Egypt, to make sound pictures in the Arabic language.

Gove Edits MGM Paper

Jay Gove has taken over editorial direction of the Distributor, Metro-Goldwyn-Mayer house organ.

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Straight from the isolated Kuskokwim River country buried deep in Alaska's winter comes the news, via Associated Press, that "civilization" has reached those parts, at last. The motion picture has finally penetrated, clear through from Hollywood to the back-country town of Bethel.

An Eskimo boy paraded the mile-long two-plank sidewalk of Bethel's "Main Street," ringing a cowbell and turning himself proudly so all could read the legend emblazoned on his sandwich board:

MOVING PICTURES TODAY
Admission One Fish

Then Bethel's 20 whites and 200 Eskimos knew civilization had reached them.

The Northern Commercial Company's trading post manager at Bethel arranged it last August, when the last boats of the season brought enough talking pictures to run until navigation reopens next June on a twice-a-week basis.

The admission charge of one fish leaves it optional with the Eskimo movie patrons whether they pay one smoked salmon or one smoked whitefish, full size.

The smoked fish, staple diet of sledge dogs, later is sold by the trader to dog drivers for cash.

There will be no giveaways, chance games, double bills or hand-painted soup ladles. Either you pay your fish, or you don't get in.

▽

Will our Broadway and Hollywood motion picture press agents please step forward for today's lesson in praise-agentry. We will use the following publicity blast from the Sangeet Film Company, Bombay, on its new musical, "Call of the Soul," as the inspiration:

> **"Here is a sublime message for you Conservatives and Radicals. Why not rejoice more? Count up your Golden Mercies. Count up your opportunities to Do Good. Count up your exceedingly great and precious Promises. Count up your joys of heirship to an incorruptible inheritance, and then March on the Road Heavenward singing Sangeet Film Company's most revolutionary-musical episodes from 'Call of the Soul.' Will society, seemingly alive, though dead in fact, rise up to the situation and save the precious lives and souls of our innocent millions?"**

We wonder. And so does *The Era*, theatrical weekly in London, which first published the document.

▽

Asleep-in-the-Deep Department:

J. A. Tanney's company on New York's Broadway is called "Service-on-Sound" and its business is to repair and service equipment in motion picture theatres.

Several days ago, Mr. Tanney received a long distance telephone call from an excited would-be customer who wanted him to send a man all the way out to Manhasset Bay to repair his motor boat. Tanney tried to explain that he is in the theatre equipment business, but the caller would have none of that, grew highly indignant and accused him of false advertising, even threatening to take it up with the Better Business Bureau.

He wanted to know what was the big idea of advertising "Service-on-Sound" when the company had no intention of giving servicing on the waters of Long Island Sound.

America's huge armies of double-bill marquee oddity watchers are in revolt over Terry Ramsaye's editorial tirade, published in MOTION PICTURE HERALD last week against the game. We are at their mercy. They are literally flooding us with marquee monstrosities, and J. A. Tanney (Sales-on-Sound Corporation), even suggests that we run a contest in retaliation, or at least a marquee-monstrosity column in this department.

Grenade Wilson, manager of the Fox West Coast Theatres Corporation's State theatre, at Watsonville, California, says that he gets "a kick" out of marquee oddities, and he "simply can't resist the temptation to pass on a couple of rare ones" which have graced his marquee recently:

GIVE HER A RING
BELOW THE DEADLINE

HOT MONEY
YOURS FOR THE ASKING
Big Ten Jackpot

Charley Raviotta, of the California theatre, at Sacramento, California, airmails a list of marquee readings long enough to choke a cow. Here's one:

LADY BE CAREFUL
SITTING ON THE MOON

Jerry Waller, managing the Elroy theatre, at Elroy, Wisconsin, engaged a photographer to take shots of two of his marquee advertisements, and forwarded prints to prove that he was not fabricating them. They read:

BANK NITE—$60
COUNTERFEIT

SO THEY WERE MARRIED
EARLY TO BED

Even our HERALD correspondents in the field have taken up the idea, E. H. Mayer, in Columbus, Ohio, and F. K. Haskell, of Portland, Oregon, reporting, respectively, on the marquees of the Utopia theatre and the Irvington theatre, in their cities, as follows:

FARMER TAKES A WIFE
EVERY NIGHT AT EIGHT

THE BRIDE COMES HOME
EARLY TO BED

Harold Bernstein, of the Plaza theatre, at Norwood, Ohio, admits it is trivia, but, nevertheless, thinks we might be interested in the following billing which he advertised:

PETTICOAT FEVER
HOT MONEY

Mr. Mayer, in Columbus, Ohio, came back a second time, reporting on this occasion on the Bexley theatre's marquee which announced:

AND SO THEY WERE MARRIED
HIS SECOND WIFE

Walter Winchell, Broadway peepholer, piped this one on the marquee of Loew's State theatre at Longacre Square:

BEN BERNIE
THE DEVIL IS A SISSY

While the aforementioned Mr. Tanney, of the Sales-on-Sound Corporation, submits this merciless truth, picked from the marquee of the Times theatre, near Times Square, New York:

STAR FOR A NIGHT
WALKING ON AIR

EDITOR'S NOTE:—One word from me seems to be enough.—T. R.

Harrison Carroll, pursuing his profession of writing about Hollywood for King Features Syndicate, arrived on a Metro-Goldwyn-Mayer studio set the other morning, and proceeded to watch the filming of a scene for "Sinner Takes All." Theodore Von Eltz was playing a corpse.

Bruce Cabot and Stanley Ridges batter down a door and find Von Eltz sprawled on a bed. They pick up a poison bottle from the floor and deduce it was a suicide. Then they call the police.

The scene was interrupted at this juncture and Mr. Carroll became engaged in conversation with Mr. Von Eltz. Carroll noticed that Von Eltz's shirt was open and that he was wearing his undershirt wrong side out, back part to front, showing a printed label.

With a broad sweep that indicated the extent of his pride for the powers of great observation, Mr. Harrison Carroll turned to Mr. Theodore Von Eltz, and, in a tone that could be heard the full length of the Metro studio stage, informed the actor that he had his shirt on hind part front.

Von Eltz laughed loudly, and long. So did the rest of the company.

"No," he told the reporter, "that's a clue for the picture. The cops discover it and realize I didn't commit suicide but was murdered."

After this, Harrison Carroll admits he will stick to columning, and never give anybody any advice in any studio.

▽

The newsreels might hurry to Wichita, Kansas, to take a shot of—we said of—one Woody Hockaday, preacher, who flits around in a red suit, carrying two sacks of feathers which he sprinkles on people, saying he is thus working for world peace.

Maybe his idea is to get enough followers to keep the diplomats and statesmen in Europe so busy that they won't have time to get mad at each other.

▽

S. Charles Einfeld, generalissimo of all the publicity and advertising that Warners survey, has been mighty proud of his campaign on "The Charge of the Light Brigade." Especially pleasing to Mr. Einfeld, as a unique advertising twist, was his "Brigade" ad which took the form of an impressive eight-page trade paper insert, copy on the first page teasing the reader with the bare, but bold caption: "THE CHARGE IS ON!"

Out to exhibitors went this announcement, and back to the *Herald* came this letter from Harry Huffman, head of General Theatres, in Colorado:

> **"Please, may I call attention to page 19 in your MOTION PICTURE HERALD, the advertisement of Warner Brothers' 'Charge of the Light Brigade.' In bold letters it reads, 'THE CHARGE IS ON'—and how—50 per cent! What a charge, and how they boast about it."**

▽

Morris (Whatta Gambler) Mechanic, operating the New theatre, at Baltimore, opened "Reunion" at his house the other day with the announcement that he will present $5,000 *to any parents who produce quintuplets in Maryland by the time the next film starring the Dionne babies is shown. Just like that.*

THIS SEASON YOU CAN HAVE T
CHRISTMAS SHO

Bobby BREEN

RAIN

YOUR HEART WILL RING WHEN YOU HEAR HIM SING "Rainbow On The River," "Waitin' For The Sun," new nation-sweeping hits, and many of those warming songs of yesteryear that linger longest in your golden memories.

R K O
RADIO
PICTURES

Directed by Kurt Newmann

Adapted from Mrs. C. V. Jamison's novel "Toinette's Philip"

HE BIGGEST
W IN YEARS!

.... Swingtime down in Dixie, with the wonder boy singer of radio and the screen wowing your fans scene after scene in a made-to-order picture for his amazing talents!...All the heart-throbs, laughs, tears and warming sentiment that seasoned showmanship can cram into one picture delivered to your screen for a knockout holiday-time attraction!

BOW ON THE RIVER

with

MAY ROBSON

Charles

BUTTERWORTH

BENITA HUME ★ ALAN MOWBRAY ★ LOUISE BEAVERS
HENRY O'NEILL ★ MARILYN KNOWLDEN...and the
FAMOUS HALL JOHNSON CHOIR... Produced by
SOL LESSER PRINCIPAL PRODUCTIONS

FILM CIRCLES IN ITALY PLEASED WITH ACCORD

Increased Withdrawal of Revenue Allowed American Companies; Imports Unrestricted

by VITTORIO MALPASSUTI
in Rome

Motion picture companies of American ownership will be permitted to withdraw approximately 50 per cent of their Italian revenue under the agreement resulting from the understanding reached by Ambassador William Phillips and Will H. Hays with Italian Government officials. Earlier restrictions which not only limited the withdrawals but regulated the uses to which the balance remaining here might be put and required the importation of a fixed number of pictures every year, have been entirely removed. Distribution executives in Italy are pleased with the accord.

With the first governmental restriction of currency exports the more important American branches in Italy had cut greatly the number of pictures imported, preferring this to the alternative of producing in Italy or using the greater revenue from a larger number of imports to purchase merchandise for re-exporting to America.

Now it is hoped in Italian film circles here that the agreement recently concluded will be of mutual service. It is pointed out that the Italian market is of growing importance, as evidenced by the progressive increases in general business done here. On the other hand, the reactions of the American companies to the restrictions placed for the purpose of building up Italy's own industry were understandable.

High Regard for U. S. Films

Italians have taken every opportunity to express the high regard they have for American cinematography and their earnest desire to maintain with Hollywood the most cordial commercial relations while instituting contacts in the field of production. The news that Walter Wanger is coming next spring to produce a color film, "Arabian Nights," starring Sylvia Sidney, and that he may be followed by Warner Brothers, has been received in Italy with the greatest satisfaction.

For more than 10 years the American film industry enjoyed an exceptional position on the Italian market, thanks particularly to its perfect commercial organization. The foremost companies with branches or representatives in Italy—Metro-Goldwyn-Mayer, Paramount, Fox, Warner Bros., United Artists—distributed a yearly average of 176 films. That meant approximately 60 per cent of the total number of films shown in Italy, with a profit of between 38 and 40 million lire per annum. In the 1934-35 season the income from American films increased notably, to reach the figure of between 45 and 50 million lire.

But at the beginning of 1935, as a result of the preparations for the Ethiopian enterprise, the Italian Government made strict provisions for protection of the lira, prohibiting exportation of capital from the country. The number of films that the American undertakings could import into Italy was reduced while the exportation of money was restricted. The market, despite the war, increased its strength, so that in approximately one year and a half the capital of the foremost American cinematograph companies accumulated in the banks amounted to a notable figure: about 75 million lire.

After the Ethiopian campaign and with the resumption, after the lifting of sanctions, of commercial relations with all countries, it was decided also to regulate the cinematographic problem. It was arranged that companies might purchase Italian merchandise or shares so as to use up these frozen credits, buying on the Italian market such goods as would find a most ready sale in America. Some companies purchased Italian films, consignments of marble, musical instruments; others purchased shares. In any event, after a few months the total amount of frozen credits was materially reduced.

Credits Reduced

Today American cinematograph concerns have in Italy a total outstanding of old credits amounting to 15 million lire, a relatively modest sum which could be liquidated within the next few months by means of commercial credits.

The European situation during the last few years has undergone a marked change. In Italy alone, each year sees the production of about thirty films which enjoy the preference of the public, and many others are produced in France, England, Austria, and above all, in Germany. Thus is raised the question of advisability of prejudicing a market in process of continual development and which is becoming one of the most important in Europe.

In fact, the Italian market in 1934 showed a turnover of 414 million lire taken in the various cinemas, and in 1935, despite the sanctions, the war, and the fact that the average price of tickets had fallen from 2.07 to 1.95 lire, such takings amounted to 437 million lire. Takings during the last few months lead to the expectation that in 1936-37 the turnover will be even larger. Furthermore, in numerous provincial towns, cinemas are to be installed in accordance with the wishes of the director general of cinematography, so that it may be foreseen that within the next three years the turnover of the market will rise to 600 million lire.

Greek Theatre Construction

One of the largest and most modernly equipped motion picture theatres in Greece and the Near East, construction of which was begun 19 months ago, is nearing completion in Athens. The theatre will seat 2,000, and it is estimated the cost will approximate $1,000,000.

Foreword for "General" Lifts Ban in China

A 40 day stay of the order issued by the Nanking Government barring Paramount from doing business in China has been granted as a result of the addition to "The General Died at Dawn" of an explanatory foreword satisfactory to the Chinese officials which will be included in all prints of the picture distributed in the Far East. The order banning Paramount was issued after the Nanking Government's request that "The General Died at Dawn" and "Klondike Annie" be withdrawn from world circulation was not complied with. The United States State Department intervened on behalf of the film company with the result that the explanatory foreword was added and the stay granted for further discussion of the Chinese Government's objection to the two films.

Clark Heads Variety Club

The Variety Club of Columbus, Ohio, last week elected M. R. (Duke) Clark, manager of the Paramount, president; George M. Trautman, president of American Baseball Association, vice-president; Harry Schrieber, RKO city manager, second vice-president; P. J. Wood, secretary, who is also secretary of the Independent Theatre Owners of Ohio, and Jacob Luft of the Grand Theatre, treasurer. The six directors also chosen are J. Real Neth, president of Neth Theatres, Inc.; William C. Pullin, Sr., Linden theatre; Max Stearn, Southern Theatres, Inc.; Albert Redman, of the Columbus *Dispatch;* Leo Haenlein, Olentangy Park, and William S. Cunningham of the Columbus *Citizen.*

Paramount Holds Raft

The dispute which arose last week between George Raft and Paramount, during which it was reported that the contract of the actor had been cancelled by mutual consent, has finally been settled satisfactorily to both parties and Mr. Raft's contract has been reinstated. The difficulties, which originated several months ago and resulted in the actor's suspension, were ironed out between William LeBaron and the star.

Projectionists Pick Watkins

Claude Watkins of Albany this week was elected president of the New York State Association of Motion Picture Projectionists, the election taking place during the convention at Utica. Other officers chosen were Melvin Denny, Syracuse; W. W. Byrne, New York, and Fred Boekhout, Rochester, vice-presidents, and Harry Brooks, Troy, secretary-treasurer.

Edwin Arthur Made Booker

Edwin Arthur has been appointed booker for Fanchon and Marco's six first run theatres in St. Louis, Harry C. Arthur announced in New York Tuesday upon his return from a midwestern tour. No date has been set for the taking over of operation of the St. Louis Amusement Company by F. and M., Mr. Arthur said.

New West Virginia Houses

The Consolidated Coal Company has opened theatres in Acosta, Jenners, Ida May, Gray and Carolina, all towns in West Virginia. The company maintains headquarters at Fairmont and has appointed Fred A. Kraft as manager of the houses.

THE HOLLYWOOD SCENE

New Faces

The always pressing need for new screen personalities has been aggravated in recent years by an increasing unwillingness on the part of first line stars to appear in more than three or four pictures annually. Decline of the stage as a recruiting ground has not been compensated for entirely by the advent of radio, from which relatively few stars of major rank have been drafted. These circumstances account for recently reported concentration of effort by principal producers to develop stellar timber.

Such effort has taken two directions. Metro-Goldwyn-Mayer, Paramount and Republic are among the studios favoring the talent school system of propagating marquee material and the result of energy expended along this line is beginning to make itself manifest in pictures now coming to the screen. Radio and Universal prefer the older method, for which various advantages are argued, of advancing young players rapidly through progressively important roles in current product.

Proponents of the talent school plan point to Robert Taylor, graduate of the MGM academy, and Frances Farmer, Paramount, as examples of what may be expected from such a source. On the other hand, Radio has entrusted important roles to Lucille Ball, Owen Davis, Jr., Gordon Jones and Anita Colby, while Universal has promoted Deanna Durbin and Doris Nolan to prominent parts, although both are practically unknown.

Less important than the means, of course, is the end, and confident is the word for producers' attitude toward the problem.

"THE PLAINSMAN" ON TEST TOUR

Cecil B. DeMille is to preview his Paramount picture, "The Plainsman," in twelve key cities before placing his okay on the final print.

Samuel Briskin's similar plans for "The Plough and the Stars," RKO-Radio, have been noted previously in this space.

Both projects are, in a measure, in acknowledgment of a spreading belief that cinema audiences in Los Angeles, suburbs and nearby cities, grown overly screenwise during long employment for guinea-pig purposes, no longer typify the general public in entertainment demand and response.

A more or less widespread application of the policy, particularly to big or unusual productions, is expected to follow upon these precedents.

Production Index

Thanksgiving week tabulations show studio activity in a slight gain, with ten films starting as nine were completed. Warner Brothers and Twentieth Century-Fox dominated the new work with four and three respectively among the new pictures placed before the lenses. Columbia checked in three of the completed films.

Prominent in the list of Warner starters is "The King and the Chorus Girl." In addition to introducing the company's newest foreign import, Fernand Gravet, the film features Joan Blondell, Edward Everett Horton, Alan Mowbray, Louis Alberni, Mary Nash, Jane Wyman and Torben Meyer. Mervyn LeRoy is both producer and director. The second film presents Pat O'Brien, Henry Fonda and Stuart Erwin in "Slim," supported by Margaret Lindsay, J. Farrell MacDonald, John Litel, James Robins, Carlyle Moore, Jr., Henry Otho and Dick Wessell. Ray Enright is directing. In "Love Begins" Tom Brown, Mary McGuire, Hugh Herbert and Teddy Hart will be seen. Louis King is the director. "Cherokee Strip," which Noel Smith directs, will present Dick Foran, Jane Bryan, Tommy Buff, Craig Reynolds, David Carlisle and Helen Balkis.

At Twentieth Century-Fox, "Nancy Steele Is Missing" looms as the most important film. Victor McLaglen is starred, with John Harrington, June Lang, Walter Connolly, Arthur Hohl, Robert Kent, DeWitt Jennings and Paul McVey. Otto Preminger is directing. The cast of "Death in Paradise Canyon" includes Betty Furness, J. Edward Bromberg, Gavin Muir, John Payne, Julius Tannen, Alan Dinehart, Paul McVey, Andrew Tombes and Gloria Ray. Norman Foster is directing. "Love Is News," another important production, teams Loretta Young, Tyrone Power and Don Ameche in the leads, with Jane Darwell, Gavin Muir, Walter Catlett, Slim Summerville, Stepin Fetchit, Shirley Deane, Paul McVey, Dudley Digges and Frank Conroy also included. Tay Garnett is directing.

"The Last of Mrs. Cheney" was started at MGM. With Richard Boleslawski directing, the principal players are Joan Crawford, Robert Montgomery, William Powell, Frank Morgan, Nigel Bruce and Jessie Ralph.

Radio started "Once Over Lightly." The cast includes Guinn Williams, Lucille Ball, Frank M. Thomas, George Irving, Harry Jans, Mary Gordon, Guy Kibbee, Una Merkel and Allen Jenkins. Christy Cabanne is directing.

Last of the new work is "Battle of Greed," Crescent, being directed by Howard Higgins. Tom Keane is starred. The supporting cast lists Gwynne Shipman, Jimmy Butler, James Busch, Robert Fisk, William Worthington, Ray Bennett, Henry Roquemore, Carl Stockdale, Oscar Gahn, Bud Buster, Bobby Callahan and Lloyd Ingram.

Two or three films, which by reason of players presented or quality of story content or production effects promise to make the big feature grade, are noted in the list of completed pictures.

"Great Guy," Grand National, marks the first appearance of James Cagney since his legal skirmish with Warners. Mr. Cagney is supported by Mae Clarke, Ed McNamara, Robert Gleckler, James Burke, Henry Kolker, Edward Gargan, Edward Brophy, Wallis Clark and Matty Fain. John G. Blystone directed.

Two of Columbia's three are romances, the other a western. In "Women of Glamour," Virginia Bruce, Melvyn Douglas, Leona Maricle, Reginald Denny, Pert Kelton and Miki Morita will be seen. Gordon Wiles directed. "Women in Distress" presents May Robson, Dean Jagger, Irene Hervey, Erville Alderson, Douglas Dumbrille, Arthur Loft, and John Gallaudet. Lynn Shores directed. "Mule Skinner" teams Charles Starrett and Rosalind Keight, with Edward Keane, George Chesebro, Ben Weldon, Al Bridges, Art Mix and Ed Le Saint. Folmer Blangstead directed.

Sol Lesser finished "Secret Valley" for Twentieth Century-Fox. The cast includes Richard Arlen, Virginia Grey, Jack Mulhall, Sid Saylor, Willie Fung, Norman Willis and Maude Allen. Howard Bretherton directed.

"Round Up Time in Texas" was finished by Republic. It features Gene Autry, Smiley Burnette, Maxine Doyle, Earle Hodgins, Charles Whitaker, Leroy Mason and Dick Wessell. Joseph Kane directed.

Featuring Rochelle Hudson and Michael Whelan in the leads, Twentieth Century-Fox completed "Peach Edition." Support is composed of Virginia Field, Thomas Beck, Alan Dinehart, George Hassell and Douglas Fowley. Allan Dwan directed.

Radio's participation in the completed program is represented by "Coast Patrol." Victor McLaglen, Preston Foster, Donald Woods and Ida Lupino are the principals, who will be seen with Helen Flint, Pierre Watkins, Alan Curtis and William Corson. Ben Stoloff directed.

The last picture is "Ready, Willing and Able," Warner. It will present Ross Alexander, Ruby Keeler, Louise Fazenda, Winifred Shaw, Carol Hughes, Lee Dixon, Allen Jenkins, Addison Richards, Jane Wyman, Hugh O'Connell, E. E. Clive, Lillian Kemble-Cooper, Adrian Rosely and Shaw and Lee. Ray Enright directed.

Hollywood Week

Five hundred members of the motion picture industry will attend the Academy of Motion Picture Arts and Sciences banquet in Hollywood this week for Adolph Zukor, Paramount president, who is celebrating his Silver Jubilee. Joseph Schenck, Louis B. Mayer, Jesse L. Lasky and Frank Lloyd are to be the speakers, with Darryl F. Zanuck as chairman and George Jessel as master of ceremonies.

Llewellyn Miller of the Hollywood office of QUIGLEY PUBLICATIONS has resigned to accept the post of editor of *Screen Play,* one of the Fawcett Publications. Miss Miller was drama editor of the Los Angeles *Daily Record* for several years.

FRED ASTAIRE's first solo vehicle for RKO-Radio was announced as "Damsel in Distress."

NED ROGAN, collector of internal revenue, filed $75,000 worth of liens against Hollywood players for 1935 income taxes.

HET MANHEIM was named publicity director of Republic with JACK HARDY as assistant.

CHESTER LYONS, veteran cameraman, dropped dead of a heart attack on the set of "Death in Paradise Canyon," which he was filming for Twentieth Century-Fox.

Newsreel Casualty Home From Troubles in Spain

Forcible Ejection, Rather Than Wounds, Sends Menken Back

Arthur Menken, Paramount newsreel war correspondent, the American newsreels' first casualty on the Spanish civil war front, returned to the comparatively safer precincts of Broadway this week. His return, however, was precipitated less by the two wounds he received on the battle fields than by a forcible ejection by the military forces for taking prohibited photographic shots.

The Cunard White Star liner *Queen Mary* docked on Monday, with Mr. Menken, 1,060 other passengers and a mixed cargo of rumors and reports of war, but principally Mr. Menken's observations on the trials and tribulations of a newsreel cameraman at the front. The newsreeler's "headaches" in Spain were attributed to running the risks of attempting to beat both the Spanish military censorship and the military's watchfulness over film shipments. Difficult, too, was the completion of necessary arrangements for money exchange, communication and transportation.

Met at Quarantine in New York Bay by his parents, socially prominent in New York, Mr. Menken was able to show them a new "lucky-piece" in the nature of a fragment of anti-aircraft shell which had drilled cleanly through his left thigh. Earlier in the campaign he had been injured by a cave-in of stones and masonry at the Alcazar after the rebel capture of Toledo. Mr. Menken still is recuperating from the leg wound, suffered near San Martin six weeks ago. The previous injury had occurred when, while attached to General Franco's forces, he entered the Alcazar with the rebels who relieved the long-beleaguered garrison.

Mr. Menken arrived in Spain August 12th, after covering the Italian-Ethiopian conflict, and announced to the Spanish military his intention of photographing the war from the rebel side. He said he received a mysterious telephone call from a woman at his hotel, and, following her instructions, went to St. Jean de Luz in France. There he received credentials and instructions on behalf of the rebels, and was told to report at Badajoz in southwestern Spain. In Badajoz he met Rebel General Franco.

"I got to know him very well," Mr. Menken said. "I took pictures of the battle of Talavera, and during it we were bombed, shelled, attacked by an armored car and I was even shot at by an aerial observer."

For the first few weeks after the outbreak of the war, Mr. Menken said, the American and other newsreel camera staffs encountered little trouble, except with the censors, because chartered airplanes were used by them in transporting their films, money and supplies. Later on, however, the photographer explained, the risk involved in flying private planes became too great and this special service had to be dropped.

Automobiles then were employed with special couriers who frequently had to drive 12 to 15 miles around the fighting areas to a small frontier town in the Pyrenees, from where the newsreel shots were smuggled out and thence shipped by rail to Paris, from where they were routed to exhibitors in the United States. This frontier courier also picked up additional raw stock, supplies, mail and funds, through a representative hidden in Arneguy, and returned with them to the cameramen in the war zone.

Cites Censorship Problem

Censorship was the worst problem, Mr. Menken said—and still is. Civilian censors were named to accompany the cameramen, a special censor being assigned to each camera. He ordered what scenes the cameraman could or could not take. Forbidden scenes included pictures of all foreign military equipment employed by the rebels, executions and "horror" scenes. Mr. Menken said that he sat by tearing his hair while the censor's hat rested over the end of his telescopic lens during the bombardment of Madrid.

At the capture of Toledo, however, he was able to obtain pictures of the rescue of the 1,200 defenders of the Alcazar. Mr. Menken also obtained air views of the burning of Irun and other battle highlights.

He said that while Spaniards on both sides of the conflict "have practically no regard for life or death," he saw nothing that could be termed "an atrocity."

"Of course," he hurriedly added, "they are very free about executing the enemy when captured. I saw five old ladies lying dead beside the road. They had been shot by a firing squad."

As for the War—

He bears no resentment against the rebel leaders, however.

"General Franco is swell," he said. "He is quiet-spoken, unassuming and has great strength of character. He is a natural born leader. There's no bombast about him, and he gets people's sympathy right off the bat."

"The war," he continued, "is by no means near an end. From this morning's papers, it looks bad for Franco, but I think that ultimately he will win. Even if he takes Madrid, that will be just a flash in the pan. The Reds will continue shelling where Franco leaves off, and there will not be much left of Madrid."

Most of the rebel aviators are Germans and Italians, he said.

"You can walk into a hotel in a rebel town and see forty German pilots sitting around drinking beer," he declared. "In another place you'll see crowds of Italian pilots. The Loyalists now have very fast, powerful planes. The bombers look like our Douglas bombers, and their fighting planes look like our Curtiss pursuit ships, but they are all supposed to be Russian. The Red flyers are a chicken-salad lot—French, English and dissatisfied Germans, among others."

Higher Rentals Seen in Germany

A substantial increase in film rentals in Germany will be made effective beginning next season in an attempt to make up the loss of the past year to German producers and distributors of 13,000,000 marks, according to reports from Berlin. The figures on the loss were the result of a detailed survey directed by the government.

It is said that the loss was mainly because of the increase in production costs from approximately 370,000 marks per picture to 400,000 marks, and to the increase in star salaries.

Rentals, at present running about 35 per cent of theatre grosses, are expected to be raised to 45 per cent, on the basis of the contention that exhibitors have profited to the extent of 15,000,000 marks from the attendance increase.

Minneapolis New Theatre Ordinance Appears Again

The second attempt within a month to restrict the number of motion picture theatres in the city of Minneapolis through municipal ordinance was before the City Council this week, this time disguised as a traffic safety measure. The first attempt was defeated when the city attorney's office ruled the proposed ordinance invalid. The new measure is ostensibly directed at improvement of traffic regulations about theatres, but it likewise proposes to limit the number of theatres.

Giannini's Columbia Shares

Dr. A. H. Giannini, president of United Artists, was among the holders of more than 10 per cent of Columbia stock, as of August 17th, it is shown in the company's report filed recently with the Securities and Exchange Commission. Dr. Giannini, Harry Cohn and Jack Cohn held 287,454 shares of common stock.

Spyros Skouras on Coast

Spyros Skouras left New York for California by plane Monday to confer with Sidney R. Kent, president of Twentieth Century-Fox, and National Theatres executives there. He will be away from New York about 10 days for the conferences, which are said to be in connection with the acquisition of a number of Harry Huffman's theatres in Denver.

New Pittsburgh Exchange

Royal Pictures, Inc., a new independent distributing exchange, has been formed in Pittsburgh with offices in the Motion Picture Theatre Owners Building. David J. Selznick is manager and associated with him are Ben Welansky of Boston, Vincent Josack and Sol Pearlman.

Set Frank Drew Sales Drive

Celebrating Frank D. Drew's 10th anniversary as Cleveland branch manager for Metro-Goldwyn-Mayer, the office has set the period to Washington's Birthday for a sales drive.

Poem

'Twas the month before Xmas
And all through the industry
not a creature was stirring
Except Leo the M-G-M Lion
who was gifting exhibitors
with "Born To Dance" and
"Love On The Run" "Tarzan Escapes"
and "Libeled Lady" and lots of
other nice things to make
Everybody forget Christmas Shopping
And go to theatres playing
M-G-M Pictures.

NAZIS SILENCE CRITICS; SUBSTITUTE 'REPORTERS'

Writers' Sole Duty Will Be to Give "Descriptions" Under Decree Issued by Goebbels

All criticism in newspapers, magazines and other publications of motion pictures, drama, literature, paintings, sculpture or other works of art is prohibited in Germany by decree of Dr. Joseph Goebbels, minister of propaganda and public enlightenment. The ruling applies primarily to published criticism but official indication is that it applies also to comments on the radio or on the platform.

After issuing the decree which sets forth strict regulations as to what qualifications critics must have in the future and what they may write, Dr. Goebbels said that there will be dramatic, literary and art "reporters" instead of "critics," and criticism will be replaced by "reports, which shall not be an appraisal but rather a description as well as an appreciation." Writers are neither to praise nor to blame. They are not to express any opinions. Their sole duty is to give a "description" of the work with which they are dealing.

The announcement was made at the annual festival sitting of the Reich Cultural Chamber and is considered the result of a long quarrel between the National Socialist regime and the film, dramatic and art critics, the last of the German journalists who occasionally expressed opinions contrary to those of responsible Nazi officials.

"These conceited know-it-all gentlemen," Dr. Goebbels said, " . . . through their everlasting quarreling constitute an off-chorus in our cultural and artistic life. . . .

"Role of Art Observation"

"We employed every means to bring the critics to their sole and proper role of art observation, giving them with it the possibility of continued existence. All these efforts have failed. It sometimes looked as though all the scolds who could no longer exercise their faculties in other fields centered on the arts.

"We had to call a halt. I therefore found it necessary in the decree announced today to forbid all criticism and replace it with art observation or description. That does not mean the limitation of free expression of opinion.

"We have often experienced in Berlin the spectacle of 22 and 23-year-old boys taking 40 or 50-year-old artists to task without being able to show a sign of technical knowledge. They will now learn to describe art work. That is also difficult and must be learned. If a critic feels himself capable of more than that, we are looking for capacities in many artistic fields and he is welcome to undertake positive work."

Hints as to the type of art the regime prefers were scattered throughout the speech. The minister said:

Any "report" written under the new regulations must be signed by the full name of the author, who is to be at least 30 years old, is to have "a fully satisfactory education" in the field of literature or art in question, and is to be equipped with a special permit to work as "reporter" in his field. Dr. Goebbels also explained that for the most part only persons who had accomplished something "creative" in their respective fields will be in a position to obtain the special permits required.

EDITORIAL BRANDS CRITIC BAN "INSANE"

Classifying the German decree prohibiting criticism of motion pictures, drama or any work of art as "one of those incredible attacks of Naziism upon the intellect which leave scant room for comment, the New York Herald Tribune *in an editorial this week said in part:*

"If a ten-year-old German child uttered the precious nonsense which fell from the lips of Dr. Goebbels in announcing the ban, his parents would fear for his sanity. The solemn stupidity of such an order defies rational discussion. Coming from the rulers of a nation which has been particularly rich in critical writing, the edict is as great an insult to the German mind of the past as of the present."

The minister devoted much of his address at the Chamber sitting to a discussion of the details of Germany's "triumphant cultural progress" during the last year. Referring to the motion picture industry particularly he said:

"German films . . . passed last year their greatest test, the production of genuine masterpieces."

Evidence that these "masterpieces" appealed in any great measure to the German public, or to any public, is lacking. A notice which appeared in the German press and never was denied said that the German film industry lost last year some 9,000,000 marks.

High Costs Hamper Industry

This report of financial difficulties besetting the German industry is confirmed by a dispatch to the United States Department of Commerce from the American attache in Berlin. During the last three years, the report says, production costs of motion pictures in Germany have increased from 70 to 80 per cent against an increase of only 30 to 40 per cent in domestic receipts and a decline in export profits.

That this position has not become more critical is due primarily to the fact that the German film industry has not been able to accomplish its announced production program, it is said. Production has been, in fact, at an unexpectedly low level. For the 1934-35 season it was announced that 175 films would be produced but out of these 60 could not be completed. For the 1935-36 season 155 films were announced, of which more than 30 were not completed.

New York Library Holds Exhibition on British Theatre

The New York Public Library has opened in its main exhibition room a special display, entitled "The English Theatre, 1660-1860," with material assembled from the institution's extensive collection of theatre playbills, manuscripts and old prints.

The exhibition is essentially a selection of playbills, illustrated with prints, occasional texts or other appropriate material and accompanied by descriptive or explanatory notes. The material is arranged chronologically to present a survey of the London theatre for 200 years and to point out the significant events in English theatrical history of that period. It was arranged by George Freedley and Stanley R. Pillsbury under the direction of Charles F. McCombs.

One of the aims of the exhibition, according to officials of the library, is to bring the library's theatre collection to public attention. The institution has long been interested in the theatre and the acquisition in recent years, principally by gift, of playbills, photographs, clippings and other more or less fugitive material relating to the stage, resulted in 1931 in the formation of a theatre section.

In 1932 an extensive collection of playbills, prints and other material covering the history of the British theatre, assembled by Hiram Stead of London, was acquired. The present exhibition has been drawn chiefly from this collection.

Charities Get Rodgers Fund

William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, has split among four charitable funds. the $2,500 check given him at the recent testimonial dinner. The *Film Daily* Relief Fund, the Motion Picture Charity Fund and the Motion Picture Salesmen's Charity Fund received $200 each, and $1,900 was sent to the Hospital for Joint Diseases to endow a bed in the name of the late Felix F. Feist.

Edward J. Grubel Passes

Edward J. Grubel, 66, the first circuit operator in the Kansas City area, was found dead in the bathroom of the home of A. F. Baker, his general manager, in Kansas City last weekend. It was said that Mr. Grubel died following a heart attack. His brother, Frank J. Grubel, associated with him in the Electric Amusement Company, survives.

Playwright Pact Delayed

The Screen Playwrights and Producer committees, now negotiating a tentative agreement in Hollywood, will not reach a definite plan of action leading up to the final signing of contracts for at least another week or 10 days, it was announced this week following a meeting of the committees.

De Valdes Planning Three

Francois de Valdes has announced in Hollywood he will make three features in English for the independent market in addition to the series he is producing in Spanish for Hispano Films. Distribution of the English pictures will be made by Kinotrade of New York.

LEO JUNIOR HAS THE FLOOR!

"Listen folks, you've been reading a lot about Pop's Feature Pictures (*Roar! Roar! Roar!*) Sure, they're great! But I positively refuse to let the old boy hog the spotlight. Everybody tells me I've been doing things in Shorts that gives many a feature (*not Pop's of course!*) a close run for entertainment and box-office appeal! Here are just a few of the heap of praises for your little pal Junior."

(For happier programs, read on to next page!)

Hey Pop, I'm stealing your stuff. Look how they praise my Shorts!
I'm proud of you my boy.

A CHIP OFF THE OLD BLOCK!

Did You Ever Read Reviews Like These!

"NO PLACE LIKE ROME"

"Deserves to be called by some name other than 'short' . . . equal to the best M-G-M has turned out in features . . . excellent." *Showmen's Trade Review*

"One of the most pretentious and entertaining shorts of the year . . . dazzling girls . . . swell music . . . some of the best laughs ever extracted from a short or a feature . . . will score big with any audience." –*Film Daily*

"Idea is swell . . . well done . . . pleasant songs . . . it's all great fun which even nabes will appreciate . . . excellent." —*Jay Emanuel Publications*

"Very amusing...decidedly well done...excellent."—*M. P. Herald*

"Lavishly produced . . . enough to warrant marquee attention." —*M. P. Daily*

"Brilliantly satirical...swell entertainment for any type of audience . . . worthy of marquee billing." —*Boxoffice*

Flash from Coast Preview of M-G-M Shorts!

"M-G-M's shorts product for the 1936-37 season should be outstanding if the first are indicative of the quality of the rest . . . subjects maintain a high degree of entertainment value." –*Hollywood Reporter*

"A menu of first class entertainment that many an exhibitor would be tickled to have as a straight bill of fare . . . subjects embrace wide scope of entertainment from sports to history . . . all are handled with the usual M-G-M dressing...capable casts...sufficient mounting." —*Coast Variety*

"Time out, please, from the customary film reviews to doff our editorial chapeau to Pete Smith, who makes our favorite film shorts." —*Liberty Magazine*

The Newest "Crime Doesn't Pay" Release

"THE PUBLIC PAYS"

"Entertainment value worthy of a feature." —*Variety*

"Very convincing . . . very dramatic . . . carries a strong thrill-punch." —*Film Daily*

"M-G-M deserves another round of applause . . . splendid acting, direction and production." —*Showmen's Trade Review*

"Well photographed and cast . . . carries a punch . . . excellent." —*Jay Emanuel Publications*

"Engrossingly dramatic . . . excellent companion piece for a comedy or musical feature...moves forward swiftly and surely."—*Boxoffice*

"Feature mounting . . . direction keeps action moving rapidly." —*M. P. Daily*

"Worthwhile entertainment." —*M. P. Herald*

Something New in M-G-M Novelties!

"HOLLYWOOD EXTRA"

"Plenty of human interest . . . an absorbing subject to countless film-struck girls . . . fine explanatory narration by Carey Wilson." —*Film Daily*

"Extremely interesting . . . authentic . . . narration in fresh and amusing style." —*Boxoffice*

"Extraordinary . . . interesting . . . humorous." —*Showmen's Trade Review*

—*Jay Emanuel Publications*

"Interesting . . . good." —*M. P. Herald*

"Should be of much interest . . . well produced . . . very informative as well as entertaining." —*M. P. Daily*

M-G-M IS GOING TO COP THE XMAS COIN AGAIN THIS YEAR WITH ITS HOLIDAY CARTOON "THE PUP'S CHRISTMAS." WATCH!

(*Harman-Ising's Masterpiece!*)

Details Given of Universal's Trade Practice Program

An inquiry as to whether or not Universal Pictures' 10 per cent cancellation will apply to situations where the company's pictures are divided between two or more exhibitors and each takes all of the films thus offered him was addressed to the distributor by Ed Kuykendall, president of the Motion Picture Theatre Owners of America. The distributor replied that the privilege applied to exhibitors who "split" the product just as much as to those contracting for all of it.

Universal's grant of a 10 per cent cancellation in line with concessions made to exhibitors under the MPTOA 10-point trade practice program stipulated that the exhibitor had to purchase Universal's entire list of pictures in order to qualify for the cancellation privilege. Mr. Kuykendall's letter pointed out that a distributor's product frequently is divided between two exhibitors and asked whether such exhibitors, who take all the product offered them, although it may be less than the distributor's complete list, were eligible for the 10 per cent cancellation.

The cancellation policy defined by Twentieth Century-Fox last week in replying to the MPTOA specified that it would apply to exhibitors who took all the product "offered" them by the distributor as well as to exhibitors who bought the company's complete domestic list.

Trade practice statements in reply to the MPTOA program are expected this week from Paramount and RKO.

Simultaneous Openings Given "Lloyds of London"

"Lloyds of London" had simultaneous openings on Thanksgiving Eve at the Astor in New York and the Carthy Circle in Hollywood. Among those who witnessed the New York premiere of the film were: Senator Robert Wagner, Herbert Bayard Swope, Randolph Churchill, Max D. Steuer, Nicholas M. Schenck, J. Robert Rubin, Charles Moskowitz, Leo Spitz, W. G. Van Schmus, Lee Shubert, W. C. Michel, John D. Clark, Joe Moskowitz, Felix C. Jenkins and Spyros Skouras.

Studio Expansion Started

Construction work began this week at the RKO-Pathe Studios in Culver City on the 20-room building to exclusively house the General Pictures production unit. Completion of the building will mean that three producers, David Selznick, David Loew and General Pictures are housed in their own quarters while Sol Lesser and George Hirliman will divide the space in the old Ince administration building.

Germans Studying Pictures

For the first time this year, many German universities are including in their courses of instruction matters pertaining to motion pictures, the Department of Commerce in Washington reports. Films are discussed in lectures, on current affairs.

ERPI AND STUDIOS NEAR RECORDING AGREEMENT

Companies Reported Seeking Lower Minimum Guarantee and Credit on New Equipment

The new recording license agreements of Electrical Research Products, Inc., with the large producing companies will be closed by the end of the year, and if the current discussions continue in their peaceful vein, the agreement should be reached within the next 10 days, Whitford Drake, executive vice-president of Erpi, said Monday on his return to New York from a month's visit to California.

Only two points in the lengthy new agreements are said to be holding up the conclusion of negotiations. The large companies are reported to have asked Electrical Research Products to lower its present $100,000 minimum guarantee requirement and to allow a credit of at least 25 per cent on the amount above the reduced guarantee towards payment for new equipment that might be purchased.

Electrical Research, on the other hand, has offered the producing organizations a credit allowance of 25 per cent above the $100,000 minimum royalty towards payment for new equipment, but the producing companies say that this does not give them much opportunity to pay for the equipment by means of the allowance. As an alternative, they have suggested that Erpi increase the 25 per cent allowance above $100,000.

The new agreements have been in the hands of legal representatives for at least a month. The attorneys first ironed out the phrasing of the various clauses when the objections to the minimum allowance was raised. It is this point, chiefly, that has delayed the final signing of the contracts, along with the absence of Mr. Drake from New York.

Upon his return Monday, Mr. Drake refused to comment on his trip, other than to say he made the journey to familiarize himself with conditions in Hollywood's studios and to confer with his own company officers in that territory.

It is reported that Mr. Drake plunged into the settlement of the new contracts as soon as he reached Manhattan.

Code Seals Given To 1658 Features

Operating under the provisions of the Production Code Administration, the Hollywood branch of the Motion Picture Producers and Distributors of America previewed and placed seals of approval on 134 features and 50 shorts during the two-month period from September 19th to November 21st. The report shows that reissued product will continue to occupy a prominent place on exhibitors' programs, 50 of the total number of features viewed during the two months being of this type.

Since the numerical code seal system was first placed in operation on the coast under the supervision of Joseph I. Breen, the number of pictures from major and independent studios to receive final qualifying certificates totals 1,658 features and 944 shorts. The series began on July 15, 1934.

Expect New Drive For Probe of FCC

Renewed agitation in Congress for an investigation of the conduct of the Federal Communications Commission is expected to develop when the legislative body reconvenes in January, it is said in reports from Washington. Requests by many Congressmen for a probe of the Commission have been based on three chief complaints. One group charges that the Commission has wasted time and money in its investigation of the American Telephone and Telegraph Company, without any results. A second faction will continue the fight initiated last spring to have the licenses of a number of radio stations revoked because of the broadcasting, on a Mexican program, of a song claimed to be obscene. Another group is assailing the Commission for failing to provide what are considered adequate facilities for educational broadcasting.

Court Allows Stipulation

United States District Judge George H. Moore in St. Louis has authorized and directed Edmond Loeln, former City Collector, and James T. Blair, former Missouri Supreme Court Justice, as trustees for the Theatre Realty Company, owners of the Fox Theatre property, to enter into a stipulation with Milton C. Weisman, receiver for the Fox Theatre Corporation in New York, under which the trustees will be allowed $773,300 on their claim for $1,074,028 for rent of the Fox theatre.

RKO Takes Wing Picture

Ward Wing, Ltd., headed by Ward Wing, has completed arrangements with RKO for the distribution of "Tea Leaves in the Wind," which Mr. Wing will produce in India. A native cast will be supported by English and American players. Negotiations are under way to star Richard Dix in the picture.

Demonstrates Speed Film

Dr. Gustavus J. Esselen of Boston this week demonstrated before the American Institute of Chemical Engineers in Baltimore motion picture films photographed at between 2,000 to 3,000 pictures per second. The method is designed for the study of industrial processes and checking reasons for failures of various products.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Banjo on My Knee

(20th Century-Fox)

Romance, Comedy, Melodrama

Here's a show for audiences and showmen. The most noticeable feature about it, and the angle that gives it unusual commercial import, is that it is a very different brand of entertainment. Story ingredients are tried and true entertainment elements—romance, comedy, melodrama, music, dancing, excitement and suspense concerning uniquely interesting persons in interestingly different places. Formula stuff, it has been put together in an altogether non-formula way. While comedy in characterizations, theme and situations dominates, the other factors have been expertly blended to produce well rounded entertainment for almost any kind of theatre.

The story told is attention engaging; the odd things that happen while it is being told, the gusty, humorous, personal and situation incident, however, is the quality that makes the film. Essentially the motivation is action packed comedy romance of Mississippi River shantyboat folk. The locales are the river and picturesque New Orleans; the time is comparatively modern.

Ernie Holley, river boat boy, marries Pearl, land girl. The union is a happy occasion for Pop Newt, bizarre one-man band, but a staggering disappointment to Leota, a voluptuous river girl. When Ernie flees the scene because he thinks he has killed Slade, who kissed the bride over his objections, Pearl is heartbroken, Leota vengefully triumphant, but old Newt's chagrin becomes rage when Slade turns up safe and sound. As Ernie roams the world, city slicker photograph seller, Warfield Scott, becomes amorously inclined towards Pearl, painting a pretty picture of life for her in New Orleans as his assistant. Sore because Ernie fails to return and infuriated by Leota, Pearl goes to New Orleans. But she's a smarter girl than Warfield bargained for. He gets successive wallopings at the hands of a mysteriously returning Ernie and old Newt. Pearl gets a dishwashing job.

Convinced that Ernie has run out on her, Pearl becomes interested in cafe singer Chick Bean, and when Newt, befriended by hostess Ruby, turns up with his weird musical contraption, he, Pearl and Chick become a ragingly popular floor show attraction, along with Buddy, singing and dancing river lout. But Warfield and Ernie have not faded from the picture. Ernie has come back to plead with Pearl to let him go to the West Indies, and when she puts the clamps on that plan, he walks out, this time, as he says, for good. Yet when he catches Warfield innocently passing money to Pearl, he goes into action. Staging a one-man riot, he lands in jail, and he is rescued by Leota.

Back on the river, he and Leota are about to be married according to queer river folk custom when Pearl arrives on the scene. Another hectic brawl ensues. Leota cuts the shanty boat drift at the height of a storm, with Pearl, Ennie and Newt aboard. Determined that the explosive couple shall not get away from him this time, Newt nails the two in a cabin, allows them to fight themselves to exhaustion, and when that's accomplished, he settles down with his musical contraption to play a toast to the grandchild, who he hopes soon will come along to perpetuate his family name and traditions.

Well acted, produced and directed to make entertainment for class and mass, the film has an exploitation quality that should be welcomed by exhibitors who like to get out and sell their attractions. There are pretty good names to deal with and one of them, Walter Brennan, who just about steals the show, is almost certain to come in for plenty of favorable comment.

Previewed in the Village theatre, Westwood. The exhibition delighted the audience.

GUS MCCARTHY.

Produced and distributed by Twentieth Century-Fox. Directed by John Cromwell. Associate producer, Nunnally Johnson. Based on novel by Harry Hamilton. Screen play by Nunnally Johnson. Music and lyrics by Jimmy McHugh and Harold Adamson. Musical direction by Arthur Lange. Photographed by Ernest Palmer. P. C. A. Certificate No. 2848. Running time, when seen in Hollywood, 93 minutes. Release date, December 4, 1936. General audience classification.

CAST

Pearl	Barbara Stanwyck
Ernie Holley	Joel McCrea
Newt Holley	Walter Brennan
Buddy	Buddy Ebsen
Grandma	Helen Westley
Warfield Scott	Walter Catlett
Chick Bean	Anthony Martin
Leota Long	Katherine DeMille
Slade	Victor Kilian
Ruby	Mina Gombell
Judge Tope	Spencer Charters
Choir	The Hall Johnson Choir
Jules	George Humbert
Gurtha	Hilda Vaughn
Hattie	Cecil Weston

Three Men on a Horse

(Warner Brothers)

Racing Comedy

So infrequently in the past decade has the motion picture showman been given opportunity to exploit a picture made from a record-breaking stage play (because there have been so few record-breaking stage plays) that such a one as "Three Men on a Horse" may come as a box office problem picture, the problem being not what to do in its behalf but what not to overlook doing. The production suggests more kinds of advertising promotion, more means and methods of exploitation, than are called for by a half dozen attractions that come up for treatment in the normal course of events. Even more infrequently does the exhibitor find himself in a position to "shoot the works" in complete confidence that whatever good he may say about the picture is less than has beeen said about the play and that the picture is, in extraordinary degree, the exact thing that the play was. All of which circumstances would appear to add up to equal a sort of showman's holiday (by which is emphatically not meant layoff) covering the period immediately prior to and during the run of this film.

As to public sectors presumably susceptible of becoming interested in seeing the picture, there is a wide and attractive choice and no reason for skipping any. Biggest, probably, is the great body of plain folk who like to laugh out loud at genuinely funny comedy. Narrowing this down a little, there is the great body of strangely assorted human beings who play the races, a segment of the population uncounted but demonstrably legion, and for these there never was an equally satisfying entertainment. There are, too, those other multitudes who have heard of the play and want to see it to discover for themselves what made it tick so long on Broadway, and there are, finally, those to whom the names of players in the cast mean all that they should, players, incidentally, who are at their best in this better than customary vehicle.

Regarding the story, all that need or should be told is that a writer of sentimental verses for postcards is discovered by gamblers to possess the knack of picking the winning horses in any given number of races without error and is practically incorporated, without his leave, by these same, whereupon hangs an uproariously funny yarn which ought not to be divulged in further detail save by the film or play.

Reviewed at the Strand theatre, New York, where a matinee audience practically sprawled in the aisles by way of indicating appreciation.—

WILLIAM R. WEAVER.

Produced and distributed by Warner Brothers. A Mervyn LeRoy production. A First National picture. Directed by Mervyn LeRoy. Play by John Cecil Holm and George Abbott. Screen play by Laird Doyle. Art director, Robert M. Haas. Film editor, Ralph Dawson. Musical director, Leo F. Forbstein. Photographed by Sol Polito. P. C. A. Certificate No. 2506. Release date, November 21. Running time, 85 minutes. General audience classification.

CAST

Erwin Trowbridge	Frank McHugh
Mabel	Joan Blondell
Carver	Guy Kibbee
Audrey Trowbridge	Carol Hughes
Charlie	Allen Jenkins
Patsy	Sam Lavene
Frankie	Teddy Hart
Harry	Edgar Kennedy
Clarence Dobbins	Paul Harvey
Moses	Eddie Anderson
Gloria Gray	Margaret Irving
Al	George Chandler
Williams	Harry Davenport
Head nurse	Tola Nesmith
Miss Burns	Eily Malyon

Conflict

(Universal-Trem Carr)

Comedy Romance

With unusual emphasis placed on comedy, and romance occupying a pleasing function, while not ignoring that he-man dramatic quality expected in transition of a Jack London story to the screen, "Conflict," based on "The Abysmal Brute," is soundly produced, acted and directed and provides exciting entertainment. Additionally the film carries a thread of human interest not common to thrill attractions.

Substantially, "Conflict," localed in the rugged western country where men are men, is a romantic and dramatic prize fight story of the gay nineties. It moves speedily; action and dialogue are well balanced, production settings are of above average quality, and the producer wisely has elected to work in considerable comedy, so that the film is a deft combination of those elements ordinarily appealing to the masses.

In the story John Wayne is the stooge of world's champion fisticuffer Ward Bond and his manager Frank Sheridan. Wayne's job is to drop into lumber camps and mining towns, win the confidence of the inhabitants as to his fistic ability, lay the ground for a betting coup and take a dive when he gets into the ring with Bond. A newspaper, sensing something phony

(Continued on page 46)

GB ~~WISHES~~ *Guarantees* YOU A MERRY XMAS AND A HAPPY NEW YEAR . . .

4 IN DEC.
4 IN JAN.

December

CONSTANCE CUMMINGS • HUGH SINCLAIR
STRANGERS ON A HONEYMOON
NOAH BEERY • BEATRIX LEHMANN
Based on the novel, "The Northing Tramp," by Edgar Wallace
Director, Albert de Courville

CLIVE BROOK • HELEN VINSON
LOVE IN EXILE†
with MARY CARLISLE
Author, Gene Markey · Director, Alfred L. Werker

BUDDY ROGERS • MARY BRIAN
WEEK END MILLIONAIRE*
Director, Arthur Woods

OTTO KRUGER • LEONORA CORBETT
LIVING DANGEROUSLY*
From the play by Reginald Simpson and Frank Gregory
Director, Herbert Brenon

January

JESSIE MATTHEWS
HEAD OVER HEELS IN LOVE
Song hits by Gordon and Revel
Author, Francois de Croisset · Director, Sonnie Hale

SYLVIA SIDNEY
THE HIDDEN POWER
OSCAR HOMOLKA • DESMOND TESTER • JOHN LODER
Adapted from the novel by Joseph Conrad
Director, Alfred Hitchcock

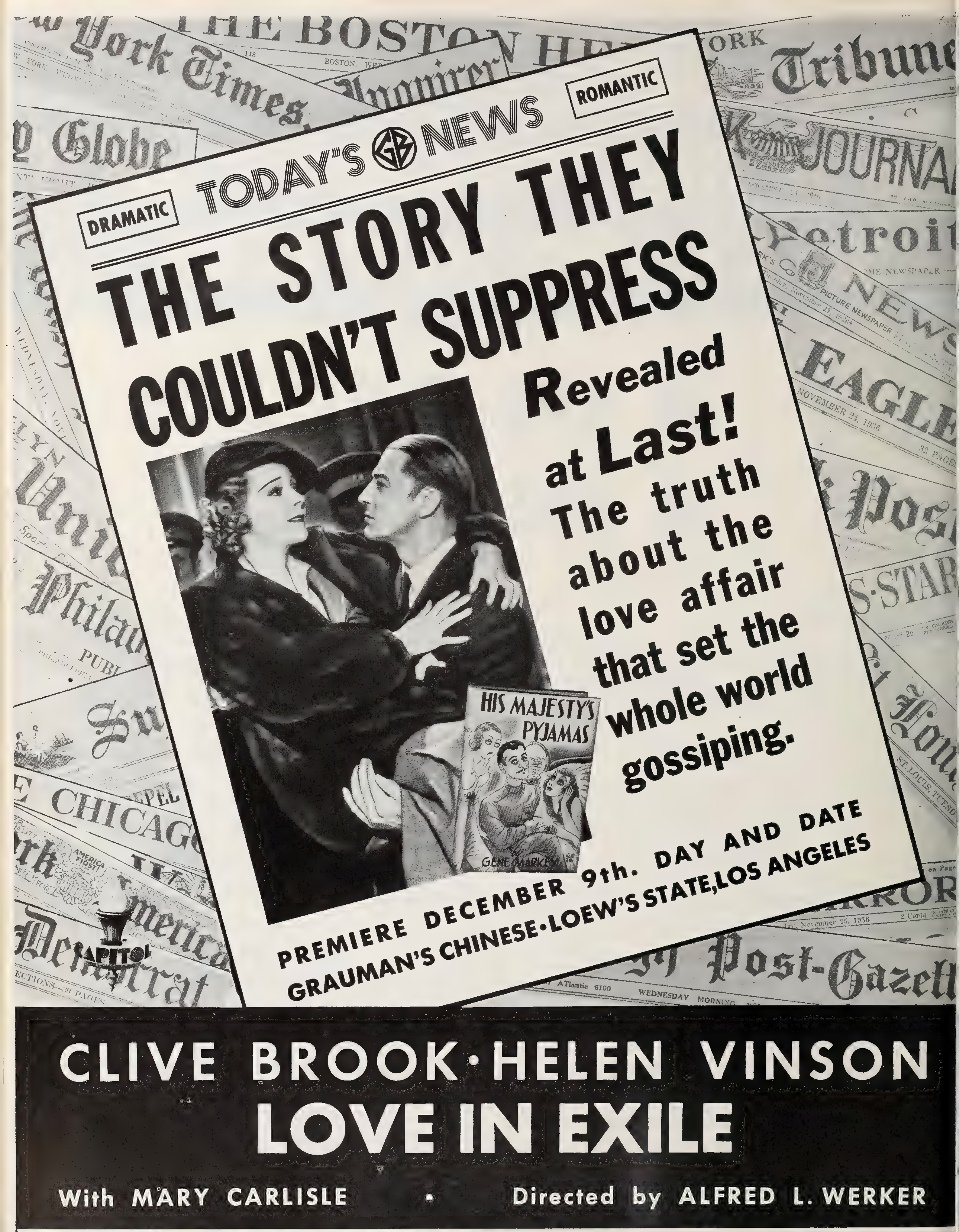
GEORGE ARLISS
MAN OF AFFAIRS
From the play, "The Nelson Touch," by Neil Grant
Director, Herbert Mason

JOHN LODGE • JOHN LODER
RIVER OF UNREST*
ANTOINETTE CELLIER
From the play, "The Trouble," by Dudley Sturrock and Noel Scott
Director, Brian Desmond Hurst

* An Alliance Production
† A Capitol Film

TOPS 'EM ALL

Canada Distributors
EMPIRE FILMS, Ltd.



DRAMATIC TODAY'S GB NEWS ROMANTIC

THE STORY THEY COULDN'T SUPPRESS

Revealed at Last! The truth about the love affair that set the whole world gossiping.

PREMIERE DECEMBER 9th. DAY AND DATE
GRAUMAN'S CHINESE • LOEW'S STATE, LOS ANGELES

CLIVE BROOK · HELEN VINSON

LOVE IN EXILE

With MARY CARLISLE • Directed by ALFRED L. WERKER

A CAPITOL FILM

Adapted from Gene Markey's novel "His Majesty's Pyjamas"

A GB RELEASE

2 EXPLOITATION NATURALS HOT OFF THE FRONT PAGES!

BUDDY ROGERS and **MARY BRIAN**

WEEK END MILLIONAIRE

Directed by Arthur Woods

An ALLIANCE Production

A GB RELEASE

TOPS 'EM ALL

CANADA DISTRIBUTORS
EMPIRE FILMS, LTD.

(*Continued from page 42*)

about the set up, assigns Jean Rogers, reporter, to get information that will expose the fraud.

Beating up a lumber camp bully, saving little Tommy Bupp from drowning, meeting and falling in love with Miss Rogers and becoming the idol of the lumber jacks, a regeneration works within Wayne. With Eddie Bordon, under orders of Sheridan, on the spot to see that Wayne minds his P's and Q's, Bond invades the camp intent on a financial cleanup in a fake fight. With the usual suspense building technique, in which Wayne's safety is menaced, the fight goes on. It's a wild brawl that ignores all rules, but Wayne finally kayoes Bond to merit the esteem of his lumberjack pals, the affection of Miss Rogers and the worship of Tommy Bupp.

Previewed in the RKO Hill Street theatre to a typical metropolitan downtown Saturday night audience. The patrons gave the impression that they had seen something that held their attention and entertained them highly.—G. M.

Distributed by Universal. A Trem Carr production. Directed by David Howard. Story by Jack London. Screen play by Charles Logue and Walter Weems. Photographed by A. J. Stout. Supervisor, Paul Malvern. Sound engineer, Ernest Tripplett. Film editor, Jack Ogelvie. Technical director, E. R. Hickson. Musical director, Herman Heller. P. C. A. Certificate No. 2173. Running time, when seen in Hollywood, 60 minutes. Release date, November 29, 1936. General audience classification.

CAST

Pat	John Wayne
Maude	Jean Rogers
Tommy	Tommy Bupp
Spider	Eddie Borden
Sam	Frank Sheridan
Carrigan	Ward Bond
Ma Blake	Margaret Mann
Kelly	Harry Wood
City Editor	Bryant Washburn
Malone	Frank Hagney

Janosik

(French Motion Picture Corp.)

Historical Drama

In real life, Janosik was an eighteenth century Czechoslovakian peasant, whom legend has made something of a Robin Hood. On the screen, with exteriors made in Czechoslovakia, the character as played by Palo Bielik becomes a personable blond young man, possessed of a fine singing voice, a pair of nimble dancing feet and the one-time acrobatic prowess of our own Douglas Fairbanks. The entire production is of uniform and high excellence, and the superimposed English titles make the story understandingly flowing for American audiences.

The beginnings of the story are mainly atmospheric. In a grim series of shots a small village and its people are pictured as unfortunate victims of an oppressing feudal system which forces them to labor as menial serfs for their cruel and greedy overlords. It is into such a scene as this that Janosik returns home. Greeted with the news that his old father, broken in grief over the death of his wife, has been dragged off to prison for failing to do his daily stint of servitude, the son rushes to the rescue but too late to save the old man's life.

The harrowing sight of the tortured body forces Janosik to vow bloody vengeance on the tyrant murderers and in a stirring chorus of song he voices his spirit of rebellion to the attentive ear of the neighboring countryside.

Janosik becomes the scourge of the rich, burning and plundering their property, and the champion of the poor, succoring and leading the oppressed and impoverished peasantry to a new freedom and equality.

The landed gentry place a substantial reward upon the brigand's head. How Janosik is finally trapped by a trick that causes the death of his sweetheart and how he gayly in song and dance meets his own end on the gallows serve to bring the story to a dramatic and inspiring conclusion.

Though the picture can be given that ominous classification of being a "costume drama," the exhibitor need not fear for entertainment value.

The acting generally is of a robust and surehanded nature. Bielik is given splendid support by the comely Zlata Hajdukova, and by Filip Davidik, a youngster who gives a performance unusual for one so young in years. The direction is intelligent and lively. The technical side of the production can shape up to the most exacting professional standards. The sets are solid and substantial. The costumes render a rich and picturesque background. Especially noteworthy is the photography. Most of the story has been shot among the natural settings of the wild and rugged beauty of mountain country. Native music and folk dancing lend a welcome and colorful note.

Previewed privately in projection room.

JOSEPH F. COUGHLIN.

A Lloyd film production. Produced by Karl Hasler and E. Simacek. Distributed in America by French Motion Picture Corporation. Directed by Mac Fric. From the play by J. Mahen. Artistic direction by J. Plicka and E. Cincik. Photography by F. Pecenka. Music by Milos Smatek. Dances by J. Jencik. Edited and titled by Herman G. Weinberg and Mme. Rose Tapernoux. No P. C. A. Certificate as yet. Tentative release date, November 24, 1936. Running time, 82 minutes. General audience classification.

CAST

Janosik	Palo Bielik
Anichka	Zlata Hajdukova
Janicko	Filip Davidik
Sandor	Andrej Bagar

Il Grande Apello

(The Great Call)

(United Artists S. A. I., Italy)

Drama

Giovanni Bertani, a renegade living in Gibuti, smuggling arms to the enemy, finds after 18 years his son, who is with the Italian Army in Abyssinia. Through the heroic conduct of the young man he sees how false his past was and makes amends, fighting against the enemy and dying for his country.

This film is very spectacular. The war scenes especially are extremely realistic. They were made with the collaboration of the Italian Army, which loaned to the producer 2,000 men, guns and planes.

It is a propaganda film, but very well done, never lacking interest, particularly for the public which wants a vivid idea of the Ethiopian war.

Pilotto, the leading man, has given a strong interpretation which places him on a level with the best screen actors.

The photography very good.

VITTORIO MALPASSUTI, Rome.

Produced and distributed by United Artists, S.A.I. Directed by Mario Camerini. From a story by Mario Camerini. Screen play by Mario Soldati and Pietro Solari. Art director, Franzi. Cameraman, Martini. Music by Maestro Bizzelli. Running time, 90 minutes. General audience classification.

CAST

Giovanni Bertani	Camillo Pilotto
Enrica	Roberto Villa
Pepita	Lina da Costa

The Bold Caballero

(Republic)

Romantic Drama

This is Spanish days in California and romantic action drama done in Magnacolor. While occasionally dramatically effective, color application does not mark any great improvement. Motivation does not provide any new interest.

The leading player, Robert Livingston, is presented in a dual role. In one character he is a romantic outlaw idolized by the peons and Indians whom he seeks to deliver from the rapacity of an ever increasing flow of white invaders. In the second, he is a dashing firebrand lieutenant of Heather Angel, who has assumed the gubernatorial prerogatives of her murdered father. In love with her, it is his job to fight off the gringos, run down the romantic outlaw and put the skids under an unscrupulous commandante, Sig Rumann, who is playing both ends against the middle.

As the wellknown formula for this type of picture is followed, adequately in some instances and not so effectively in others, the pair eventually become the victims of the wily commandante. But the Indians and peons haven't forgotten. Just as Livingston is about to be hanged and Miss Angel forced into a loveless marriage with the commandante, they rebel. Effecting the escape, Livingston puts a fatal end to the commandante and it's love, kisses and rejoicing all around.

Previewed in the Forum Theatre, Los Angeles, to an audience which wasn't noticeably impressed by the theme, work of players, quality of direction or color treatment, but did get quite a kick out of the thrilling action.—G. M.

Distributed by Republic. Produced by Nat Levine. Associate producer, Albert E. Leroy. Directed by Wells Root. Original screen play by Wells Root. Based on idea by Johnston McCulley. Photographed by Alvin Wycoff and Jack Marta. Supervising editor, Murray Seldeen. Film editor, Lester Orlebeck. Sound engineer, Harry Jones. Musical supervision, Harry Grey. Costumes by Eloise. P. C. A. Certificate No. 2681. Running time, when seen in Hollywood, 72 minutes. Release date, December 1, 1936. General audience classification.

CAST

Zorro	Robert Livingston
Isabella	Heather Angel
Commandante	Sig Rumann
Priest	Ian Wolfe
Governor	Robert Warwick
Duenna	Emily Fitzroy
Vargas	Charles Stevens
Chato	Walter Long
Landlord	Ferdinand Munier
Pedro	Chris King Martin
Alcaldo	Carlos de Valdez

Everybody Dance

(Gaumont-British)

Farce-comedy

The values here are chiefly British Cicely Courtneidge and American Ernest Truex with the addition that the U. S. song team, Gordon and Revel, have written three special numbers. There is story appeal in the basic idea of a night club queen taking up the role of lady farmer in order to conceal her real occupation from a niece and nephew, wards from America.

The plot turns on the fact that a wealthy grandfather in New York, pilloried by the press for leaving the children penniless, sends his son, their uncle, to bring them back. Revelation of the double life of the lady farmer threatens to lead to her being declared unfit to have the children, but the tables are turned when the daughter of the local magistrate reveals that the night club lady once saved her from an unpleasant adventure in London. Night club queen and American uncle marry and the party celebrates at the club.

The story is the selling angle, and offers the best opportunity of making the most of an unambitious but mildly amusing item.

At a night trade show it had quite a friendly reception, the finish compensating for obvious drag in the opening.—BRUCE ALLAN, London.

Produced by Gainsborough Pictures and distributed by Gaumont-British. Story by Leslie Arliss and Ralph Spence. Directed by Charles Reisner. Camera, Jack Cox. Sound, C. E. Burgess. Running time, 75 minutes. General audience classification.

CAST

Lady Kate	Cicely Courtneidge
Wilbur Spurgeon	Ernest Truex
Josiah Spurgeon	Percy Parsons
Rosemary Spurgeon	Alma Taylor
Tommy Spurgeon	Charles Reisner
Shirley Spurgeon	Billie de la Volta
Lucy	Kathleen Harnson
Pierre	Bruce Winston
Dan Fleming	Denier Warren
Sir Rowland Morton	Peter Gawthorne
Lady Morton	Helen Haye
Lilian	Janet Johnson

White Hunter

(20th Century-Fox)

Jungle Drama

The white hunter of the title, played by Warner Baxter, is an exiled Englishman into whose custody, as captain of an African hunting expedition, are placed the persons and, by inference, the lives of a British munitions magnate and his wife responsible for his exile, members of a party including the magnate's daughter and her aunt and uncle. What is done about this situation is done in a jungle setting, and plentiful use is made of animal stuff, some of it staged and some of it stock stuff of more or less familiar source, and effort is made to contrast the sophisticated emotional struggle involving these individuals with the elemental struggle of man against animal and an inhospitable nature.

Emphasis is placed upon the animal phase of the content, the personal drama being dealt with in short sequences widely separated, and it should be noted that there is but one killing and that one in defense of life. On the contrary, dialogue refers to the camera as the preferable implement of jungle conquest and there is considerable discussion of humane game laws. Nevertheless, there is opportunity to speak in advertising of an elephant hunt, a tiger's devotion to her young, zebras, giraffes and other jungle life in natural state, which may be the picture's most salable box office factor aside from the names in the cast.

The plot places Michael Varek, his wife, Helen, and daughter, Toni, in charge of Clark Rutledge, whom Varek and his wife have wronged, on a hunting expedition in the jungle. Helen Varek attempts to renew an old romance with Rutledge but he falls in love with Toni and declines to exercise his advantage for purposes of revenge. Rutledge saves Toni's life a couple of times, whereupon her father returns to England to clear Rutledge's name and Toni remains to become his wife.

Reviewed at the Criterion theatre, New York, where a sparse audience was undemonstrative.—W. R. W.

Produced and distributed by Twentieth Century-Fox. Associate producer, Gene Markey. Story by Gene Markey. Screen play by Sam Duncan and Kenneth Earl. Directed by Irving Cummings. Assistant director, Booth McCracken. Photography, Chester Lyons. Film editor, Allen McNeill. P. C. A. certificate No. 2,787. Release date, November 27. Running time, 64 minutes. General audience classification.

CAST

Captain Clark Rutledge	Warner Baxter
Toni Varek	June Lang
Helen Varek	Gail Patrick
Aunt Frederika	Alison Skipworth
Michael Varek	Wilfrid Lawson
Valentine Ponsonby-Smith	George Hassell
Abdi	Ernest Whitman
Pembrooke	Forrester Harvey
Wong	Willie Fung
Barton	Olaf Hytton
Ali	Ralph Cooper
Harry	Will Stanton

Smart Blonde

(Warner)

Mystery

Although this is the start of a new series, the romantic and dramatic crime mystery story related is merely another version of the newspaper girl-police officer theme. Following the routine formula, a few bits of novelty have been injected. In it the elements common to such types of film have been compounded in the expected manner. Nevertheless, and mainly because of the quality work of the two leading players, Glenda Farrell and Barton MacLane, the film does possess a definite interest to those who go for the suspense laden, danger menaced, thrill drama.

A sensational murder starts the picture. Torchy Blane, clever reporter, and Steve McBride, hard-boiled detective, battling, ribbing and kidding each other all the way, pool their talents and go to the mat with a liberal assortment of public enemies and their underworld allies. Quickly establishing a possible motive and concentrating suspicion upon that, they shortly encounter complications involving many persons and bringing them into much personal danger. Though it is evident, as it was to the preview audience, that he and his ally are proceeding on the wrong track, McBride is quite certain that Cannon possesses the information that will enable him to crack the case. Cannon is mysteriously murdered, and then, by a process of elimination, the sleuthing pair finally tab the culprits.

Comedy in which the two leads continually participate contrasts the motivating mystery drama, and one song number is rung in for Winifred Shaw to effect the proper night club atmosphere.

Previewed at Warner's Beverly Theatre.—G. M.

Produced and distributed by Warner-First National. Associate producer, Bryan Foy. Directed by Frank McDonald. Assistant director, Wilbur McGaugh. Screen play by Don Ryan and Kenneth Gamet. From story by Frederick Nobel. Photographed by Warren Lynch. Film editor, Frank Magee. Art director, Carl Jules Weyl. Gowns by Milo Anderson. Dialogue director, Harry Seymour. "Why Do I Have to Sing a Torch Song," sung by Winifred Shaw. Music and lyrics by M. K. Jerome and Jack Scholl. P. C. A. Certificate No. 2568. Running time, when seen in Hollywood, 60 minutes. Release date to be determined. General audience classification.

CAST

Torchy Blane	Glenda Farrell
Steve McBride	Barton MacLane
Dolly Ireland	Winifred Shaw
Tom Carney	Craig Reynolds
Fitz Mularkey	Addison Richards
Marcia Friel	Charlotte Winters
Dixie	Jane Wyman
Lewis Friel	David Carlyle
"Tiny" Torgensen	Joseph Crehan
Cahagan	Tom Kennedy
Blyfuss	John Sheehan
Chuck Cannon	Max Wagner
Pickney Sax	George Lloyd

The Yellow Cruise

(French M.P.)

Exploration Record

This is the camera record of an expedition sponsored by Andre Citroen, French motor manufacturer, covering the 20,000 miles from Beirut, Syria, across Afghanistan, the Himalaya Mountains, the Gobi Desert and through Asia to Peiping, together with return by another and equally interesting and difficult course, the whole coinciding roughly with the route taken by Marco Polo and documenting by means of motion pictures the places and peoples of his reports. Many of these are new to the screen, unreported by newsreel or travelogue, and all are fascinating, fresh, some thrilling. The documentation offered under the title is culled from more than 50,000 feet of film made in the course of the exploration, and explanatory narration in English is competently informative and entertaining.

The scaling of the Himalyas by motor caravan is a spectacle of varied interest. There is no attempt to dramatize artificially the events that mark the progress of the party. These include sandstorms, subzero weather on the roof of the world, landslides obliterating dim trails, capture and temporary imprisonment of one division of the expedition by Chinese troops engaged in civil warfare, finally the death by pneumonia of Georges-Marie Haardt, the explorer in command of the enterprise. Out of the normal incidents of the trail and the natural obstacles encountered is derived more drama than might have been achieved by introduction of a fictitious story element.

Photography is for the most part excellent, although climatic handicaps account for occasional defects which add their own touch of drama to the whole. Much of the film was photographed without sound, the microphone having been used, evidently, only to catch especially interesting native singing, conversation and ceremony. The music score provided is colorful and the narrator does not intrude needlessly.

Reviewed at the 55th Street Playhouse, New York, where a mature audience accorded the film interested attention and highly favorable comment.—W. R. W.

Produced by the Citroen-Haardt-Audouin-Dubreuil Expedition. Distributed in the U. S. by French Motion Picture Corporation. Photography by Mroizet and Specht under direction of Andre Sauvage. Musical accompaniment by the Theatre Nationale de l'Opera of Paris. No P. C. A. certificate. Release date, Nov. 17. Running time, 90 minutes. General audience classification.

Ride 'Em Cowboy

(Universal)

Western

Deviating from the general theme of westerns this production builds to an automobile race. The picture is a minor effort, as entertainment values for westerns are reckoned, lacking in thrills and story content. What it does possess is a comedy situation that, while failing to sustain continued interest, is at times amusing.

Emphasis on the star's name, Buck Jones, and the automobile race, would appear to be its best selling points. Supporting Jones are George Cooper, William Lawrence, Luana Walters and Donald Kirke. The romantic angle is handled by Jones and Miss Walters.

Jones is a cowboy on a ranch adjacent to the town of Blair. On the first of each month the ranch hands ride into Blair with their pay, and after each visit the town is in need of repair. Jones causes enough trouble on one of these visits to warrant retaliation. The townsfolk run him out of town on a freight train.

On the train Jones meets Cooper, who is masquerading as an automobile mechanic. Cooper, who is delivering a racing car to J. P. McGowan in a nearby town, convinces Jones that he would make an excellent driver. Jones learns how to drive the hard way and is picked to drive the racer for McGowan in the annual race. Kirke, Jones' opponent, tries various methods of preventing the cowboy from starting, but Jones arrives at the last minute, and wins.

Reviewed at the Tivoli theatre, New York. Audience reaction, noncommital.

PAUL MOONEY.

Distributed by Universal. Produced by Buck Jones Productions. Directed by Les Selander. Story by Buck Jones. Screen play by Francis Guihan. Photography by Allen Thompson and Herbert Kirkpatrick. P. C. A. Certificate No. 2,303. Running time, 60 minutes. Release date, September 20, 1936. General audience classification.

CAST

Jess Burns	Buck Jones
Chuck Morse	George Cooper
Sandy Adams	William Lawrence
Lillian Howard	Luana Walters
Jim Howard	J. P. McGowan
Sam Parker	Joseph Girard
Sam Parker, Jr	Donald Kirke

Fibbing Fibbers

(Columbia)

Comedy

This short subject has Walter Catlett in a talkative comedy that defeats its own purpose by being too loquacious. Absentmindedly Catlett makes two engagements for the same evening. Since the engagements are with his boss and his fiancee, Catlett dreads offending either. Catlett's manservant, Clarence Muse, a past master of the art of lying, phones Eleanor Knox, Catlett's fiancee, to explain that Catlett has been injured in an accident. Miss Knox comes to Catlett's apartment, sends for a doctor and Catlett has to pretend he is ill. When the situation becomes too involved, Catlett confesses. The boss phones, Miss Knox answers, and when she declares that Catlett has been in an accident the boss says he will be right up. Running time, 18 minutes.

Robinson Crusoe

(Columbia)

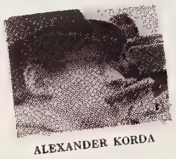
For Children

A special short feature running approximately a half hour, this is a historical record of Daniel Defoe's life of Robinson Crusoe without frills or thrills, made especially for children. Photographed upon the actual island that Defoe chose, in the Caribbean Sea, the subject is pictorially excellent and should please the juvenile trade. The subject is introduced by Uncle Don, of radio fame, who interprets the story by flashback. Running time, 32 minutes.

LIFE LAVISHLY LAUDS LAUGHTON

MOVIE OF THE WEEK: *Rembrandt*

Laughton and Korda


ALEXANDER KORDA

THIS time Charles Laughton pulls in his lower lip, grows a moustache, remoulds his face into the unmistakable features of the painter Rembrandt. The film was made in England Actor Laughton seems not to like American producers because they hurry too much and because they want his wife, Elsa Lanchester, to play horror roles. At the London Films studio, tea is served at 4 and Mrs. Laughton is allowed to play Rembrandt's mistress. *Rembrandt* was directed by Alexander Korda, who smoked hundreds of $1.85 cigars during production. In spirit and in most details it is true to the painter's life.

Rembrandt Harmens van Rijn lived from 1606 to 1669. Born in Leyden, the son of a prosperous miller, he went to Amsterdam to paint, made a brilliant reputation by the time he was 25. His beautiful wife Saskia bore him four children, of whom all but one, Titus, died in infancy In 1642 Saskia, too, died and with her death the Korda film opens. As the foremost portrait painter of Amsterdam, Rembrandt had been commissioned for 16 florins ($640) to paint Captain Cocq's fashionable company of musketeers. His painting placed a few of the musketeers in strange high-light, the rest in shadow so deep that the canvas was long known as "The Night-Watch." The musketeers were furious.

For the next decade Rembrandt's painting grew steadily better, his finances steadily worse. Only his shrewd, shrewish housekeeper, Geertje Dirx, staved off his bankruptcy But Rembrandt fell in love with a pretty kitchen maid named Hendrikje Stoffels, who bore him a child. He did not marry the girl, possibly, as the picture has it, because of a legal mixup over Titus' inheritance. Hendrikje was put on trial and excommunicated. For several years Rembrandt and his Hendrikje lived together, bankrupt but happy. Then Hendrikje died. For 15 years more, lonely old Rembrandt went on painting, ever excelling his own work

The painting of the Banning Cocq Company, ("The Night Watch") is finished, and Rembrandt *(at left)* takes his son Titus in his arms.

Greeted by critical raves and now playing to capacity crowds at the N. Y. RIVOLI!

Rembrandt (CONTINUED)

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Paintings by Rembrandt

Self-portrait (Metropolitan Museum, New York) is what Rembrandt, at 54, saw and painted when he looked into the mirror in 1660. He produced more self-portraits than any other great painter. Other self-portraits in the U. S. belong to the Frick Collection (the artist at 52), Andrew Mellon (55), Boston's Gardner Museum (23), J. Pierpont Morgan (51), Joseph Widener (44). No show-off, Rembrandt painted himself when he wanted to try a new technique when he bought a new suit when he was too poor to hire models

Paintings by Rembrandt (CONTINUED)

THE period of Rembrandt's big earnings lasted twelve years, from 1630 to 1642 he painted the portrait at the right of his sister *Liesbeth* (Robert Treat Paine II tion, Boston), he was just entering the fat years. When he painted the *Toilet of B After the Bath* (Metropolitan Museum, *below*), the fat commissions had ceased brandt was spending his way to eventual bankruptcy.

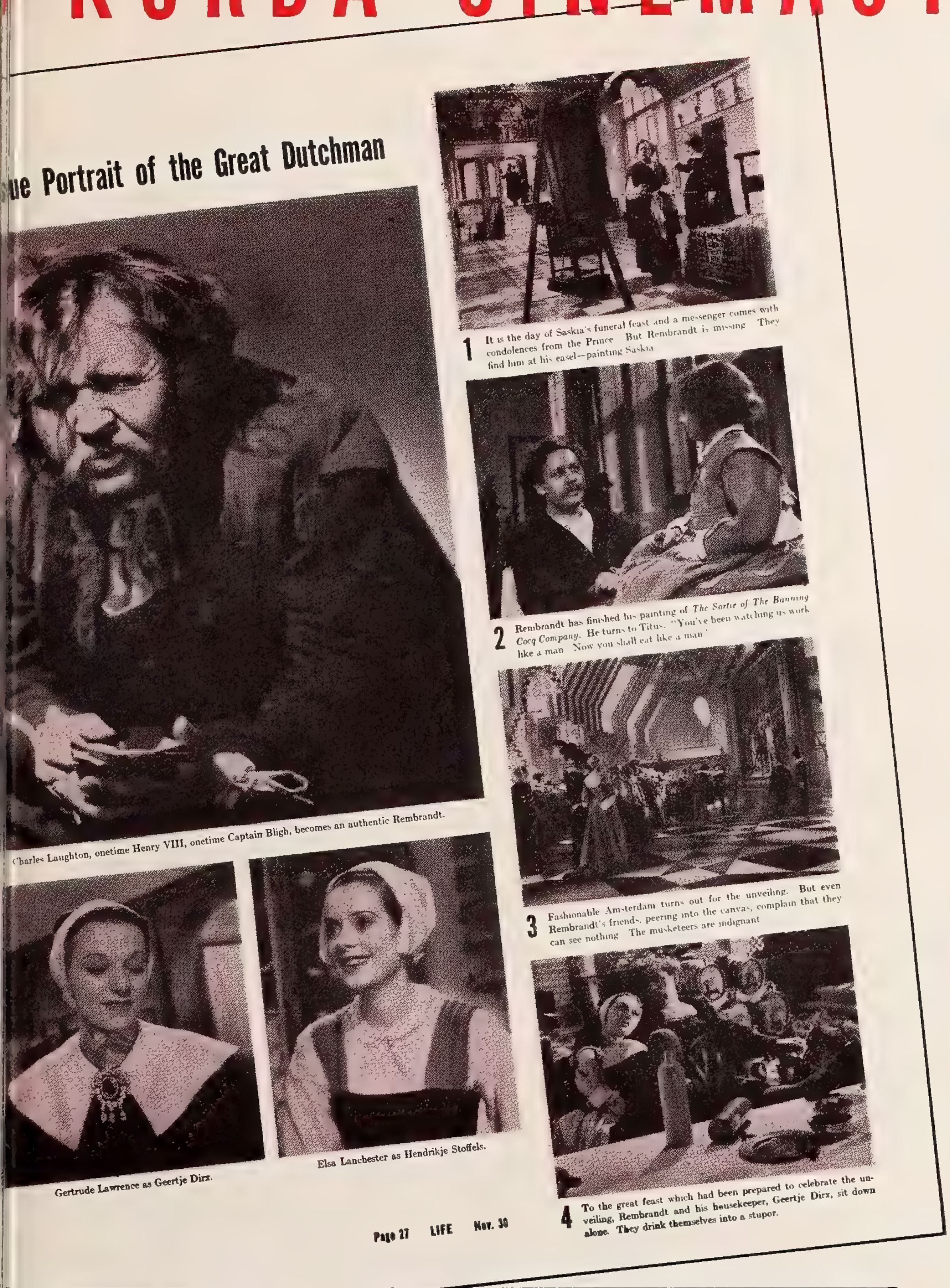
In 1734, almost a century after it was painted, the *Toilet of Bathsheba* was sold heirs of Rembrandt's burgomaster for 863 florins ($107). In 1780 in Paris it brought eleven years later only $25). From France it traveled to England ($1087), to ($1581 and lodged at length in the collection of a Dutch nobleman where it for 78 years. Then Sir Joseph Duveen bought it in 1913 for about $200,000 and possibly twice that amount to Benjamin Altman of New York who bequeathed Metropolitan.

There are probably 700 authentic Rembrandts in existence. Dr. W. R. Val director of the Detroit Institute of Arts, vouches for 170 Rembrandts in the U. S., their total value at $30,000,000. Double that figure and you have a conservative the value of all the world's Rembrandts. This makes Rembrandt canvases Empire State Buildings with the *Queen Mary* thrown in for good measure.

Highest price ever publicly announced for a Rembrandt was $487,000 paid by Widener for *The Mill* in 1911. But art experts believe Andrew Mellon paid $750,000 for a Rembrandt *Self-Portrait*. If the six paintings here reproduced were at auction they would probably bring not less than $1,500,000.

Toilet

—KORDA CINEMASTERPIECE!....



ue Portrait of the Great Dutchman

1 It is the day of Saskia's funeral feast and a messenger comes with condolences from the Prince But Rembrandt is missing They find him at his easel—painting Saskia

2 Rembrandt has finished his painting of *The Sortie of The Banning Cocq Company*. He turns to Titus. "You've been watching us work like a man Now you shall eat like a man"

Charles Laughton, onetime Henry VIII, onetime Captain Bligh, becomes an authentic Rembrandt.

3 Fashionable Amsterdam turns out for the unveiling. But even Rembrandt's friends, peering into the canvas, complain that they can see nothing The musketeers are indignant

Gertrude Lawrence as Geertje Dirx.

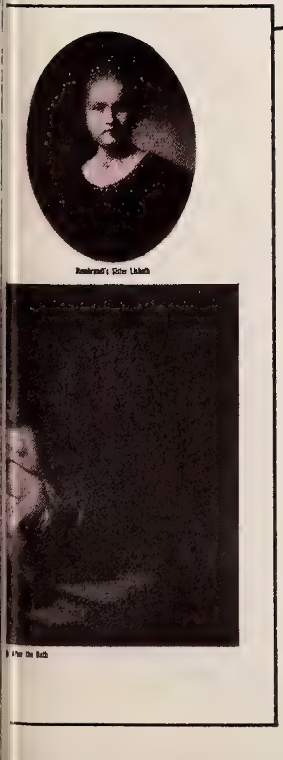
Elsa Lanchester as Hendrikje Stoffels.

4 To the great feast which had been prepared to celebrate the unveiling, Rembrandt and his housekeeper, Geertje Dirx, sit down alone. They drink themselves into a stupor.

Page 27 LIFE Nov. 30

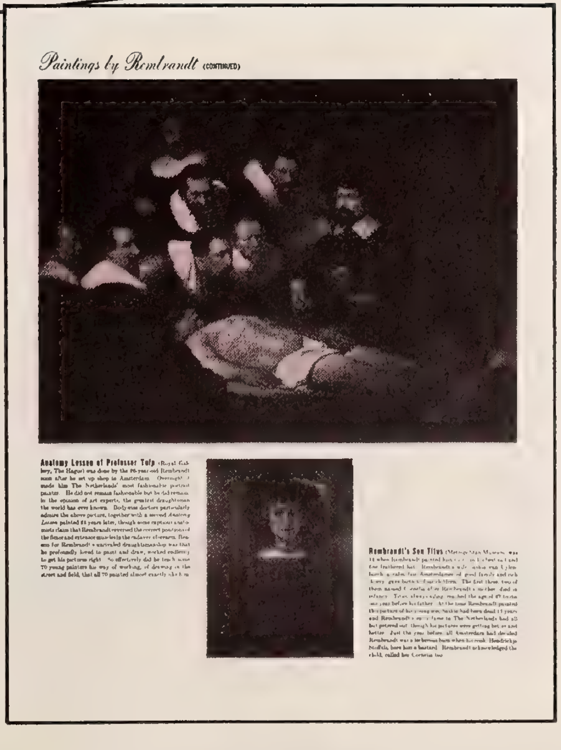
Not one, not two—but SEVEN whole pages devoted to "REMBRANDT" in the new issue of Life, the sensational news-photo magazine!... Completely sold out. Copies at a premium! ...A prophecy for "REMBRANDT"!

ALEXANDER KORDA
presents
Charles LAUGHTON
AS REMBRANDT
Directed by ALEXANDER KORDA *with*
GERTRUDE LAWRENCE
ELSA LANCHESTER
EDWARD CHAPMAN
Released thru
UNITED ARTISTS



Rembrandt's Sister Lisbeth

After the Bath



Paintings by Rembrandt (CONTINUED)

Anatomy Lesson of Professor Tulp

Rembrandt's Son Titus

Storm on the Sea of Galilee

Maxwell Position In GB Explained By Maurice Ostrer

Maurice Ostrer, arriving in New York this week, substantiated the statement made by his brother last week that John Maxwell of Associated British Pictures, does not hold a five year option on the 5,100 "A" shares of Metropolis and Bradford Trust held by the Ostrer brothers. Mr. Ostrer partly cleared up the confusion caused by denials of his brother's statement which were issued in London when he said, "In the event that Mr. Maxwell is successful in purchasing the 4,900 "A" shares owned by 20th Century-Fox, then he has an option to buy our stock."

Mr. Ostrer amplified this with the statement that if 20th Century-Fox sells its shares he and his brothers would be forced to sell theirs to Mr. Maxwell. He denied that he came here to participate in his brother Isidore's discussion with Joseph Schenck and Sidney R. Kent of 20th Century-Fox but then intimated that he may attend the conferences in Hollywood.

After repeated questioning by reporters the managing director of Gaumont British said that there may be a possibility of reviving the original deal planned by Isidore Ostrer, Joseph and Nicholas Schenck under which ownership and control of GB was to be divided between the Ostrers, 20th Century-Fox and Metro-Goldwyn-Mayer. Negotiations with Mr. Maxwell in London followed announcement of this agreement last summer but in spite of developments there the Schenck brothers have insisted that they had entered a legal agreement.

Mr. Ostrer denied, however, that he will participate in any negotiations his brother may be conducting. He said that he is here on a talent hunt and that he plans to remain three weeks. Accompanied by Arthur Lee, vice-president of GB, Mr. Ostrer left later in the week for the coast.

$700,000 Theatres' Value

An "upset" or minimum price of $700,000 has been fixed by court order on the Masque, Majestic and Royale-Golden, all legitimate theatres in the Times Square district of New York. The theatres will be offered for sale on November 23, as a result of an action by the Continental Bank and Trust Company, as trustee, against the Theatre Zone Realty Company to satisfy a mortgage of $1,997,621 with interest.

New Theatre Corporation

Commonwealth Carrollton Theatre Corporation has been formed in Kansas City, Mo., and has purchased the Johnson theatre at Carrollton from Ethel Johnson. C. L. McVey is president of the new corporation, C. A. Schultz vice-president and O. K. Mason secretary-treasurer.

Selznick Holds Wright

David O. Selznick has renewed the contract of William H. Wright, production assistant. Mr. Wright has been connected with Selznick-International since its organization.

National Decency Legion Reviews Nine New Pictures

Of nine new pictures reviewed and classified by the National Legion of Decency in its listing for the current week six were approved for general patronage and three were cited as unobjectionable for adults. The new pictures and their classification follow:

Class A-1, *Unobjectionable for General Patronage*: "Born to Dance," "Lawless Land," "Mandarin Mystery," "Pennies from Heaven," "West of Nevada," "White Hunter." Class A2, *Unobjectionable for Adults*: "Das Lockende Ziel" (German), "Smart Blonde," "Weekend Millionaire."

Beginning on December 10th the form of the weekly release of the National Legion of Decency will be slightly altered. The so-celled "Special Estimate" will be omitted. The weekly issue will henceforth list new pictures according to the A-1, A-2, B or C classifications, name the company producing each picture, and in the cases of B or C pictures, state the reason why they are so classified.

'Goldigger' Plane Homeward Bound

Warner Brothers' troupe of "Flying Golddiggers," which is touring the country in a TWA transport plane as an exploitation stunt for the forthcoming "Gold Diggers of 1937," left New York this weekend on their return series of hops to California, completing more than half their trip.

The plane left Los Angeles two weeks ago and went down through Texas and Tennessee, stopping in practically every key city in the South and Midwest, ending with a visit to the company sales convention in Chicago.

The visitors reached New York Friday morning and were met by newspaper reporters at the airport, from where they were taken to New York and the Warwick Hotel. The newspaper reporters and other guests, as well as home office officials, joined the girls at luncheon and later some continued on with them to see "White Horse Inn" and various Manhattan night clubs. On Sunday Harry M. Warner, president of Warners, was host at his home in Mt. Vernon.

On Monday the plane took off for Albany where the girls were met by Mayor John Boyd Thatcher and Tax Commissioner Mark Graves, representing Governor Herbert Lehman. Five separate radio broadcasts over NBC and CBS were made by the visitors. The day's festivities ended with a "Gold Diggers" ball at the DeWitt Clinton Hotel.

On Tuesday morning, the troupe landed at Syracuse on the 17th stop of the tour. The Syracuse University football team and band met the ship as it landed and paraded through the town to the Onondaga Hotel for luncheon, interviews and a broadcast over WFBL. After a personal appearance at RKO's Schine theatre, the girls took off again and landed at Buffalo Wednesday morning.

They were greeted at the airport by Buffalo Kiwanis officers and representatives from the mayor's office. Interviews were held during the afternoon and a personal appearance was made at the Great Lakes theatre, followed by a ball at the Hotel Statler.

Sterling Pictures Production Budget Set at $2,300,000

A production budget of $2,300,000 has been set by W. Ray Johnston, president, and Scott R. Dunlap, who this week was appointed vice-president of the newly formed Sterling Pictures Corporation. This amount will provide for the production of 26 features and eight westerns. The serial end of the program still remains to be decided upon, as Mr. Johnston and Mr. Dunlap plan to make two special serials on the initial year's program.

Mr. Dunlap, who is to be in charge of production, will start his editorial and writing staff functioning January 1, assembling a group of about 10 writers to prepare scripts for the stories already acquired by the company.

According to production plans being organized, five unit supervisors will be employed, four of whom will assume responsibility for production of the 26 features and one will be in charge of the western unit. No outside producers are contemplated under the Sterling setup.

Mr. Dunlap has been a director for Fox, Warners and Columbia and for the past seven years has been a partner in the agency of Frank and Dunlap. He will retire from the agency post January 1.

Monogram stockholders will meet in New York or Chicago December 18 to decide whether Sterling Pictures will merge with the company or absorb it entirely. Mr. Johnston is president of both companies.

MGM Campaign Bulletins

The first of Metro-Goldwyn-Mayer's new bi-weekly cooperative campaign service letters was distributed over the weekend to exhibitor accounts. The new service is designed to present in brief form picture-selling ideas for exhibitors who prefer them to lengthy promotional campaign reports.

Leishman to Schine Circuit

E. D. Leishman, formerly head of Radio Pictures, Ltd., in England, has joined the Schine theatre circuit and is now at the company's headquarters in Gloversville, N. Y. Later he will be given a definite assignment in the field.

Clark Oklahoma Branch Head

Charles Clark, for the past four years salesman for Twentieth Century-Fox in New Orleans, has been appointed branch manager of the company's exchange in Oklahoma City by John D. Clark, general sales manager.

Rechetnick Handling Radio

Sidney Rechetnick, trade paper contact in the Warner home office, is now handling radio contacts in addition to his regular duties.

Washington Allied Moves

Allied Theatre Owners of the District of Columbia have moved into new offices in the Earle Building in Washington.

"WHAT'S THE MATTER WITH THE MOVIES?"

Samuel Goldwyn, Answering a Familiar Question, Says Audiences Govern Hollywood

Samuel Goldwyn arrives at the eve of his 26th anniversary in motion pictures, and the 23rd anniversary of the release, in December, 1913, of his first production, "The Squaw Man," with some very definite conclusions in answer to the familiar question: "What's wrong with the movies?" Mr. Goldwyn, writing from Hollywood, for the New York *Times*, observes:

1. Over-production in motion pictures is one of the greatest problems.

2. Hollywood can exist only by the rule of audience acceptance and audience rejection—the public is getting what it is asking for.

3. No producer can honestly say that he knows what the public wants.

4. The majority of individuals do not want the true unpleasantries of life depicted in their motion pictures.

5. The intelligent man or woman in an audience today is not willing to sit through a double bill; 50 per cent of the double bill theatres will go single-bill within a year.

6. Organized censorship is a "bugaboo" in Hollywood today. There might be no censorship worries in Hollywood were it not for the fact that "certain producers of low integrity found that the shocking qualities of rudeness made money."

7. If producers of more expensive and better films depended upon their receipts from the United States they would be bankrupt.

"The main thing that I have found to be wrong with the motion picture business," writes Mr. Goldwyn, addressing his observations to the public, "is the fact that there are good pictures and bad pictures, just as there are good brands of canned corn and bad brands. Only in the case of canned goods the public soon stops buying the inferior product and helps the meritorious product to gain a foothold; while in motion pictures the audiences shout against films and tell each other 'what is wrong with the movies'—and continue to patronize bad films. And as long as the public does that, they can't tell me what is 'wrong with the movies.' Because if they do, I'll always come right back and ask: 'What is wrong with the audiences?'

Problems Manifold

"Audiences rarely consider the problems that enter into picturemaking," Mr. Goldwyn continued. "Censorship, for instance, is a word that makes most producers curl up in dismay.

"Censors, however, have taught the ordinary run of film producers what I have preached since the beginning of the present cinema industry—namely, that the motion picture is a family business," he added. "We can get our money back, at a profit, only when the film appeals to the entire family. The producer cannot be as bold as he might like. What may amuse the adult may be injurious to the child. We must keep to a common denominator of good taste and decency.

"There might be no censorship worries in Hollywood today," Mr. Goldwyn charges, "were it not for the fact that certain producers of low itegrity found that the shocking qualities of rudeness made money. Not satisfied with 'getting away with something,' they began to reach further and further for the obscene until finally some one had to act. And that's how censors were born. The industry needed regulation. It brought it upon itself. Hollywood has no one to blame but itself. An amusement built upon obscenity cannot succeed.

CHINESE UNIVERSITY PLANS FILM SCHOOL

China is to have its first school of cinematography, dedicated, among other things, to the graduation of screen idols through academic guidance and professorial training. To be incorporated under the social education division of the Great China University, Shanghai, the department will give courses in directing scenario writing, staging, acting and photography.

Dr. S. C. Tai, dean of the University's School of Education, will direct the department. He has completed arrangements with the leading studios in Shanghai whereby collegians will be apprenticed to directors, technicians, actors and actresses for personal guidance.

Many Must Be Pleased

"Yet," Mr. Goldwyn explained, "the sincere producer has the problem of not making all his films for the mind of a child. Occasionally a Shirley Temple or a Jackie Coogan may appear whose pictures appeal to adults and children alike. But, as a rule, the producer has the difficult task of trying to tell a human true story that will be acceptable as entertainment for an 11-year-old-girl, a 40-year-old matron, a 60-year-old grandmother. New York York audiences of sophistication, farmers on Saturday night in an Iowa town, an audience in London and a small theatre clientele in British South Africa—no wonder we cannot completely satisfy each of these many audiences!

"Why not make films for each of these groups instead of trying to reach a common denominator? I am asked this very often. The answer is a film like 'The Informer.' Here was a beautiful adult motion picture that cost considerable money to produce. The critics raved about it. But it hadn't the appeal to all audiences. We must make the best pictures we can—and yet make them for the largest audience we can in order to justify our business existence. That is no easy task.

"And we have not only American audiences to satisfy," continued the producer. "Foreign countries have suddenly realized a great propaganda value in the films and resent the danger of the world's becoming completely Americanized through the Hollywood motion picture. It isn't to Italy's liking to see the beautiful Venetian girls sporting Jean Harlow platinum bobs. Nor is it pleasant for them to see American films representing their nationals as villains or gangsters.

"The reason that Hollywood is so careful to avoid offending foreign nations and foreign audiences in its films is the fact that receipts on pictures from outside this country have been growing more and more each year. If we producers of more expensive and better films depended upon our receipts from the United States, we'd be bankrupt in no time. Our best markets are now England, Italy, France, the Balkans, the South Americas. Germany used to be, but of recent years has ceased to be either a market, or an interesting field of motion-picture experimentation," says Mr. Goldwyn.

Overproduction Cited

"Overproduction in motion pictures is one of our greatest problems and is traceable right back to the audiences. I usually produce only five or six films a year, though in some years I may make eight or ten. In general, most other studios answer audience demand by scheduling 50 or 60 films apiece each year. Obviously, it is impossible for them all to be well balanced, well played, well produced, even though each be made with the best intentions in the world. Which, of course, they are not!

"This overproduction is the outgrowth of the depression. When jobs were lost and money became scarce, audiences began to decrease. Attendance at the theatres was cut in half. There was a mushroom growth of 'Bank Nites' and 'Free Car Given Away Tonite' and other stunts of attracting people to the picture houses. Anything was tried to make bigger audiences attend the movie houses.

"Exhibitors decided to give the public two pictures instead of one; for the same money, for less money. They began giving the audiences three-hour shows. The double bills came into being.

"To meet this situation of two pictures on one bill," Mr. Goldwyn continued, "the producers began to make a new type of motion picture—a deliberately mediocre product. They even labeled them 'B' and 'C' pictures. They spend as little as possible on them. It is as if a newspaper, wishing to impress its public by putting out a 26-page paper when a 16-page paper would suffice, just stuffed the extra ten pages with virtually meaningless type.

Sees End to Double Bills

"The intelligent man or woman in the audience today no longer is willing to sit through these double bills. They call up the theatres and find out what time the 'main feature' goes on. Thus they carefully avoid the 'B' picture. Or if they do happen to be forced to sit through it, they hiss and catcall and thus ruin their mood for the fine picture still to come. Then they go home and talk over 'what is wrong with the movies.' I predict that 50 per cent of the double-bill houses will go single-bill within a year. But the audience will accomplish it, not we.

"In other words," Mr. Goldwyn tells the public, "don't ask 'what is wrong with the movies?' Ask yourselves 'what is wrong with us, the audiences?' Hollywood can only exist by the rule of audience acceptance and audience rejection. You're only getting what you're asking for!"

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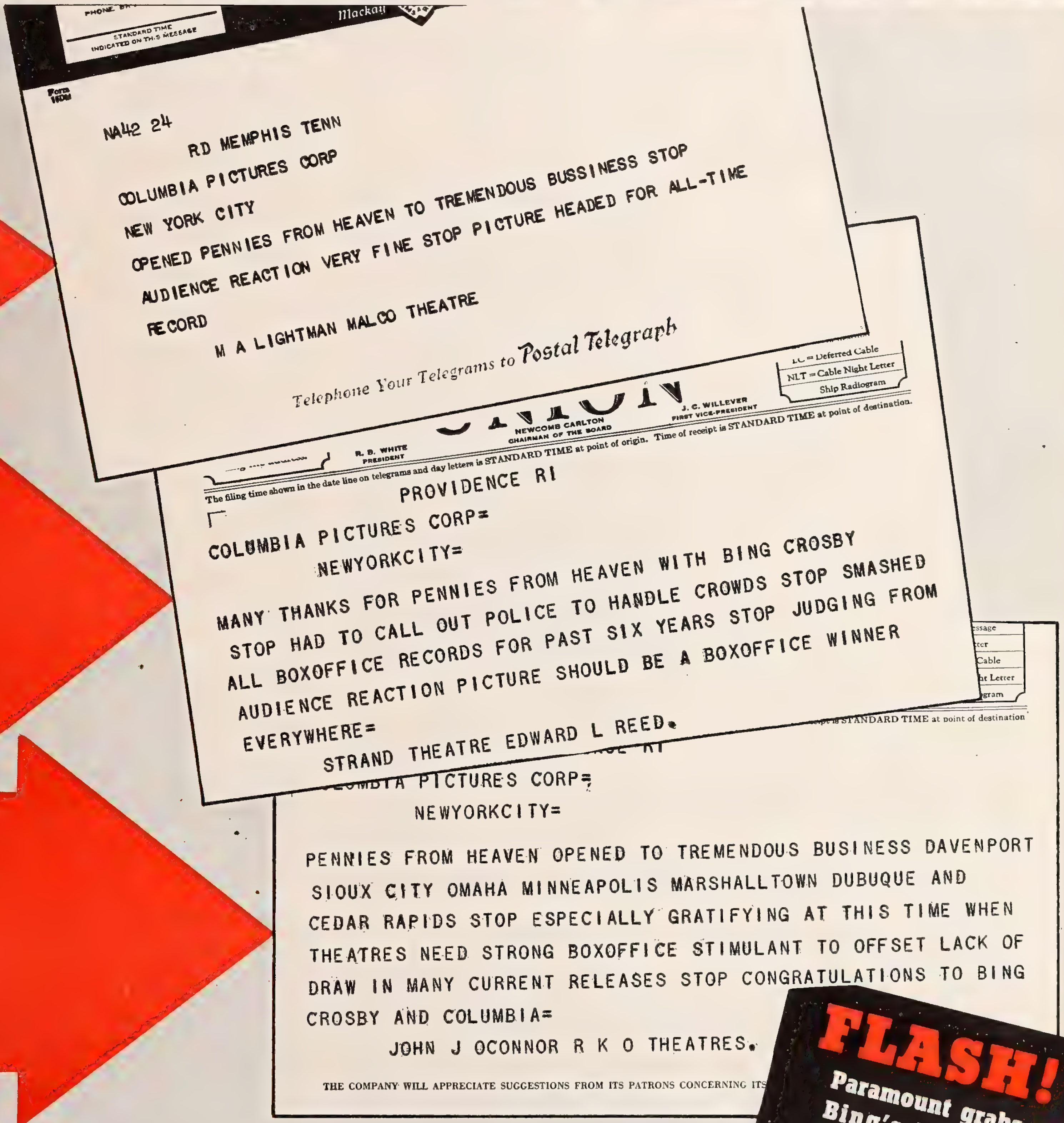

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COLUMBIA PICTURES CORP=
NEWYORKCITY=
MANY THANKS FOR PENNIES FROM HEAVEN WITH BING CROSBY STOP HAD TO CALL OUT POLICE TO HANDLE CROWDS STOP SMASHED ALL BOXOFFICE RECORDS FOR PAST SIX YEARS STOP JUDGING FROM AUDIENCE REACTION PICTURE SHOULD BE A BOXOFFICE WINNER EVERYWHERE=
STRAND THEATRE EDWARD L REED.

STANDARD TIME at point of destination

PICTURES CORP=
NEWYORKCITY=
PENNIES FROM HEAVEN OPENED TO TREMENDOUS BUSINESS DAVENPORT SIOUX CITY OMAHA MINNEAPOLIS MARSHALLTOWN DUBUQUE AND CEDAR RAPIDS STOP ESPECIALLY GRATIFYING AT THIS TIME WHEN THEATRES NEED STRONG BOXOFFICE STIMULANT TO OFFSET LACK OF DRAW IN MANY CURRENT RELEASES STOP CONGRATULATIONS TO BING CROSBY AND COLUMBIA=
JOHN J OCONNOR R K O THEATRES.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS

FLASH!

Paramount grabs Bing's best for ace 4000-seater

NEW YORK PARAMOUNT THEATRE

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HEAVEN

Madge Evans • Edith Fellows • Louis Armstrong

Story by Katharine Leslie Moore • Directed by Norman Z. McLeod

An Emanuel Cohen Production

PARAMOUNT, UNIVERSAL, FOX SET SALES SESSIONS

Columbia's Series of Meetings Underway; Remaining Product Is Subject of Meetings

Paramount, Twentieth Century-Fox and Universal Pictures have set mid-seasonal sales conferences between the sales chiefs in the field, home office managers and studio executives, following similar meetings already held by Metro-Goldwyn-Mayer and Warner Brothers. Columbia Pictures is now meeting.

James R. Grainger, general sales manager of Universal, opens Universal's meeting in New York on Friday, traveling to Chicago for a second conference on December 10th.

The Paramount sales session has been scheduled for next month and will be held in Hollywood.

Twentieth Century-Fox will meet in Kansas City in February, date undetermined.

Abe Montague, Columbia's general manager, conducted the first of a series of sales conferences for that company ten days ago, in San Francisco, where Jack Cohn, vice president, presided. In attendance also were Rube Jackter, assistant sales manager; Jerome Safron, western division manager, and branch managers from Denver, Los Angeles, San Francisco, Salt Lake and Seattle. Mr. Montague will conduct the second conference Saturday and Sunday at the Drake Hotel in Chicago. The meeting will be attended by 12 midwestern branch managers, besides Joe McConville and Lou Weinberg, of the home office, and Mr. Jackter.

On December 12th, the group will travel to New Orleans for a third convention with southeastern representatives, finishing in New York with a fourth conference, the date of which has not been determined.

Both Metro-Goldwyn-Mayer and Warner Brothers held their meetings in Chicago, two weeks ago.

In all cases the basic discussions centered around a continuance of heavy sales effort on the remainder of contracts to be closed, a concentration on obtaining booking dates for product already contracted for, and an insight into what is coming up in the line of new product.

Paramount's remaining program will be discussed at the Hollywood conference to be held in January by both studio and home office officials. Neil Agnew, Robert Gillham and Russell Holman will travel westward from New York, to sit in discussion with Adolph Zukor and William Le Baron.

Universal Meets Friday

Mr. Grainger, at Universal's first meeting, in New York, on Friday, will outline plans for distributing "Three Smart Girls" and "Top of the Town." In attendance will be F. J. A. McCarthy, eastern sales manager; E. T. Gomersall, western sales manager; Sig Wittman, eastern district manager; H. D. Graham, southern district manager; Clair Hague, Canadian general manager, and A. J. Herman, New England district manager.

Among the home office officials who will attend are Edward Bonns, Sidney Singerman and William Kraemer. Exchange managers from ten exchanges will attend. They are Leo Abrams, of New York; Dave Miller, Cleveland; J. Kaufman, Pittsburgh; Nate Sauber, Buffalo; Joe Engel, Philadelphia; Edward Heiber, Washington; Pete Dana, Albany; Morris Joseph, New Haven; W. P. Kelly, Boston, and S. Brint of Toronto.

F. J. A. McCarthy, eastern sales manager, returned Monday to the home office, having completed a trip through the southern exchanges during which he held sales conferences at the Charlotte, Atlanta and New Orleans exchanges.

On December 10th Mr. Grainger will hold the next conference in Chicago at the Blackstone hotel. Attending this conference will be Mr. Gomersal, western sales manager, and the following exchange managers: Henry Herbel, Chicago; Paul Krieger, Cincinati; Jerry Spandau, Des Moines; L. J. Miller, Omaha; William Benjamin, Kansas City; J. E. Garrison, St. Louis; J. F. Camp, Milwaukee; Floyd Brown, Indianapolis; Manny Gottlieb, Detroit, and Frank Mantzke of Minneapolis.

Mr. Grainger will carry a print of "Three Smart Girls" with him and will visit in succession the following exchanges, where showings of the picture will be held, together with short sales conferences with individual sales managers. The first stop is Milwaukee, followed by Minneapolis, Seattle, Portland, San Francisco and Los Angles. On the way back Mr. Grainger will visit the St. Louis, Denver, Omaha and Des Moines offices, completing a four-weeks' trip in which every office will be covered either by himself or Mr. McCarthy or Mr. Gomersall.

20th Century-Fox in February

Twentieth Century-Fox district and divisional sales heads will hold their midseason sales session at the Muelbach Hotel, Kansas City, some time in February. John D. Clark, general sales manager, will set the date soon. The meeting is expected to run two days.

With Charles Clark, former Atlanta salesman, assuming the managership of the Oklahoma City branch, several more promotions are expected to be announced at the Kansas City session. The company's sales force will begin vacations December 21. They end January 2.

William Gehring, S. R. Kent drive leader, will leave December 3 for a Caribbean cruise. He will return December 17.

New K.C. Exchange

Homer Blackwell of the Independent Poster Exchange in Kansas City has opened a new exchange for distribution of independent motion pictures in western Missouri and Kansas. Film Delivery will handle the physical distribution for the new office.

Boettiger Resigns As Hays Assistant

John Boettiger resigned last week as assistant to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., to become publisher of William Randolph Hearst's *Post-Intelligencer* in Seattle, Wash. Last weekend, the President's son-in-law was en route to Washington to take up his new duties and was accompanied by his wife, the former Anna Roosevelt Dall, who, it is reported, will also join the staff of the newspaper as editor of the women's page.

Mr. Boettiger resigned as assistant chief of the *Chicago Tribune's* Washington Bureau in 1934 to become assistant to Mr. Hays. Before that, he was a reporter on the city desk staff of the Chicago paper.

Mr. Hays was in Rome when informed of his assistant's resignation by cable and later by letter in which Mr. Boettiger said, in part:

"The matters we discussed before you sailed, and then talked about on the telephone while you were in Rome, have fully materialized and in a few days I will be leaving for Seattle. I have cabled you this fact, but before I go I want to put down a few departing thoughts about the last two years." He then thanked Mr. Hays for making their association pleasant.

The *Post-Intelligencer* suspended publication more than three months ago after a strike of its editorial employes called by the Seattle branch of the American Newspaper Guild. The differences were settled, however, with Mr. Hearst's announcement of Mr. Boettiger's appointment.

No successor, if any, to Mr. Boettiger will be named at the MPPDA office until Mr. Hays' return from Europe next week and it is announced that Tom Pettey, now with the Producers' Association in Hollywood, and Kenneth Clark, in New York, both of whom joined the organization with Mr. Boettiger, will remain in their present posts.

Loew Stockholder Opposes Stock Option for Schenck

Frank A. Harden, a stockholder of Loew's, Inc., has written a letter of protest to Leopold Friedman, secretary of the company, against the proposal to give Nicholas M. Schenck, president, an option on 9,600 shares of stock per year for five years at a discount below the market price. Mr. Harden insists that unissued stock belongs to all the stockholders and that Mr. Schenck should be on a straight salary.

Feist Visiting New York

Felix Feist, Jr., short subject producer for Metro-Goldwyn-Mayer, arrived in New York from Hollywood this week for a 10-day visit. He said he would produce two shorts with Bob Benchley in the east next year.

Chadwick with Grand National

I. E. Chadwick has signed with Grand National to produce one picture. The story has not been selected, but the picture is scheduled to go into production late in December.

IN THE BRITISH STUDIOS

by ***BRUCE ALLAN***
in London

British National Busy

British National Films, which made a decided impression with "The Turn of the Tide," again was added this week to the list of active producers, shooting at Pinewood the first scenes of "Interval for Romance," specially written for "Street Singer" Arthur Tracy by P. Schiller and Jean de Marguenat. The screen play is by Reginald Arkell, collaborator in the stage production of "1066 and All That."

Directing "Interval for Romance" is Jean de Marguenat, famous for the French production, "La Robe Rouge," which had a successful five weeks at the Academy, foreign language theatre in Oxford Street, London.

Already cast are Margaret Lockwood, Arthur Riscoe, Ellen Pollock, Emil Borea, John Deverell and the pianists Rawicz and Landauer.

Through its directors, J. Arthur Rank and Lady Yule, British National is closely associated with the interests which built Pinewood and which also have investments in General Film Distributors and in Universal. John Corfield, its managing director, was the first to interest the two millionaires just mentioned in film matters.

Rain Was Scheduled

For the first time in history, it is believed, the British climate proved a production asset when, at Denham a few days ago, it was desired to film a rain-swept exterior for the Marlene-Dietrich-Robert Donat 'Knight without Armour." Neither hose nor wind machine was necessary to provide the thoroughly depressing atmosphere called for in a scene picturing a Russian railroad, beside which convicts were to camp in miserable sacking shelters. In the story, Donat, as a Russian commisar, was escorting Miss Dietrich, as a prisoner Countess, through this miserable area to St. Petersburgh, in the throes of revolution, and so far his asthma has remained cured, though the British weather's contribution to the realism of the scene has been so complete that stars and extras alike have been working soaked to the skin.

Over a mile of railway track was laid in the lowland near the river Colne, in London Films' lot, for this sequence; over it, wood-burning locomotives drew cattle trains which paused when the peasants, desperate, threw themselves on the lines..

Jacques Feyder, directing, is well on schedule with "Knight Without Armour," despite delays due to the illness of both stars.

Pommer's Record

Second of the Erich Pommer productions for London Films, "Troopship," went on to the floor this week at Denham under Tim Whelan's direction. Exteriors already have been made on a troopship, bound East.

Leslie Banks and Flora Robson are the leads and James Wong Howe, who shot "Fire over England," is at the camera.

On another Denham set, Muir Mathieson, musical director to London Films, has just completed, for a scene in "Men are Not Gods," the difficult task of conducting simultaneously two groups of musicians playing different pieces. An orchestra of fifty-four, drawn from the London Symphony Orchestra, rendered the Othello Suite by Coleridge Taylor while Maurice Winnick's Dance Band played "Alone" and "Big Bad Wolf." The effect wanted was of one piece of music breaking into the other and, despite the differences in tempo and volume demanded, Mathieson got it.

A character study of Wallace Evennett as Rudolph Pepper, the mad professor, in "Don't Get Me Wrong," Warner-First National British production at the Teddington studios.

Return to America

"King Solomon's Mines," one of the Big Six of the season's films at the Gaumont-British Shepherd's Bush studios—the other five are "O.H.M.S.," "Sabotage," "The Great Barrier," "Strangers on Honeymoon," and "His Lordship"—has finished interior production, and both Sir Cedric Hardwicke and Roland Young have returned to America. A second production unit has now gone to South Africa, where Geoffrey Barkas is working on big location scenes employing 4,000 natives. To take the floor at Shepherd's Bush is "Take My Tip," the Cicely Courtneidge-Jack Hulbert story originally announced as "The Count's Livery."

He'll Be Vicar

Stanley Holloway has been cast for the part of "The Vicar of Bray" in a film with that title to be put into production immediately by Julius Hagen at the Hammersmith Studios. As in the famous ballad, the background will be England and Ireland in the Charles I-Cromwell-Charles II period, and the Vicar, hitherto the classical figure of the eternal time-server, trimming his sails to the shifting political winds and proclaiming "I'll be Vicar of Bray, Sir," under all regimes, becomes the clerical tutor to the son of Charles I and, in due course, the protegé of Charles II. Romantic interest is built upon the daughter of a Royalist Irish noble and the son of a Cromwellian. Hugh Miller, K. Hamilton Price, Felix Aylmer and Martin Walker, good exponents all of cloak and rapier parts, already are cast. Henry Edwards will direct and the camera will be in charge of William Luff.

Anne Tucker McGuire, the young American girl who made a decided hit in G-B's "Strangers on Honeymoon," has been cast by Mr. Hagen in "She Got What She wanted," as one of three schoolgirls, hero worshipers of Rod La Rocque, as a famous Atlantic airman. The others are Dorothy Dare and Mary Cole, and Phyllis Morris has a comedy part as the schoolmistress. Albert de Courville, who directed "Strangers on Honeymoon," is handling this picture for J. H. Productions at Elstree. In the third Hagen studio, at Twickenham, "Silver Blaze," with Arthur Wontner, Lyn Harding, Ian Fleming and Judy Gunn, has been completed.

Fairbanks, Jr., Starts

First shots of the Criterion production, "Forever and Ever" (originally "Jump for Glory") have been made at Worton Hall. It is a Marcel Hellman production, Raoul Walsh directing Douglas Fairbanks, Jr., Valerie Hobson, and Alan Hale, and the camera is in charge of Victor Armenise.

Third Formby Film

George Formby, whose name may not mean anything to America at this moment but who is one of the six best box-office bets in England, is making his third picture at Ealing for Associated Talking Pictures under William Beaudine's direction, and with Polly Ward as his leading woman. Entitled "Feather Your Nest," it is comedy in the setting of a gramophone factory.

Robeson to British Lion

J. Elder Wills has formed Fortune Film Productions and will produce "Big Fellow," at the Beaconsfield studios of British Lion with Paul Robeson, currently playing in "King Solomon's Mines" for G-B. British Lion also will release the picture.

"Calling All Stars," claimed as a film title by British Lion and Joe Rock, has been formally recognized as belonging to the British Lion and will be used for the musical at present in work at Beaconsfield.

Itemized

George King is to make "The Elder Brother," from the Anthony Gibbs story, for Paramount-British, at Sound City. Also for Paramount release, "Landslide" is in production at Wembly, Dinah Sheridan in the lead. . . . Noah Beery added to the Pinewood cast of Herbert Wilcox's "The Navy Eternal.". . . "Splinters in the Air," seventh H. W. production, has been completed by Alf Goulding.

Four Dividends Declared; Gross On Broadway Up

Four corporations in the industry, or closely allied to it through affiliations, this week declared dividends. At the same time the Bureau of Internal Revenue in Washington revealed the figures on October admission tax collections showed a gain of $215,613 for theatres in the Broadway district of New York.

The board of directors of the Pathe Film Corporation this week declared a regular dividend of $1.75 on the preferred stock payable January 2.

General Theatres Equipment Corporation also declared a 90 cents dividend per share of capital stock, payable December 15 to stockholders of record on December 5. This will make the total dividends for the year $2 per share.

David Sarnoff, president of Radio Corporation of America, announced a dividend on the outstanding shares of the corporation's $3.50 cumulative convertible first preferred stock of 87½ cents a share. The dividend covers the period from October 1 to December 31, 1936, and is payable December 26 to stockholders of record on December 9.

At the last meeting of the board of directors, Westinghouse Electric and Manufacturing Company declared a dividend of $2 per share on the preferred and common stock, payable December 21 to shareholders of record on December 7.

A sharp upturn in Broadway grosses was revealed this week with the publication by the Bureau of Internal Revenue of figures on October admission taxes in the Third New York district, which jumped from $517,180 in September to $578,974.

October collections on box-office admissions, the bureau revealed, were $537,411 compared with $489,456 in September. Other collections included $2,005 on free or reduced rate admissions, against $1,714; $4,167 on tickets sold by brokers, against $1,699; $30 on permanent use or lease of boxes and seats, against nothing; and $35,360 on admissions to roof gardens and cabarets, against $24,312.

The October collections in the Broadway district represented a gain of $215,613 from the season's low of $363,362, recorded in August, bureau records show.

Stanley Merger Approved

Stockholders of the Stanley-Clark-Davis Corporation, operating approximately 60 theatres in western Pennsylvania, have approved a merger of the company with Stanley Company of America.

Sol Stein Opens Print Plant

Sol Stein, recently with Consolidated Film Industries, Inc., has opened a plant in New York for the manufacture of photographic prints and enlargements.

The offices of Harold J. Flavin, Inc., motion picture printing and accessory company in New York, have moved from 250 West 54th street to 209 West 48th street.

Warner Consolidated Income and Balance Sheet for Three Years

Consolidated income account of Warner Brothers Pictures, Inc., and subsidiaries for the year ended August 29, 1936, compares as follows:

	Year ended Aug. 29, '36	Year ended Aug. 31, '35	Year ended Aug. 25, '34
Net before charges	$34,933,657	$31,419,227	$26,828,737
*Amortization of film costs, etc.	21,250,565	20,185,020	18,160,209
Profit	$13,683,092	$11,234,207	$8,668,528
†Amor. and depr. of property	5,098,475	5,450,610	6,174,278
Interest and miscellaneous charges	5,232,668	5,139,040	5,303,508
Profit	$3,351,949	$644,557	‡$2,809,258
Other income	520,634	438,296	268,579
Total income	$3,872,583	$1,082,853	‡$2,540,679
Minority interest	10,270	11,696	§10,166
Federal income taxes	685,000	396,998	......
Net profit	$3,177,313	$674,159	‡$2,530,513
Operating deficit	10,469,148	14,961,310	16,346,563

*Includes depreciation of studio properties. †Exclusive of depreciation of studio properties. ‡Loss. §Credit.

Consolidated balance sheet of Warner Bros. Pictures, Inc., and subsidiaries as of August 29, 1936, compares as follows:

ASSETS	Aug. 29, '36	Aug. 31, '35	Aug. 25, '34
*R C bldgs, leasehlds, equities, etc.	$136,180,191	$137,752,793	$137,711,087
Cash	3,888,217	3,312,593	4,664,138
Accts and notes rec, after reserves	1,851,725	1,377,845	1,317,599
Prod and roy adv, after res	....	....	10,625
Inventories	16,865,964	12,550,026	10,830,560
Rts and scen, aft res	1,613,945	1,088,456	728,111
Mtges, etc., rec	446,847	94,673	162,632
Dep to sec contra, etc.	‡1,599,376	1,723,848	2,003,938
Inv and adv, etc., aft reserves	1,345,425	1,382,720	1,251,639
Deferred charges	977,340	961,392	1,147,074
Goodwill	8,239,981	8,227,483	8,514,623
Total	$173,009,011	$168,471,829	$168,342,026
LIABILITIES			
§Preferred stock	$5,670,885	$5,670,885	$5,670,885
†Common stock	19,006,723	19,006,722	19,006,722
Funded and other long term debt	77,121,930	83,463,876	86,487,734
Notes payable	4,774,160	2,070,625	365,354
Accts pay and sdry accruals	8,035,719	6,822,478	9,463,869
Purch money oblig, etc.	5,063,304	2,926,826	250,744
Due affil cos	174,572	198,176	183,714
Royal payable	1,012,151	811,834	636,652
Contingent reserve	1,500,000	1,220,262	551,576
Adv pay film dep, etc.	484,566	307,012	263,961
Res for fed taxes	1,294,643	1,075,474	540,000
Prop cap stk & surp of subs appl to minority stockholders	273,432	581,357	599,045
Deferred credits	1,745,343	2,036,586	2,993,423
Remitt from for cos	546,212	590,521	394,289
Contract oblig	....	....	955,137
Capital surplus	56,774,519	56,650,505	56,325,484
Deficit from operation	10,469,148	14,961,310	16,346,563
Total	$173,009,011	$168,471,829	$168,342,026

*After depreciation and amortization. †Represented by 3,801,344 shares, par $5. ‡Includes 100,254 shares of company's common stock. §Represented by 103,107 no-par shares.

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

MOYNE PLAN OF 50 PER CENT QUOTA DISAPPOINTS BRITISH FILM LEADERS

Committee Proposes Commission Which Would Mean Government Control; Wants British Interests to Finance Industry

by BRUCE ALLAN
in London

A fifty per cent quota at the end of ten years, the recommendation of the Lord Moyne committee after its months of study, since March 26th, of proposals for revision of the Films Act, has been greeted for the most part with expressions of disappointment in the industry. Coupled with this surprising suggestion, and viewed as even more dangerous, is the committee's advocacy of establishment of a Film Commission, which practically would mean control by the Government, and of the financing of British production by British money interests.

Under the plan of new film legislation, as proposed by the committee, the opening quotas on features would be 20 per cent for distributors and 15 per cent for exhibitors. The present quota is 20 per cent for both exhibitors and distributors.

Of high significance with respect to the British Government's concern in the interests of the industry, is that part of the recommendation which calls for transfer of administration of the Films Act from the Board of Trade to a new Film Commission, which would consist of a chairman and two to four others to be appointed by the Government and to be adequately paid, and with representation in the House of Commons through a Minister or some other appointee for the purpose.

In the hands of this body would fall the important principle of establishing a quota for each year "on the basis of the actual output of Brish long films of a good standard of quality in the calendar year immediately preceding."

The report emphasizes that there would be a statutory obligation on the Commission in fixing the quotas to have regard to the past year's quality of films "from the point of view of the public who sees them."

Blind Booking Rules Stand

Separate quotas for features and shorts are recommended, beginning with a quota for shorts of 15 per cent for distributors and 10 per cent for exhibitors. Both features and shorts, to qualify for the distributor quota, would have to pass a quality test "based directly on the viewing of the films."

Pictures not accepted or not submitted for registration for the distributor quota still would rank for the exhibitor quota. The exhibitor quota would be computed on a three-month basis, and the distributors' on a six-month basis, with a default in one period to be made good in the next.

The blind booking provisions of the present Films Act would be retained, the report declares, and would be strengthened by the demand that distributors make a statutory declaration on the registration of a film that it has not been blind booked. The penalty for blind booking would apply to distributors only, with the maximum penalty increased to £250 ($1,250). On a second conviction the distributor would be liable to a cancellation or suspension of license. Restrictions on advance bookings would be abolished.

Would Drop Scenarist Clause

A statutory declaration would be required from each distributor at the end of each year that no exhibitor was forced to take unwanted films as a condition of booking any picture. All penalties attaching to blind booking would apply to block booking.

The report also recommends abolition of the British scenarist clause. Ten per cent of total footage or 20 per cent of studio scenes, which ever is less, might be foreign in any registered British film.

Three tryouts would be allowed before registration. Exhibition up to 12 weeks of specially approved foreign films outside of the quota obligation would be permitted to take care of the art film problem.

The Commission would take care of such problems as redundancy (over-building), oppressive trade combinations, capital and liaison with local authorities. The Moyne committee specifically recommends that the Government should watch the danger of transfers of British interests to prevent control passing abroad, and also should "encourage financial interests to constitute one or more organizations to finance British production on reasonable terms."

A census of production, to be taken yearly, also is recommended.

Important in the report are the committee's rejection of the cost-footage basis of the quota and its adoption of the quality clause.

The Committee proposes a small increase in the import duties on films to provide for the expenses of the proposed Films Commission not covered by registration and license fees.

In the preamble the report emphasizes America's advantage in the short release period and suggests a move for establishment of similar conditions in this country.

WAINWRIGHTS FLOAT 16 THEATRE CIRCUIT

London and District Cinemas, Ltd., with an authorized capital of £250,000, this week offered 306,000 5s ordinary shares at par and £160,000 of 5 per cent first mortgage stock at 99 per cent. It is understood that the ordinary issue was oversubscribed but the mortgage issue not fully covered; it is, however, underwritten.

The company will control 16 cinemas in London and the home counties previously managed by J. G. and R. B. Wainwright and their associates, which are being transferred for £271,150, payable by £187,650 in cash and the balance by 334,000 five shilling shares. The chairman is Thomas Dudley Cooke, and R. B. Wainwright will be managing director and J. G. Wainwright controller of bookings.

Opening Quotas on Features Would Be 20 Per Cent for Distributors and 15 Per Cent for Exhibitors, According to Plan

Opposition Is Indicated

That the Cinematograph Exhibitors Association and the Kinematograph Renters Society will jointly oppose the Moyne recommendations was indicated at the industry's luncheon Tuesday at the Trocadero in honor of Will H. Hays, president of the Motion Picture Producers and Distributors of America. British producers appeared to be divided in sentiment regarding the report.

Theodore H. Fligelstone, president of the CEA, said his organization always had tried to cooperate with the production and distribution organizations. He expressed the hope that the same mistake would not be made now as in 1926, his reference being to the alleged failure of Americans to help the British exhibitors at the time to fight the quota bill.

John C. Graham, speaking for D. E. Griffiths, president of the KRS, declared that his organization "is ready and willing to stand shoulder to shoulder with the CEA to discuss things for the common good."

See Danger to U. S. "B" Films

One comment heard on the Moyne report was that American "B" pictures could not be imported if the quota cover for them is too expensive and the result would be a shortage of product.

John Maxwell, who was out of town, had been quoted earlier as favoring a compromise of viewpoints on the report, and declaring that the Film Commission and quality test recommendations called for considerable thought.

Alexander Korda indorsed those two proposals and of the 50 per cent quota said that he saw nothing hostile to American producers," adding that he "would not keep out a single good American film."

Captain Richard Norton of British & Dominions favored continuation of the quota but refused comment on the 50 per cent suggestion. Basil Dean called the Film Commission proposal dangerous, but Max Schach declared himself entirely in favor of the report.

▽

"Redundancy" Snags

In its attempt to control new theatre erection, the CEA has met with various difficulties from licensing authorities. Several of these groups have shown a disposition to regard the argument that a suggested new theatre is "redundant" as an attempt to stifle competition. In quite a large number of cases recently, new licenses have been granted against CEA opposition, and there is undoubtedly a feeling in the trade that the recently renewed, but unsuccessful, attempt of the CEA to enlist cooperation from the Kinematograph Renters Society reflects a realization by the exhibitors' organization

(Continued on page 60)

Increased
Box office dollars
tell the story of
millions of ears
thrilled by

THE NEW
Western Electric
MIRROPHONIC
SOUND SYSTEM

FILM QUALITY PROPOSED QUOTA BASIS

(Continued from page 58)

that local action is likely to show increasingly disappointing results.

Confirming this view is an announcement from the licensing committee of the Warwickshire county council that it will not take into consideration the question of "redundancy" in considering license applications, in any circumstances.

Recently the CEA approached all licensing bodies with a request for full advance information about applications, in order that opposition might be entered in good time, and it seems that this request may have unexpected results in other districts besides Warwickshire.

Another feature of CEA policy is that, if a license application is granted against opposition from the association, the owner of the theatre involved will not be welcomed as a member of the CEA. There is no evidence that this policy actually has been operated, but it seemed to be indirectly hit at in a discussion before the Birmingham justices last week, in connection with license applications for two new halls.

The chief difficulty, undoubtedly, is that the percentage of failure in cases of opposition tends to increase.

The London and Home Counties branch of the CEA was defeated in a case at Chesham last week, and in the same period a local exhibitor, backed by a residents' petition, failed to stop a license for a new Odeon at Spalding, the Oscar Deutsch interests, powerfully represented legally, arguing successfully that they were being opposed, not in the public interest, but by "an existing and lucrative private monopoly."

Most Films from U. S.

Figures supplied by the Rt. Hon. Walter Runciman, president of the Board of Trade, in reply to a parliamentary question, show the following situation in regard to the positive and negative film imported into the United Kingdom in the year ended October 31st:

From U. S. A.:
- **Positive—16,018,396 feet. Declared value, £91,741.**
- **Negative—1,587,652 feet. Declared value, £21,144.**

From Germany:
- **Positive—1,177,465 feet. Declared value, £11,057.**
- **Negative—164,105 feet. Declared value, £2,889.**

An important legal decision was handed down by Justice Porter, in the King's Bench Division, in a case in which an extra player sued Criterion Film Productions and its cameraman, Gunther Krampf, alleging that her eyes had been seriously injured by the lights used in a ballroom scene for "The Amateur Gentleman," in which she appeared.

Awarding the plaintiff, Miss Peggy Crawford, damages of £126: 19s., the Judge ruled that the company, knowing the dangers of the lighting, took the risk of temporary damage to players' eyes, in order to get a good picture. He also ruled against the defense that the danger of "Klieg Eye" was generally known. He found that the lights were not kept on for too long and that they were not of supra-normal power or intensity.

NEWSPAPER COMMENDS UNIVERSAL CRIME FILM

Half of the nation's crime battle might be won if present and prospective racketeers saw and learned the lesson of the picture, "You Can't Get Away With It," the New York Herald Tribune *observed Monday in an editorial entitled "Law Enforcement on the Screen."*

The picture, made with the cooperation of the Department of Justice in Washington and with J. Edgar Hoover, departmental head, depicts highlights of the work of the Federal Bureau of Investigation, especially during the past three years.

The action against Mr. Krampf he dismissed, finding that there was no proof that he had been in control of the lights, or that he had been negligent.

It appears that this decision sets the precedent that producers are liable for compensation or damages in the case of any cases of "Klieg Eye" in their studios. One of the most important features of the Judge's remarks is the finding that normal lights were used. The inference seems to be that the possibility of "Klieg Eye" is a trade risk inseparable from production, and that it must be borne by the producer and not by artistes.

Drop "Pastures" Radio Piece

Scheduled as a feature of the "Entertainment Parade" item of the British Broadcasting Corporation's London radio program, the transmission of scenes from the film version of "Green Pastures" was cancelled at the last moment by the BBC.

Following so soon after "Green Pastures" had been licensed by the British Board of Film Censors, after five months' consideration, the cancellation of the radio item caused considerable discussion in London, the late date of the decision giving rise to the suggestion either that there had been a pronounced protest from the public or that, from influential quarters, there had been a hint that it was undesirable to broadcast material still, in its stage form, prohibited by the Lord Chamberlain.

"Green Pastures" has its British premiere this week at the New Gallery, Regent Street, a Gaumont-British theatre.

▽

Baird's Direct Television

Baird Television used direct transmission for the first time in the BBC's program radiated from Alexandra Palace. It previously had employed an intermediate film, while Electrical Musical Industries, alternating weekly with Baird as official television operators, used a direct system based on an "Emitrone" camera. Baird now has an Electron camera which, as in the case of the EMI's system, permits dissolving without a black-out.

▽

"Dixey Plan" Developments

Following election of five exhibitor directors of Independent Exhibitors Distribution Company, the cooperative distributing organization popularly known as the Dixey scheme, it is now proposed to proceed with formal incorporation of IEDC as a limited company, the selection, by the exhibitor directors, of specialist directors in production, distribution and finance, and probably a public flotation. Originally forecast to be £500,00, it is now understood that the capital will be £200,000.

The exhibitor membership of IEDC is at present between 200 and 300, each of whom makes a minimum investment of £50.

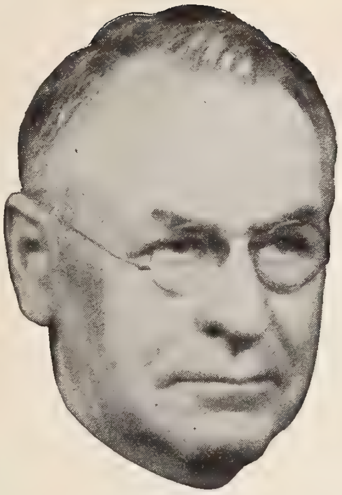
G-B Announces 8 For Two Months

G-B will release eight productions in December and January, Arthur A. Lee, vice-president, said this week.

The pictures for December include: "Strangers on a Honeymoon," screen version of Edgar Wallace's "The Northing Tramp," which features Constance Cummings, Noah Beery, and Hugh Sinclair, and was directed by Albert de Courville; "Love in Exile," filmed from Gene Markey's novel, "His Majesty's Pyjamas," directed by Al Werker with Clive Brook and Helen Vinson co-starred; "Week End Millionaire," a comedy romance which co-stars Buddy Rogers and Mary Brian, and was directed by Arthur Woods; and "Living Dangerously," an ultra-modern drama directed by Herbert Brenon, with Otto Kruger and Leonora Corbett heading the cast of principals.

For January the release schedule is: "Head Over Heels in Love," a new Jessie Matthews dancing musical scripted by Dwight Taylor from an original by Francois de Croisset, directed by Sonnie Hale, with words and music by Gordon and Revel; "The Hidden Power," an Alfred Hitchcock production adapted from a Joseph Conrad novel with Sylvia Sidney starred and with Oscar Homolka, Desmond Tester, and John Loder heading the supporting cast; "Man of Affairs," George Arliss special directed by Herbert Mason from the play by Neil Grant; and "River of Unrest," from the stage melodrama, "The Trouble," directed by Brian Desmond Hurst with John Lodge, John Loder and Antoinette Cellier featured.

Warren Doane, for five years producer of short subjects for Universal, has signed as scenario story head at the Hal Roach studios.



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"LET'S GET FILM STARS BACK IN FILMS"

—E. L. PARSONS, Garden and Palm Theatres, Renville, Minn.

POINTS FALLACY OF RADIO SHOWS

To the Editor of the Herald:

I have just read with great interest an article (Motion Picture Herald, November 21) by Mr. Newcomb of Hutchinson, Kan., wherein he states that the use of motion picture stars on the radio is a detriment to our business.

I myself have worked in a theatre since about 1914 or 1915. Having started in business for myself at the age of 18 in the year 1918 and have seen a lot of changes in it since that time, some for the good, some for the bad, and I certainly agree with Mr. Newcomb that the use of motion picture stars on the radio is certainly working a hardship on the exhibitor.

Possibly it is not noticed so much in the larger cities, where a good share of the theatre goers live in apartments and have heated garages and can go out, jump in their car and drive down town and when they get there put their car in another heated garage until they are ready to go home. But here in the country where there aren't those conveniences and they go out, step on the starter, find the battery is low and have to crank for half an hour before they get the old bus started, it is a different story. Would you do it? Neither would I. Not when I could go in the house, sit down beside a nice warm fire and listen to those same stars on the radio; and quite often in some of the same plays that one sees on the screen.

Only a few years ago the exchanges were squawking, as well as the exhibitor, about the numerous free shows traveling the country. Today we have the same thing only in a little different form. When are they going to learn that they can't give away and then expect to sell the same thing?

Furthermore, in the days when free shows were such a menace the companies who were renting the films to these outfits as a rule didn't have any stars or if they did they were has-beens.

Today our major film companies are pushing their biggest stars right to the front on these radio broadcasts.

These companies claim that with such stars appearing on the radio as Dick Powell, Charlie Ruggles, Myrna Loy, Wm. Powell, Lionel Barrymore, Jean Harlow, Olivia De Havilland, Joe E. Brown, Ross Alexander, Pat O'Brien and others too numerous to mention, it will boost the value of the star at the box-office when you play a picture with her or him in it. Possibly it might to a small extent but after all they don't make enough pictures with these stars so that you can show four changes a week and still buck this kind of competition. What about the nights we have to show such pictures as "Star for a Night," "Thank You Jeeves," "Murder with Pictures," "Accusing Finger," "Bengal Tiger," "Isle of Fury" and others against broadcasts of these popular stars.

The companies squawk to beat the devil about double features, two for one admission, and many other tricks the exhibitor has to resort to, to get the public in, but those boys are just making it tough for themselves and the rest of us.

Either the big boys who sit with their feet on the mahogany desks in New York can't or won't see it. Sooner or later they are going to wake up to the fact that the exhibitor is going to refuse to buy all the crows he puts out in order to get a few pictures with stars strong enough to buck this free radio entertainment.

Let's get the motion picture stars back in the motion picture business and leave the radio stars where they are. After all I don't think that radio with the talent it can gather can hurt the theatre much or they wouldn't have put the motion picture stars on the air. A person is more apt to go where they can see these stars and hear them rather than stay at home and just listen to them; but you still can't expect to give the same personalities to the public and then expect to turn around and sell them to the public at the box office. It won't work.—E. L. Parsons, Garden and Palm Theatres, Renville, Minn.

IN THE NEWSREELS

MOVIETONE NEWS—No. 22, Vol. 19.—All-American football special....Lew Lehr joins the pigskin parade ....Nine lose life in spectacular Chicago train crash ....Federal men burn drugs....Ski fans open season in Colorado....Maharajah puts on big show for viceroy....U. S. Controller of Currency O'Connor.... Fashions.

MOVIETONE NEWS—No. 23, Vol. 19—President Roosevelt takes time off to fish....CCC workers battle raging flames in Oregon....Edward investigates unemployment in the steel area....Zaharoff dies ....Lord and Lady Astor arrive....Gov. Hoffman says Lindbergh guilty still at large....J. Edgar Hoover on kidnaping....Roosevelt's son-in-law in Hearst job....Fashions....Navy defeats Army.

NEWS OF THE DAY—No. 220, Vol. 8.—Highest court studies dolls....U. S. pushes war on dope.... The champion gridiron fans!....Snapshots! 1—Battling amateurs thrill fans; 2—Steel cars meet wooden ones; 3—Classic coiffures are latest from Paree; 4—Blue-blood bow wows on parade; 5—Christmas rush is on.

NEWS OF THE DAY—No. 221, Vol. 8.—Complete films of Army-Navy classic!....Edward visits forgotten men....Forest afire in dry spell....Snapshots; 1—President finds fish harder to get than votes; 2—British train breaks record.

PARAMOUNT NEWS—No. 33.—Amateurs go to town for Jack Dempsey...."Shrine of Sun" Memorial to Will Rogers....Vice-President Garner given Baylor degree....Spain center of new crises in Europe.... "Stay-in" strike suspended for peace parley.... Paramount News' All-American Eleven.

PARAMOUNT NEWS—No. 34.—Holiday time puts many odd folk on march....Japan opens new home for Parliament...."Shrine of Sun" Memorial to Will Rogers....Edward VIII pledges aid to stricken Welsh....54 die in French arms explosion....Boston fire does damage of $1,000,000....L. S. U. downs Tulane, Columbia upsets Stanford, Navy defeats Army.

PATHE NEWS—No. 37, Vol. 8.—Christmas toys.... Millions of dollars worth of narcotics burned.... Houseful of articles fit in palm of hand....Beet harvester demonstrated....Coronation gems displayed....Pathe's All-American Eleven.

PATHE NEWS—No. 38, Vol. 8.—Dionne Quintuplets in color....Navy sinks the Army....President Roosevelt takes time out to fish....Yuletide army parades on Thanksgiving day....Edward hailed by thousands in recent tour....Favorite dog teams return to harness.

UNIVERSAL NEWSPAPER NEWSREEL—No. 514, Vol. 8.—Many dead in Chicago El collision....Burn ten million in dope....Schoozle beats Santy in.... Greek King's ashes returned home....Sends photos by telephone....30,000 hail Mexican revolt....Midwest shows prize dogs Duce's kin in Danube parley....Horsemen show wild riding.

UNIVERSAL NEWSPAPER NEWSREEL—No. 515, Vol. 8.—President tries rod luck....Edward visits distress area....Hobgoblins capture Gotham....Dog mothers tiger's babies....Japanese in real war drill ....51 die in munitions blast....Huskies warm up for winter....Marble freed in huge blast.

PROBLEM OF LENGTH OF THE TRAILERS

To the Editor of the Herald:

Here is something that I have been thinking about for a long, long time, and that is the length of trailers advertising the coming attractions.

These trailers are becoming very much stereotyped, all of them following just about the same formula. In my opinion they could be cut exactly half, and give us just as good selling punches as the trailers that are being used now.

Of course in a house that runs a single feature on a one week policy, these trailers are all right. But they become a problem in a house that runs two changes; and when we have a house with two or three changes with a double feature policy—"good night!"

I know that we can get the real short sound trailers, without any action, but they do not fill the bill.—H. D. Grove, Manager, Fort Theatre, Rock Island, Illinois.

SEES GOVERNMENTAL REGULATION MISTAKE

To the Editor of the Herald:

Please may I suggest you open your columns, by invitation, to the independent exhibitors to express their opinions on some form of a new N R A.

May I emphatically state right now that attempts at national regulation are utterly impossible in this business. This was conclusively and irreparably demonstrated in the attempt of the Blue Eagle.

Peculiarities of the motion picture business lend themselves only to local autonomy which can be carried out by local boards of adjustment. There are just as many different conditions to contend with as there are differences in film rentals obtained for the same production. This applies to policies, methods and labor difficulties.

I am sure the majority of independent exhibitors of the United States will fight to the last ditch against any new attempt at national or governmental regulation.—H. E. Huffman, President, General Theatres, Inc., Denver, Col.

Modern Film Gets 38 Features for Abroad

Modern Film Sales Corporation will distribute in the foreign market 28 pictures to be produced by Halperin Brothers and Maurice Conn consisting of: Eight "Exploitation" features, four Pinky Tomlin musical comedies, eight Frankie Darro-Kane Richmond action stories and eight Kermit Maynard musical westerns.

Victor and Eddie Halperin will produce the eight exploitation features. Maurice Conn will produce the Tomlin, Darro and Maynard series.

The first production is "With Love and Kisses," a musical starring Pinky Tomlin and Toby Wing.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
AMBASSADOR			
Untitled	Original H. H. Van Loan, Harry Hoyt. Screen play, Harry Hoyt. Director: Les Goodwins.	Frankie Darro, Kane Richmond, Muriel Evans.	Shooting
COLUMBIA			
"I Promise to Pay"	Original, Lionel Houser. Screen play, Mary C. McCall, Jr. Director: D. Ross Lederman.	Chester Morris, Leo Carrillo, Helen Mack, Patsy O'Connor, John Gallaudet, Max Hoffman, Jr., Crawford Weaver, Thomas Mitchell, Henry Brandon.	Editing
"Mule Skinner"	Original, James P. Hogan. Screen play, Frances Guyhan. Director: Folmer Blangsted.	Charles Starrett, Rosalind Keith, Edward Keane, George Chesebro, Ben Weldon, Al Bridges, Art Mix, Ed La Saint.	Shooting
GRAND NATIONAL			
"Great Guy"	Original, James Edward Grant. Screen play, James Edward Grant, Henry Johnson, Harry Ruskin. Director: John G. Blystone.	James Cagney, Mae Clarke, Edward McNamara, Robert Gleckler, Bernardine Hayes, James Burke, Henry Kolker, Edward Gargan, Edward Brophy, Wallis Clark, Matty Fain.	Shooting
METRO-GOLDWYN-MAYER			
"Captains Courageous"	From the novel by Rudyard Kipling. Adaptation, John Lee Mahin. Director: Victor Fleming.	**Freddie Bartholomew, Spencer Tracy, Lionel Barrymore, Mickey Rooney, Charles Grapewin, Billy Burrud, Walter Kingsford, Donald Briggs, Sam McDaniels, John Carradine, Dave Thursby, Leo Carroll, William Stack, Jonathan Hale, Richard Powell, Jay Ward.**	**Shooting**
"Maytime"	Screen play, Noel Langley. Director: Robert Z. Leonard.	**Jeanette MacDonald, Nelson Eddy, John Barrymore,** Virginia Reid, Tom Brown, Rafaela Ottiano, Herman Bing, Russell Hicks, Charles Judels.	**Shooting**
"Sinner Take All"	From the book by Whitman Chambers. Adaptation, Leonard Lee, Walter Wise. Director: Errol Taggert.	Bruce Cabot, Margaret Lindsay, Joseph Calleia, Stanley Ridges, Vivienne Osborne, Theodore Von Eltz, George Lynn.	Shooting
"Parnell"	From the play by Elsie T. Schaueffler. Screen play, John Van Druten. Director: John M. Stahl.	Clark Gable, Mryna Loy, Edna May Oliver, Billie Burke, Edmund Gwenn, Montagu Love, Donald Crisp, Alan Marshall, Berton Churchill, Brandon Tynan, Neil Fitzgerald, Phyliss Coghlan, Pat Moriarty, Byron Russell.	Shooting
"Pick Me a Star"	Original screen play, Richard Flourney, Arthur Vernon Jones, Tom Dugan. Director: Edward Sedgwick.	Jack Haley, Laurel and Hardy, Patsy Kelly, Lyda Roberti, Mischa Auer, Rosina Laurence, Felix Knight, Russell Hicks, Spencer Charters, Our Gang, Patricia Kay, June Ray, Joyce Compton, Mary Blackwell, Barbara Weeks, Benny Burt.	Shooting
PARAMOUNT			
"The Doctor's Diary"	Director: Charles Vidor.	John Trent, Helen Burgess, George Bancroft, Ruth Coleman, Charles Waldron, Ra Hould, Sidney Blackmer, Frank Puglia.	Shooting
"Bulldog Drummond's Romance"	From the novel by H. C. McNeils, Gerard Fairlie. Director: James Hogan.	Ray Milland, Heather Angel, Porter Hall, Sir Guy Standing, Reginald Denny, E. E. Clive, Ivan Simpson, Charles McNaughton, Clyde Cook.	Shooting
"Souls at Sea"	Original, Ted Lesser. Screen play, Grover Jones. Director: Henry Hathaway.	Gary Cooper, George Raft, Frances Dee, Robert Cummings, Henry Wilcoxon, Helen Burgess, Gilbert Emery, Porter Hall, Jamison Thomas.	Shooting
"Swing High, Swing Low"	Director: Mitchell Leisen.	Carole Lombard, Fred MacMurray, Charles Butterworth, Jean Dixon, Dorothy Lamour, Cecile Cunningham.	Shooting
REPUBLIC			
"Roundup Time in Texas"	Original screen play, Oliver Drake. Director: Joe Kane.	Gene Autry, Smiley Burnette, Maxine Doyle, Earle Hodgins, Charles Whitaker, Leroy Mason, Dick Wessel.	Shooting
"Larceny on the Air"	Original, Dick English. Director: Irving Pichel.	Grace Bradley, Bob Livingston, Willard Robertson, Byran Foulger.	Shooting
RKO RADIO			
"Coast Patrol"	**Screen play, Comm. Frank Wead, John Twist. Director: Ben Stoloff.**	**Victor McLaglen, Preston Foster, Donald Woods, Ida Lupino, Helen Flint, Pierre Watkin, Alan Curtis, William Corsan, Frank Mayor.**	Editing
"We the Jury"	Screen play, Franklin Coen. Director: Ben Holmes.	Helen Broderick, Victor Moore, Philip Huston, Louise Latimer, Vinton Haworth, Maxine Jennings, Frank M. Thomas, Earle Fox, Billy Gilbert, Robert McWade, Charles Middleton, George Irving, Leonard Kinsky.	Editing
TWENTIETH CENT.-FOX			
"Woman-Wise"	**Original, Mark Kelly. Screen play, Ben Markson. Director: Alan Dwan.**	**Rochelle Hudson, Michael Whalen, George Hassell,** Douglas Fowley, Astrid Allwyn, Lynn Bari, Chick Chandler.	**Shooting**
"Jones Family at the County Fair"	Director: Frank Strayer.	Jed Prouty, Shirley Deane, Slim Summerville, Ann Gillis, Spring Byington, Kenneth Howell, June Carlson, George Ernest, Florence Roberts, Billy Mahan, Russel Gleason.	Shooting
"Secret Valley"	From the book by Harold Bell Wright. Screen play, Don Jarrett, Paul Franklin. Director: Howard Bretherton.	Richard Arlen, Virginia Grey, Jack Mulhall, Sid Saylor, Willie Fung, Norman Willis, Maude Allen.	Shooting
UNITED ARTISTS			
"You Only Live Once"	Original screen play, Gene Towne, Graham Baker. Director: Fritz Lang.	Sylvia Sidney, Henry Fonda, William Gargan, Jean Dixon, Barton MacLane, Ward Bond, Warren Hymer, **Chic Sale, Margaret Hamilton, John Wray, Guinn Williams, William Pawley.**	Editing
"A Star Is Born"	**Director: William Wellman.**	**Janet Gaynor, Fredric March, Adolphe Menjou, May** Robson, Andy Devine, Owen Moore, Elizabeth Jenns, Edgar Kennedy, Jonathan Hale, Arthur Hoyt, Peggy Wood.	**Shooting**
"History Is Made at Night"	Original, Gene Towne, Graham Baker. Screen play, Gene Towne, Graham Baker. Director: Frank Borzage.	Charles Boyer, Jean Arthur, Leo Carrillo, Colin Clive, Ivan Lebedeff, George Meeker, Lucien Prival.	Shooting
UNIVERSAL			
"Treve"	Story, Arthur Payson Terhune. Screen play, Marcus Goodrich, Albert R. Perkins, Charles Grayson. Director: Lew Collins.	"Tuffy" (the dog), Noah Beery, Jr., Barbara Read, Samuel S. Hinds, Hobart Cavanaugh, Alma Kruger, Erville Anderson.	Editing
"Blonde Dynamite"	Original, Murray Roth, Ben Ryan. Screen play, Lionel Houser, Lewis R. Foster, Milton Carruth, Albert R. Perkins. Director: Lewis R. Foster, Milton Carruth.	Tala Birell, Cesar Romero, Walter Pidgeon, Walter Brennan, Warren Hymer.	Editing
WARNER BROTHERS-FIRST NATIONAL			
"Trial Horse"	Original, E. J. Flanagan. Screen play, George Bricker. Director: B. Reeves Eason.	Barton MacLane, June Travis, Wayne Morris, Maxie Rosenbloom, James Robbins, Joseph Crehan.	Editing
"Lords of the Land"	Original and screen play, Anthony Coldway. Director: Nick Grinde.	Gordon Oliver, Jean Muir, Joseph King, Virginia Brissac, Howard Phillps, Addison Richards, Harry Davenport, Eddie Anderson, Bernice Pilot, Gordon Hart, Cy Kendall, Milt Kibbee, Trevor Bardett, Vic Potel.	Editing
WILLIS KENT PRODS.			
"Smashing the Vice Trust"	Original screen play, Marion Chandler. Director: Melville Shyer.	Willy Costello, Viola Von, Dean Barton, Sam Flint.	Shooting

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 47

Bluebook School Question No. 47 was: (A) Explain what function current (amperes) performs and what is consumed in the production of electric power. (B) Explain how you test for clearance between armature and pole pieces of a motor or generator. (C) What do you regard as the proper difference between generator and arc voltage in a motor generator set and why.

The following made acceptable answers: C. Rau and S. Evans; G. E. Doe; D. Danielson; B. DeVietti; C. Oldham; W. C. Brown; W. Limmroth; C. L. Loft; A. L. Cooper; C. Champney; S. O. Sears; J. R. Prater; R. A. Hooker; T. F. Bochert; C. Lonie; L. F. Hayes; C. A. Ellison; D. E. Birdsong; L. Cimikoski. W. Edmonds; H. B. Smith; O. Schmidt; H. Edwards; J. A. Zachritz; S. Neilson; T. Turk; A. L. Leonard and G. T. Jones; H. J. Abernathy; M. and J. Devoy; D. L. Lilly; J. Wentworth; B. R. Mills and N. Prane; D. L. Johnson; S. V. Gregerson; P. and L. Felt; and F. L. Saylor; E. and G. E. Lomax and R. B. Camell; F. H. and L. Klar and T. H. Morton; M. L. Oleson; U. S. Logan; R. Tomkins; T. C. Hood and B. Simms; J. R. Davidson; H. T. Appleton and M. F. Singleton; O. Hunt; M. F. Robinson, L. A. Beachwood and T. L. Barton; K. U. Unger; S. T. Lane and W. R. Wohn; C. and S. E. Gay; T. L. Candale; F. H., S. and P. Dalbey; H. T. Plum, C. L. Davis, R. V. Manning and B L. Sanderson; F. G. Barton and S. C. Greene; T. R. Tomlinson, J. L. Williams and W. R. Mathews; G. Lantry and W. N. Bolton; D. Pollock; T. T. Golley; R. R. Jacobs and B. B. Hornstein; L. T. Redhouse; D. Maxwell, R. K. Holt and G. Yates; B. Caldwell; L. E. Dodson and H. T. Todd; S. Carberry; W. Burns and T. R. Fanning; C. H. Lowrie and H. Lathrope; W. Winkle and R. R. Robins; W. Porter; W. B. Little; G. N. Guidotti; H. D. Samuels; T. L. Dennis; F. E. Dorp and H. A. Aims; W. G. Artley; W. R. Baxter and P. N. Davis; L. M. Banning; R. A. Henry and W. L. Jones; D. L. Riter and G. C. Hill; H. P. Richardson; C. B. and L. M. Traxler; R. and K. Wells.

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(A) Charles Oldham says, "Electric current, measured in amperes, is the flow of electrical energy along a conductor from one point to another where the pressure is lower. This "flow" represents an effort to equalize the pressure. It is much the same as water flowing from higher to lower level. In the production of electric power, pressure, measured in voltage, is the thing used up or consumed."

W. Limmroth says, "Current is the medium through which pressure (voltage) performs work. Work is performed by pressure forcing current to flow against resistance or electrical friction. An illustrative example is water and the water wheel. It is readily seen that not one drop of water is consumed. It is the pressure that is used up, whether it be gravity pressure or pressure of water confined in a pipe. The greater the amount of either pressure or volume, the greater the amount of power used and work performed. We therefore see that in work performed by electricity, it is pressure and not volume that is consumed."

D. Danielson says, "Amperes or current is the conveyor of electrical pressure as measured in volts. Current is volume and may possess a potential difference capable of performing a function when properly controlled, so that work will be performed. But always it is pressure, not volume that is consumed."

P. and L. Felt reply, "We believe that the exact composition of what we call *current* is not yet definitely known. However, it is the thing that in every way corresponds to volume in water. It is the medium through which the thing we call *pressure* acts, though very possibly we do not as yet quite know what constitutes electric pressure. But we do definitely know that, whatever it may be, it is the element in electric action that is consumed in the production of electric power. And here, Dad, is the thing we cannot quite understand: We are told that in, for example, the lamp filament, all pressure is consumed. Yet under overload, both wires of a circuit become heated *on both sides of the load.* Query: If all pressure is consumed in the load, what then shoves the *current* along the conductor on non-load and with sufficient force to heat the conductor?"

An interesting question—one which we do not have space for now, but which will be considered at another time, perhaps in my *Comments* in BETTER THEATRES.

(B) M. L. Oleson says, "Such test may best be made by using a piece of thin cardboard of width varying with diameter of the armature. If it be of considerable size, such as we may expect it to be in a motor-generator set, a strip half an inch wide will serve very well. This strip must be several inches longer than the armature to be tested and must be quite tough. A strip sheared off a full size sheet of cardboard, such as good thin business cards are made from, would be admirable. This strip may be shoved through between the armature and pole pieces and worked around, pulling it backward and forward meanwhile. It thus will not only test the clearance, but will dislodge any dirt adhering to both surfaces, thus serving a double purpose.

BLUEBOOK SCHOOL QUESTION NO. 51

It is proposed in a certain city to add projection to available public school subjects. It is not intended to teach practical projection, but only to include the elements of electricity, optics, mechanics, magnetism, acoustics, etc. I ask Bluebook School "students" to think this over and to give their reactions. Also, what should be the minimum age of pupils entering such a course?

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

"However, in addition to this, if the original clearance be not known, then clearance at both top and bottom may be measured by means of strips of metal, the top one first. If the gauge that fits snugly at top will not enter at the bottom, the armature then is out of center in an amount that may be determined by selecting one that will fit snugly at bottom and measuring the difference in thickness of the two gauges.

"But I believe the paper strip should be used in any event, in order that any possible dirt adhesions be removed.

(C) H. B. Smith says, "In my opinion, the difference required will vary with different type of arcs. I believe the recommendation of the manufacturer should be followed."

G. E. Doe replies, "This, Mr. Richardson, is a question that cannot be answered dogmatically. The required variation is somewhat—or should I say *considerably*—different for different types and strength of light source. My own answer would be that the projectionist should ascertain by experiment exactly what is the lowest pressure required for stability of his light source and—well, that is to me the answer."

And a mighty good one if you ask me. I agree that a fixed answer in volts cannot be given. Occasionally I ask questions to see what the reaction of various men to them will be. I am very sure that answering the "Bluebook School" questions causes men to think and to study. Here is an extract from a letter just received from M. Frank Barkey, projectionist of the Kings theatre in Huntsville, Ontario:

"In the few 'Bluebook School' questions I have thus far answered I find that after seeking the information necessary to make up my answer, the information thus gathered stands out in my mind in a very clear manner and 'stays put.'"

WHAT THE PICTURE DID FOR ME

Chesterfield

LITTLE RED SCHOOLHOUSE: Dickie Moore, Junior Coghlan—Don't say I did not warn you this is not a good picture and will kill business for any type of theatre. No good for kids, no good for adults. It is what you might call an unfinished movie.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Columbia

ADVENTURE IN MANHATTAN: Jean Arthur, Joel McCrea—Better than average. Stars both good. —L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

COME CLOSER, FOLKS: James Dunn, Marion Marsh—Give Dunn different roles, please. All he does is talk in his latest pictures.—L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CRAIG'S WIFE: Rosalind Russell, John Boles—An excellent picture. Wonderful acting by stars. Miss Russell great.—L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur—Nothing to boast of at the box-office, but, in the writer's estimation, the best picture to date.—M. Ewing, Amus-U Theatre, La Harpe, Ill. Small town patronage.

END OF THE TRAIL, THE: Jack Holt—Just fair. —L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

NORTH OF NOME: Jack Holt, Evelyn Venable—Very good action picture.—L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PRIDE OF THE MARINES: Charles Bickford, Florence Rice—The word "Marines" in a motion picture title acts as a magnet at our theatre and brings in those patrons who like and expect robust entertainment of a rough and tumble sort. The audience reaction to this picture was very good and the box-office was well supported, too.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

TRAPPED BY TELEVISION: Lyle Talbot, Mary Astor—Fair program picture.—L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TWO-FISTED GENTLEMAN: James Dunn—No praise for this. Too much "smart aleck" by Dunn.—L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

First National

CHINA CLIPPER: Pat O'Brien, Beverly Roberts—Very good entertainment for the masses.—L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

DOWN THE STRETCH: Patricia Ellis, Dennis Moore—Good photography, good comedy, but not a good line of paying customers. Believe it would have been a better draw if played on another date. Too much doing on Armistice night. Played November 11-12.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

DOWN THE STRETCH: Patricia Ellis, Dennis Moore—Fair little program picture.—L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

DOWN THE STRETCH: Patricia Ellis, Mickey Rooney, Dennis Moore—Thrilling little racetrack story with quite a few weak spots. We did not care for the attempt to take a boy of Mickey's age and make him a man of the world. He's a swell little actor and did a fine job of it in spite of the handicap. Running time, 65 minutes. Played November 20-21.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

STAGE STRUCK: Joan Blondell, Dick Powell—Warner Bros. slipping badly on their musicals. Powell's popularity not so good on account of poor pictures.—L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

GB Pictures

EAST MEETS WEST: George Arliss, Lucie Mannheim—This is one of the best Arliss pictures made in a long time. Just the role where Arliss is great.—L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

EVERYTHING IS THUNDER: Constance Bennett, Douglas Montgomery—Keeps you interested from beginning to end.—L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SEVEN SINNERS: Edmund Lowe, Constance Cummings—Not so good.—L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Metro-Goldwyn-Mayer

DEVIL IS A SISSY, THE: Freddie Bartholomew, Jackie Cooper—Freddie, Jackie and Mickey very, very good in their roles. Very good picture.—L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GEORGEOUS HUSSY, THE: Joan Crawford, Robert Taylor—A splendid picture. Stars perfectly cast.—L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GORGEOUS HUSSY, THE: Robert Taylor, Joan Crawford—Good picture, but not for a small town. We find that a costume picture is licked before it starts in towns of this size. Pleased about 50 per cent. Played October 7-9. Running time, 105 minutes.—W. Jenkins, Lee's Theatre, Lee's Summit, Mo., and People's Theatre, Pleasant Hill, Mo. Small town patronage.

GREAT ZIEGFELD, THE: William Powell, Myrna Loy, Luise Rainer—Spectacular, but not satisfactory entertainment. Pleased about 30 per cent, some walking out before the picture was over. Never again will I play a picture of this type. Played November 12-14. Running time, 180 minutes.—W. Jenkins, Lee's Theatre, Lee's Summit, Mo., and People's Theatre, Pleasant Hill, Mo. Small town patronage.

HIS BROTHER'S WIFE: Robert Taylor, Barbara Stanwyck—Good entertainment and a swell story.—L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HIS BROTHER'S WIFE: Robert Taylor, Barbara Stanwyck—Very disappointing. Not even a good program picture. However, the stars draw some extra business. Played October 27-29. Running time, 90 minutes.—W. Jenkins, Lee's Theatre, Lee's Summit, Mo., and People's Theatre, Pleasant Hill, Mo. Small town patronage.

KELLY, THE SECOND: Patsy Kelly, Pert Kelton—We had this picture double billed with "Back to Nature" and our people nearly laughed themselves to death. There was a constant uproar from the beginning of one to the end of the other. Everyone seemed in a good frame of mind after it was over. Running time, 71 minutes. Played November 6-7.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

MAD HOLIDAY: Edmund Lowe, Elissa Landi—Book this for one day, otherwise you'll regret it. Played November 15-16.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

OLD HUTCH: Wallace Beery, Cecelia Parker—Beery always pleases. Entertaining picture.—L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PICCADILLY JIM: Robert Montgomery, Madge Evans—Too much dialogue. However, has its moments. Business slightly above average. Played September 27-28.—W. Jenkins, Lee Theatre, Lee's Summit, Mo., and People's Theatre, Pleasant Hill, Mo. Small town patronage.

ROBIN HOOD OF EL DORADO, THE: Warner Baxter, Ann Loring—A natural for Friday or Saturday. Expertly produced and acted. Warner Baxter and entire cast great. Pleased 100 per cent in this small town. Running time, 76 minutes.—E. L. Fawks, Fitz Theatre, Graford, Texas. Small town patronage.

SMALL TOWN GIRL: Janet Gaynor, Robert Taylor—The most the Lion can roar about here. MGM's murder pictures out.—M. Ewing, Amus-U Theatre, La Harpe, Ill. Small town patronage.

SPEED: Wendy Barrie, James Stuart—Just made for small towns. Pleases 100 per cent. Plenty of action, with some interesting angles on car manufacture. Played November 6-7.—W. Jenkins, Lee Theatre, Lee's Summit, Mo., and People's Theatre, Pleasant Hill, Mo. Small town patronage.

SUZY: Jean Harlow, Franchot Tone—Good picture, also good business. Played September 20-22. Running time, 95 minutes.—W. Jenkins, Lee's Summit, Mo., and People's Theatre, Pleasant Hill, Mo. Small town patronage.

SUZY: Jean Harlow, Franchot Tone—A none too original story made good by the performances of the star and her support. The audience response was fine.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

THREE WISE GUYS: Robert Young, Betty Furness—Excellent program picture. If you haven't played it, wait and play it about around Christmas. Would be fine for Christmas Eve or Christmas day. Robert Young and rest of cast fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

WOMAN WANTED: Joel McCrea, Maureen O'Sullivan—A good program feature for any week night. Plenty of action and drama. Running time, seven reels. Played November 21.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Paramount

ARIZONA RAIDERS: Buster Crabbe, Marsha Hunt—Comedy western type of story. Better than most of the Zane Grey stories filmed this year. Will especially please all lovers of horses. Many highbred and beautiful horses are shown in this picture. A thrill ending that will bring the kids out of their seats. Running time, 60 minutes.—E. L. Fawks, Ritz Theatre, Graford, Texas. Small town patronage.

BIG BROADCAST OF 1937, THE: Jack Benny, Burns & Allen—Personally very much disappointed in this production. Did not seem to jell. Some liked it and some did not. Running time, 99 minutes. Played November 15-17.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

BORDER FLIGHT: John Howard, Frances Farmer—Aside from a thrilling climax, this programer has little else to offer the patron in search of thrills. Its producers evidently had the double feature market in mind when they approved the story and cast.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

BRIDE COMES HOME, THE: Claudette Colbert, Fred MacMurray—All the women, children and old maids came to see it.—M. Ewing, Amus-U Theatre, La Harpe, Ill. Small town patronage.

HANDS ACROSS THE TABLE: Carole Lombard, Fred MacMurray—The boys went for this one in a big way, developing some of the biggest laughs of our current season. MacMurray is still his natural self and Lombard is "what it takes" to make a star. If you want a program picture that will keep your house in an uproar from start to finish, you won't go wrong with this one. Running time, 80 minutes. Played November 21.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

GENERAL DIED AT DAWN, THE: Gary Cooper, Madeleine Carroll—The name Gary Cooper draws them in, and the picture "General Died at Dawn" drives them out, so what have you, a picture that does better than average business but less than average acceptance from the patron.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

GIRL OF THE OZARKS, THE: Virginia Weidler—There are many who believe this little girl has it all over Shirley Temple. We admit she does not draw like Shirley and, after all, that's what counts. But she is a swell little actress and did this to perfection. Running time, 68 minutes. Played November 18-19.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LADY, BE CAREFUL: Lew Ayres, Mary Carlisle—Does not hit all of them. Try hard to put it over. Some good wisecracks, but they do not make box office. This Paramount better get going and if they don't it is going to be too bad for Paramount exhibitors.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

MY AMERICAN WIFE: Francis Lederer, Ann Sothern—Tailor-made for the small town of La Harpe. While we don't get big money for Paramount pictures, we never have to take unfavorable criticism off the public. When we said "big money" we forgot "Trail of the Lonesome Pine." Played it late and every man, woman and child that did not see it in their respective theatres came to La Harpe to see it. We cannot compare the attendance to any feature ever played here; neither are we expecting another "Trail of the Lonesome Pine."—M. Ewing, Amus-U Theatre, La Harpe, Ill. Small town patronage.

RHYTHM ON THE RANGE: Bing Crosby, Frances Farmer, Bob Burns—Very well liked. Burns and Martha Raye steal the show. Running time, 87 minutes. Played November 13-14.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RHYTHM ON THE RANGE: Bing Crosby—Very good, to light business caused by opposition. Played November 18-19.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

TEXAS RANGERS, THE: Fred MacMurray, Jean Parker—A mighty fine western and that is just what it is. Would make an excellent weekend. but the draw is positively 75 per cent men patrons. The women say they don't like it and all the money in the world spent in advertising won't bring in the women patrons. Business good three days. Very, very poor the fourth night.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

TRAIL OF THE LONESOME PINE, THE: Henry Fonda, Sylvia Sidney—Played this one so old that everyone had seen it. Of course, it's above average picture, but a new program picture would have been better at the box office. Played November 15-17.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

WIVES NEVER KNOW: Charles Ruggles, Mary Boland—Pretty weak. This comedy team is entitled to stronger material than this. Running time, 73 minutes. Played November 10.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

Republic

BULLDOG EDITION: Ray Walker, Evalyn Knapp—An excellent program picture that our action-loving patrons praised highly. It can play any day of the week and stand up as far as entertainment standards are concerned. Its stars are not box-office for us. so we were forced to double it.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

COMIN' ROUND THE MOUNTAIN: Gene Autry, Ann Rutherford—The Autry pictures have been doing better with each succeeding picture. "Comin' 'Round the Mountain" the best little western that has played here in a long time. The photography was beautiful and as near perfect as it can be made. Autry outgrosses some of the socalled major stars. All of Republic's pictures this year showing a marked improvement. Business excellent on Gene Autry.—Walter and Harold Currell, Gem Theatre, Logan, Utah. General patronage.

DOWN TO THE SEA: Russell Hardie, Ann Rutherford—This is an exceptionally good program picture that should be especially salable in Greek communities as the characters are all of that race and several of their religious ceremonies are presented. It is a simply told story of a clannish people who wrest their livelihood from the sea by sponge gathering and of the enmity that existed between two factions, the deep sea sponge gatherers and those who confine their activities to the shallow waters. Underwater scenes were made at Tarpon Springs, Fla.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

LONELY TRAIL, THE: John Wayne, Ann Rutherford—Just average western. Played November 14.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

PRESIDENT'S MYSTERY, THE: Henry Wilcoxon, Betty Furness—We are at a loss to understand the lack of response accorded this picture at the box-office. After a dismal opening day we did everything possible to "hypo" the program, but the patrons shied away from it alarmingly, and we jerked it after the third day. If you can sell it, your patrons will undoubtedly be pleased, for it is a genuinely entertaining story with strong mass appeal; nothing high-brow or directly political.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

RIDE, RANGER, RIDE: Gene Autry, Smiley Burnette, Kay Hughes, Monte Blue—We have great personal admiration for Mr. Autry and his singing ability, but we sometimes wonder why he is such a tremendous box-office attraction at our theatres. We know, of course, that we have energetically sold him to our patrons, yet similar efforts on equally meritorious personalities have not yielded the golden dividends that Autry and his comedian companion, Smiley Burnette, create for us. This is perhaps even more astounding when one takes into consideration the fact that our best house, the New Liberty, seats 1,500 and we find it necessary to book his pictures for four days of preferred playing time to accommodate the crowds. He becomes stronger with each picture and draws despite the rather ordinary treatment given his pictures by the producers. It does seem that the studio publicity department would accord him better treatment in the matter of press sheets and advertising material in view of his popularity, but so far there has been no improvement in the newspaper mats and advertising accessories. The insert cards use the same cut for each succeeding production with only the title being changed.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

SITTING ON THE MOON: Roger Pryor, Grace Bradley—If your patrons are gullible, you may be able to get by with this without being murdered, but if they won't take it, you may suffer the consequences if you give 'em this one. The recording is excellent. the direction is very poor in spots. They bring out some very extra numbers, but not enough money spent on building these numbers. If it means anything to you, brother, we had less than average business, two days.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

SITTING ON THE MOON: Roger Pryor, Grace Bradley—A fairly entertaining musical produced in a somewhat routine manner. It will do best as the companion feature to a heavier picture. Our patrons seemed to enjoy it.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

SPANISH CAPE MYSTERY, THE: Helen Twelvetrees, Donald Cook—Fine program picture for me. Played on Bargain Night.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TUMBLING TUMBLEWEEDS: Gene Autry—Seen by the most of our patrons. Gene Autry liked by everyone. Played on double feature program. We double-feature once each week with a western and love story to pay up the losses on over-bought socalled good product and G-Men stuff.—M. Ewing, Amus-U Theatre, La Harpe, Ill. Small town patronage.

RKO Radio

DANIEL BOONE: George O'Brien—Well produced historical picture. George O'Brien better in this than any of the pictures made by Fox last season. Audience reaction very much in its favor. Running time, 76 minutes.—E. L. Fawks, Ritz Theatre, Craford, Texas. Small town patronage.

DANIEL BOONE: George O'Brien, Heather Angel—Terrible. George is usually well liked. but he doesn't make a Daniel Boone. Picture from point of technique. poor. Doesn't follow story and omits many important parts. Sure a letdown from the usual good RKO standard. Played October 11-12-13.—Donald Visger, Liberty Theatre, Kennewick, Wash. General patronage.

HIS FAMILY TREE: James Barton, Margaret Callahan—I went back and dug this up to use on a gift night and it pleased the crowd fine. No box office, but it was a politician's story and at election time went over big.—Charles Lee Hyde, Grand Theatre, Pierre, S. D General patronage.

MAKE WAY FOR A LADY: Anne Shirley, Herbert Marshall—This one is not so hot. Anne Shirley may be a star, but didn't any one come to see her and my daughter left before the show was over. Thought it would fit into Friday-Saturday, but it didn't. If I had it to do over it would go into gift night. People didn't complain, but just didn't want to see it.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

SECOND WIFE: Walter Abel, Gertrude Michael—O. K. for ladies, but men will not like it.—L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SILLY BILLIES: Wheeler and Woolsey—A good programer, but it seemed that the first night turned out to be unlucky 13 and no business. Running time, seven reels. Played November 13-14.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

SWING TIME: Fred Astaire, Ginger Rogers—Typical Astaire-Rogers. Good as usual. Played November 8-9.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SWING TIME: Fred Astaire, Ginger Rogers—A very delightful feature that drew better than average business. Played November 11-12.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WALKING ON AIR: Gene Raymond, Ann Sothern—Very good comedy.—L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WITHOUT ORDERS: Sally Eilers, Robert Armstrong—This is really a fine picture of the life of the modern aviator. I ran it too close to "China Clipper," which costs twice as much, and was very good, but with a month between this little picture would go over fine.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

WOMAN REBELS, A: Katharine Hepburn, Herbert Marshall—This is a nice story and again I made the mistake in running it right next to "Anthony Adverse" and the two are of the same type.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

Twentieth Century-Fox

DIMPLES: Shirley Temple—Realizing that Shirley's popularity will be short-lived, Twentieth Century-Fox is putting her in as many pictures as possible while she is still good box office. That is a wise move. But at the same time, it is very unwise to sacrifice this little starlet in a bad picture in order to keep up on release dates. "Dimples" is poor entertainment. The plot is thin, the continuity is jumpy, and the whole thing leaves the impression that Darryl Zanuck must have said to associate producer Nunnally Johnson, "Now, Nun, we've got to get this picture out to meet the release date. Rush everything. Keep on Bill Seiter's neck and don't let production lag. It may not turn out to be the best Shirley Temple, but then it's a Temple, and that's all that matters. You may go now; I'm expecting Eddie Cantor." And with that, we guess, a poor picture was made. Shirley's popularity may be short. But even so, it should be filled with good pictures. Business started out with a bang, but fell down considerably. Squawks were plentiful. Running time, 78 minutes. Played November 1-4.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

DIMPLES: Shirley Temple—The only remarks we've heard on this have been from disappointed customers. We thought it cute enough, but it isn't the type of picture that will keep Shirley on her record run of popularity. Lots of youngsters on Sunday, with Monday turning in the lowest gross in many moons. Running time, 78 minutes. Played November 15-16.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

DIMPLES: Shirley Temple, Frank Morgan—A good picture all the way through and a tie between Temple and Morgan for honors. Will do O. K. by you at the box-office. Our patrons want to know why Fox doesn't give her a story with parents and a home. Getting tired of orphan angles, etc. Played October 28-29-30.—Daniel Visger, Liberty Theatre, Kennewick, Wash. General patronage.

GENTLE JULIA: Jane Withers, Tom Brown—Here is a picture that will please every one. We did a very nice business and it pleased 100 per cent. Miss Withers really can act. Running time, 69 minutes. Played November 20-21.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

GIRLS' DORMITORY: Simone Simon, Herbert Marshall—A poor picture with terrible sound. However, majority of the women liked the picture. Slow moving with no action to appeal to the men patronage. Played October 11-12.—W. Jenkins, Lee Theatre, Lee's Summit, Mo., and People's Theatre, Pleasant Hill, Mo. Small town patronage.

LADIES IN LOVE: Janet Gaynor, Constance Bennett, Loretta Young, Simone Simon—A picture with strictly female appeal. Well done and each character good in their respective role. However, story covers so much ground it is jumbled. Don't promise them too much and they'll be satisfied. Played November 2-3.—Donald Visger, Liberty Theatre, Kennewick, Wash.

PEPPER: Jane Withers, Irvin S. Cobb—Seemed to please everyone. Has a whirlwind finish and gets the house in an uproar. Just right for small towns. Played November 8-9.—W. Jenkins, Lee's Theatre, Lee's Summit, Mo., and People's Theatre, Pleasant Hill, Mo. Small town patronage.

PIGSKIN PARADE: Stuart Erwin, Arline Judge—Here's a picture made to order for the small town, and it's my opinion will go big in any theatre. Little Judy Garland has a great future, I predict.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PIGSKIN PARADE: Stuart Erwin, Arline Judge, Patsy Kelly—Very pleasant entertainment. Well received. The pick of the football crop this year. Did a nice midweek business. Running time, 93 minutes. Played November 11-12.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

PIGSKIN PARADE: Stuart Erwin, Arline Judge—Pleased 100 per cent. Football picture with a different angle, with music and comedy, with the musical numbers not carried to the extreme. Played November 3-4.—W. Jenkins, Lee's Theatre, Lee's Summit, Mo., and People's Theatre, Pleasant Hill, Mo. Small town patronage.

PRIVATE NUMBER: Loretta Young, Robert Taylor—Robert Taylor won the hearts of all who saw it.—M. Ewing, Amus-U Theatre, La Harpe, Ill. Small town patronage.

PRIVATE NUMBER: Loretta Young, Robert Taylor—Pleased all. Taylor and Young make great team. Interesting story from start to suspenseful ending. Running time, 72 minutes.—E. L. Fawks, Ritz Theatre, Graford, Texas. Small town patronage.

RAMONA: Loretta Young, Don Ameche—A picture with what it takes at the box-office. The new soft tone color is a great improvement. Scenic value good and will do business if you tell "em." Played October 25-26-27.—Donald Visger, Liberty Theatre, Kennewick, Wash. General patronage.

SHOW THEM NO MERCY: Rochelle Hudson, Bruce Cabot—Powerful and thrilling picture. Received bad print on this. Picture will please if you can secure good print. Running time, 70 minutes.—E. L. Fawks, Ritz Theatre, Graford, Texas. Small town patronage.

STATE FAIR: Will Rogers, Janet Gaynor—The box office success of this reissue proves that the public doesn't forget so easily. In our estimation, Will Rogers never made a better picture.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

THANK YOU, JEEVES: Arthur Treacher, Virginia Field—Not much. Entire cast English. Played November 3.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TO MARY—WITH LOVE: Warner Baxter, Myrna Loy—Drew the ladies for the second night. Men and children here don't know how good it was. Good picture but over-bought.—M. Ewing, Amus-U Theatre, La Harpe, Ill. Small town patronage.

WHITE FANG: Michael Whalen, Jean Muir—This Jack London story brought in plenty of fans.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

United Artists

BARBARY COAST: Edward G. Robinson—Very good show of its kind, but we made a mistake by booking it for Sunday. Would be better for Friday and Saturday inasmuch as there is a lot of fighting and some shooting and on a whole very rough. Running time, 11 reels. Played November 15.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

DODSWORTH: Walter Huston, Ruth Chatterton—Excellent picture. Fine acting by Huston and Mary Astor.—L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

DODSWORTH: Walter Huston, Ruth Chatterton, Paul Lukas, Mary Astor—This is fine entertainment. Mary Astor, Walter Huston fit 100 per cent. The story is very interesting, sophisticated drama, but every one seemed to enjoy it because it was so well done.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

GAY DESPERADO, THE: Nino Martini, Ida Lupino—Singing very good, but picture does not appeal to ladies. Too rough and noisy.—L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GAY DESPERADO, THE: Nino Martini, Ida Lupino—This is swell entertainment. Music is lovely, enough slapstick to get by. Ida Lupino makes friends of everyone and Martini can sing. I could have improved the picture 50 per cent, but you can't expect the brains of the industry in Hollywood to know that a girl and a man don't throw things at each other in a room for ten minutes nor that the public likes to hear a song sung in English by a singer who speaks English.—Charles Lee Hyde, Grand Theatre, Pierre, N. D. General patronage.

I STAND CONDEMNED: Harry Bauer, Laurence Olivier—Cannot praise this very highly. Most of my crowd did not like this picture.—L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LAST OF THE MOHICANS: Randolph Scott, Binnie Barnes—A well told story. Acting very good.—L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LITTLE LORD FAUNTLEROY: Freddie Bartholomew, Dolores Costello Barrymore—The few who saw this spoke very highly of it. But it drew the poorest of any Sunday picture in months. Running time, 102 minutes. Played November 15-16.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THINGS TO COME: Raymond Massey—More complaints on this than anything else this year. Don't play it. Terrible, so my people said.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Universal

CRASH DONOVAN: Jack Holt, Nan Gray—A good action picture in which Jack Holt pleased his admirers. Played November 14.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

DON'T GET PERSONAL: James Dunn, Sally Eilers—This show is just what makes satisfied cash customers and they come again. Full of comedy and some love team. James and Sally always give the patrons a good show. Running time, seven reels. Played November 18.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

GIRL ON THE FRONT PAGE, THE: Gloria Student, Edmund Lowe—Very good one-day picture. Played November 10.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

RIDE 'EM, COWBOY: Buck Jones, Luana Walters—We did nice business for this attraction, which was somewhat different than the average Buck Jones western. Satisfied. Played November 7.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Warner Brothers

ANTHONY ADVERSE: Fredric March, Olivia de Havilland—Went over nicely here. We have a high-brow crowd and the book background helped a lot. It is beautifully produced.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

BENGAL TIGER, THE: Barton MacLane, June Travis—Fair.—L. C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GREEN PASTURES: Rex Ingram—A surprise for our small town. Took in more money and more favorable comment than we have had on a Warner picture since "Gold Diggers of 1933."—M. Ewing, Amus-U Theatre, La Harpe, Ill. Small town patronage.

GREEN PASTURES, THE: Rex Ingram—An outstanding production in every way. Caused considerable comment pro and con for quite a few days after the picture played. However, failed to gross slightly more than film rental. Played November 4-5.—W. Jenkins, Lee Theatre, Lee's Summit, Mo., and People's Theatre, Pleasant Hill, Mo. Small town patronage.

LITTLE BIG SHOT: Sybil Jason, Robert Armstrong—This picture was enjoyed very much indeed. The little star does very well. Running time, 64 minutes. Played November 17-18.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

MIDSUMMER NIGHT'S DREAM: All Star—Can't express it. Will just say being a jackass lowered James Cagney's Pres-tige here.—M. Ewing, Amus-U Theatre, La Harpe, Ill. Small town patronage.

PUBLIC ENEMY'S WIFE: Pat O'Brien, Margaret Lindsay—Very good picture of its kind. Sure would like to see Miss Lindsay get a break with a good part in a good picture. I'll wager she would make good. Played November 3.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

STAGE STRUCK: Joan Blondell, Dick Powell—Not a class A picture. Better run one day only. Joan is entitled to a better part. Played November 1-2.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Short Features

Columbia

KRAZY'S NEWSREEL: Krazy Kat Cartoon—Here is something different in a cartoon. It's a grand takeoff on Fox Movietone News.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

FIBBING FIBBERS: Walter Catlett—This has been the worst of the two-reelers from Columbia for a long time. Skip it and book the old Andy Clydes or 3 Stooges which are real comedies. Two reels.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Educational

EDUCATIONAL COMEDIES: "Brain Busters;" "Gold Brick;" "Three on a Limb;" "Give 'Em Air." Prints on these all so bad customers did not know what it was all about. So many scenes cut there was no connection in story.—E. L. Fawks, Ritz Theatre, Graford, Texas. Small town patronage.

E-FLAT MAN: Buster Keaton—This is a two-reel comedy that will please everyone. Keaton will always do good business. Wished he would make some feature length pictures. Running time, 22 minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

CHAIN LETTERS: Paul Terry-Toons—Real funny and even the adults liked it. Running time, six minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

Metro-Goldwyn-Mayer

LITTLE PAPA: Our Gang—Good comedy for the little folks and the older will like it, too. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Paramount

I CAN'T ESCAPE FROM YOU: Joe Reichman and Orchestra—Played this at the opening of the deer season and the hunters got a big laugh when the deer turned the tables on the hunter in the cartoon.—Harold C. Allison, Baldwin Theatre, Baldwin, Michigan. Small town patronage.

PLAY SAFE: Color Classic Cartoon—Grownups will enjoy this, as well as the kiddies. One reel.—D. E. Fitton, Lyric Theatre, Harrison, Arkansas. Small town patronage.

RKO-Radio

ALADDIN FROM MANHATTAN: Ruth Etting—Would have been better had it been one reel. Miss Etting has fine voice. Two reels.—D. E. Fitton, Lyric Theatre, Harrison, Arkansas. Small town patronage.

MAJOR BOWES' Number 4—This was on a par with the others, but has no draw here any more. One reel. D. E. Fitton, Lyric Theatre, Harrison, Arkansas. Small town patronage.

RETURNED ENGAGEMENT, A: Smart Set—Here is a comedy that puts pep into the program. Ford Sterling should make more comedies. Have not had him for so long we thought he had quit the movies. Come on, Ford. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Twentieth Century-Fox

FOX MOVIETONE NEWS, NO. 12: Patrons always demand the best and they get it. We give them Fox Movietone News and they go out satisfied. Fox Movietone News leads all the rest. Running time, 12 minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

(Reports continued on following page)

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United Artists

TWO-GUN MICKEY: Mickey Mouse—A good cartoon. Enough said. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Universal

FUN HOUSE: Oswald Cartoon—An excellent one in black and white. Really funny and will cause much patron comment. Running time, 8 minutes.—Donald Visger, Liberty Theatre, Kennewick, Wash. General patronage.

OILY BIRD, THE: Murray and Oswald—Good slap stick comedy. Two reels.—D. E. Fitton, Lyric Theatre, Harrison, Arkansas. Small town patronage.

GUS VAN'S MUSIC SHOPPE: Mentone Musicals—A very, very good musical comedy full of good music and dancing. Swell entertainment. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Warner Vitaphone

BIG TIME VAUDEVILLE REEL: Lou Holtz—Good for one reel on any program. One reel.—D. E. Fitton, Lyric Theatre, Harrison, Arkansas. Small town patronage.

BLACK NETWORK, THE: Nina Mae McKinney, Nicholas Bros.—Our audience is composed of approximately 40 per cent colored and, naturally enough, this one was a big hit with them. The white section of the audience, however, liked the film just as much. A well devised combination of "hot" music—band and vocal—good gags and tap dancing. Running time, 22 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

CHANGING OF THE GUARD: Sybil Jason—One of the very nicest pictures I have seen for a long time. This was all in colors and it really was pleasing to see a short that was truly great in acting and dignity. Running time, 22 minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

CHANGING OF THE GUARD: Sybil Jason—Superb short in color. Would have made an excellent addition to a New Year's day program. If you haven't already booked this short, try to get it for your New Year's show. Running time, 19 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

CLYDE LUCAS & ORCHESTRA: Melody Masters—Good band numbers. Vitaphone beats 'em all with shorts.—Harold C. Allison, Baldwin Theatre, Baldwin, Michigan. Small town patronage.

PEARL OF THE PACIFIC: Colortour Adventures—A travel reel in color at Hawaii. Beautiful scenes but poor sound.—Harold C. Allison, Baldwin Theatre, Baldwin, Michigan. Small town patronage.

ROMANCE IN THE AIR: Wini Shaw, Phil Regan—Just a little better than ordinary. Think this company is slipping on these Brevities. Running time, 20 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SHAKE MR. SHAKESPEARE: Carolyn Marsh—Another very poor Brevity from this company. We used to feel that whenever we booked a Brevity we could look for something outstanding. Now it is different. Running time, 20 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SOS Names Asia Agency

Contracts have been signed between the S.O.S. Corporation and Muller and Phipps, Ltd., for the exclusive sale of all S.O.S. theatre equipment in Asia, the Far East and Hong Kong. Headquarters of the new offices will be in Hong Kong and Shanghai.

Cadman UA Manager

R. J. Cadman, former salesman in San Francisco for the company, has been appointed United Artists manager for Salt Lake City. He succeeds Irving Schlank, transferred to manage the Chicago branch.

DuWorld Extending Plan

DuWorld plans to extend its direct-to-theatre sales plan with "Girl in the Case," according to Arche Mayers, sales manager, who returned to New York last week from a sales tour.

MGM British Laboratory

Initial moves by Metro-Goldwyn-Mayer, Ben Goetz and Louis B. Mayer to establish a modern developing and printing laboratory in London were taken this week with the formation of Metro-Goldwyn-Mayer British Studios, Ltd. Capital is listed at $125,000. Mr. Goetz has been in England several weeks on the project and will return shortly to New York and Hollywood.

Leaders Thank Women For Better Films Aid

Leaders of the motion picture industry last week publicly expressed the industry's gratitude to women's clubs for their efforts on behalf of better motion pictures. Addressing the 42nd convention of the State Federation of Women's Clubs at the Hotel Pennsylvania in New York, Jacob Wills, Warner Brothers, asked the women's cooperation in the search for suitable picture material of "high literary quality."

Besides Mr. Wills, others who voiced the appreciation of the industry were Edward Finney of Grand National and Louis Nizer, attorney for the New York Film Board of Trade.

Greece and Africa Back Studio Plans

Greece and Africa are entering the international motion picture market with ambitious studio plans, and representatives of the financial backers of the new production enterprises in both countries are now in New York reputedly in search of American production talent. The Greek studios will be in Athens. Several production plants are planned for the north coast of Africa. The envoys are emphasizing scenic and historic advantages of their studio sites.

American Films Gain

American feature pictures are gaining ground in Austria at the expense of German productions, according to the Department of Commerce in Washington. During 1935, the report shows, there were 126 American features exhibited in Austrian theatres as compared with 110 in 1934 and 94 in 1933. The corresponding totals for German features were 116, 129 and 109, respectively.

Plagiarism Hearing Set

Hearing will be held on December 7 in the chambers of Federal Judge Woolsey in New York on the motion to dismiss the action brought by Allen Caruthers, attorney, against Radio charging that "Cimarron" is a plagiarism of his story, "The Sooners." The plaintiff seeks an accounting, damages and an injunction.

Blackstone Chicago Branch

Monte Proser, vice-president of the Blackstone Company, advertising and publicity agency, is in Chicago to establish a branch office of the company. Mr. Proser is expected back in New York this week.

De Melcher in New York

E. S. De Melcher, who recently resigned as drama editor of the Washington *Star* to write in Hollywood, is in New York on a vacation before leaving for California.

SEC Reveals Chase 20th-Fox Stock Sale

The disposition by the Chase National Bank in New York during September of 13,806 shares of Twentieth Century-Fox common and 27,612 shares of $1.50 cumulative preferred, sold under an escrow agreement, was reported last weekend by the Securities and Exchange Commission in Washington in its semi-monthly summary of stock transactions of corporation officers.

Another report on Twentieth Century-Fox disclosed that on October 15 General Theatres Equipment, New York, was the beneficial owner of 185,563 shares of common stock.

A July report for Charles L. Stillman, of Time, Inc., held for correction, disclosed the acquisition in that month by the Stillman Corporation, through the acquisition of rights, of 6,667 shares of Grand National Films common, bringing its holdings to 10,000 shares. The report also showed that on July 6 the Stillman Corporation acquired 3,333 common rights and on July 27 disposed of them by exchange.

A July report for Jack Cohn of Columbia showed the acquisition of 12 shares of Columbia Pictures common and the disposition of 3,779 common voting trust certificates and the acquisition by adjustment of 291 purchase warrants for voting trust certificates.

Trampe Forms Imperial Branch

C. W. Trampe, owner of the midwest chain of theatres bearing his name, has formed Imperial Pictures of Wisconsin to distribute the Imperial Pictures product. Mr. Trampe is president of the new company and B. J. Miller and M. Zamil are associated with him.

"Zombies" Title Permitted

Syndicate Exchanges will distribute "Revolt of the Zombies" in the New York territory under that title, according to a special arrangement between Robert Benjamin, co-assignee of Melbert Pictures, and the Amusement Securities Corporation, which recently obtained an injunction against use of the title.

Grainger Takes Paul Films

Edmund Grainger has been given the three pictures at Universal which Val Paul was producing before he succeeded William Koenig as studio manager. The pictures are "Sport of Kings," "We've Had Our Moments" and "St. Moritz."

UA Exchange Moves Office

The United Artists Exchange in Cleveland will move from its present location to the RKO Building on 23rd street about the first of December. The building is now being reconditioned and it is reported that National Screen will move into the old United Artists quarters.

Warner Christmas Party

The New York Warner Club will hold its annual Christmas Kiddie party at the home office on December 19. Children, grandchildren, brothers and sisters of the members will all be invited and a special entertainment program is being arranged.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended November 28, 1936, from 109 theatres in 18 major cities of the country was $1,069,397, a decrease of $63,355 from the total of the preceding week ended November 21, 1936, when 111 theatres in 18 large cities aggregated $1,132,752.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)**
Boston							
Boston	3,246	25c-65c	"15 Maiden Lane" (20th Cent.-Fox) (on stage: Ethel Waters and revue)	13,500	"The Magnificent Brute" (Univ.) (plus stage show)	14,000	High 9-7-35 "Hot Tip" (plus stage show "Folies Bergere") 35,000 Low 6-13 "The Harvester" and "Abdul the Damned" 4,000
Fenway	1,382	30c-50c	"Polo Joe" (W.B.) and "Straight from the Shoulder" (Para.)	4,800	"The Accusing Finger" (Para.) and "Wedding Present" (Para.)	4,500	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Under Your Spell" (20th Cent.-Fox) (4 days) "East Meets West" (GB) (4 days)	4,000 4,500	"A Woman Rebels" (Radio) (6 days-2nd week)	10,500	High 2-29 "Follow the Fleet" 37,000 Low 8-17-35 "Jalna" 5,500
Loew's Orpheum	2,970	35c-65c	"Come and Get It" (U.A.) and "Legion of Terror" (Col.)	13,500	"Craig's Wife" (Col.) and "Theodora Goes Wild" (Col.)	14,500	High 11-16-35 "Mutiny on the Bounty" 25,000 Low 6-27 "Sins of Man" and "Half Angel" 9,000
Loew's State	3,537	35c-65c	"Come and Get It" (U.A.) and "Legion of Terror" (Col.)	12,000	"Craig's Wife" (Col.) and "Theodora Goes Wild" (Col.)	12,000	High 11-16-35 "Mutiny on the Bounty" 24,500 Low 7-6-35 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"Go West, Young Man" (Para.) (on stage: Clyde Lucas and Orch.)	25,000	"Three Men on a Horse" (F.N.) (on stage: Molly Picon)	26,000	High 4-6-35 "Private Worlds" (plus stage show) 56,000 Low 7-20-35 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"Polo Joe" (W.B.) and "Straight from the Shoulder" (Para.)	7,000	"The Accusing Finger" (Para.) and "Wedding Present" (Para.)	7,500	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"Reunion" (20th Cent.-Fox) (6 days)	8,300	"Pigskin Parade" (20th Cent.-Fox)	12,001	High 11-14 "Ladies in Love" (on stage: Ted Lewis and band) 24,006 Low 7-27-35 "Broadway Gondolier" 6,600
Century	3,000	25c	"Rose Bowl" (Para.) and "High Tension" (20th Cent.-Fox)	7,400	"Daniel Boone" (Radio) and "Women Are Trouble" (MGM)	5,800	High 10-17 "Pepper" and "King of the Royal Mounted" 9,500 Low 8-3-35 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"Go West, Young Man" (Para.)	12,000	"Charge of the Light Brigade" (W. B.)	10,001	High 9-5 "The Gorgeous Hussy" 23,500 Low 4-11 "Three Godfathers" and "Her Master's Voice" 4,900
Hippodrome	2,500	25c-40c	"A Woman Rebels" (Radio) and "The Longest Night" (MGM) (5 days)	5,700	"Stage Struck" (F.N.) and "Three Married Men" (Para.)	7,700	High 2-9-35 "David Copperfield" 17,200 Low 4-11 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	3,300	25c	"The Magnificent Brute" (Univ.) and "The Man I Marry" (Univ.)	9,800	"The Girl on the Front Page" (Univ.) and "Sea Spoilers" (Univ.)	6,500	High 1-12-35 "Broadway Bill" 17,100 Low 10-31 "The President's Mystery" and "Sitting on the Moon" 3,800
Chicago							
Apollo	1,400	30c-60c	"The Big Broadcast of 1937" (Para.) (35c-65c)	8,200	"Dodsworth" (U.A.)	10,200	High 9-12 "Girls' Dormitory" 11,900 Low 5-25-35 "The Devil Is a Woman" 1,000
Chicago	4,000	35c-75c	"Go West, Young Man" (Para.) (plus stage show)	23,000	"The Big Broadcast of 1937" (Para.) (plus stage show) (2nd week)	27,500	High 1-18 "The Bride Comes Home" 56,600 Low 11-28 "Go West, Young Man" (plus stage show) 23,000
Garrick	900	30c-60c	"Polo Joe" (W.B.) (35c-65c)	7,000	"Libeled Lady" (MGM) (5 days-3rd week)	4,000	High 11-3 "Sing, Baby, Sing" 10,300 Low 5-4-35 "One New York Night" 3,000
Oriental	3,490	25c-40c	"Rose Bowl" (Para.) (on stage: Major Bowes' All Girl Unit) (30c-55c)	20,200	"Sworn Enemy" (MGM) (plus stage show)	18,800	High 11-2-35 "Woman Wanted" (on stage: Major Bowes' Amateurs) 25,500 Low 9-21-35 "Man on the Flying Trapeze" 13,400
Palace	2,509	30c-60c	"The Luckiest Girl in the World" (Univ.) (on stage: Harry Richman and revue) (6 days) (35c-75c)	15,700	"A Woman Rebels" (Radio) (plus stage show)	17,300	High 9-12 "Swing Time" (plus stage show) 35,600 Low 4-11 "Love Before Breakfast" 6,000
Roosevelt	1,591	35c-75c	"Come and Get It" (U.A.)	17,500	"The Devil Is a Sissy" (MGM) (2nd week)	8,200	High 1-5-35 "Forsaking All Others" 27,000 Low 11-23-35 "O'Shaughnessy's Boy" 7,000
State-Lake	2,776	20c-35c	"End of the Trail" (Col.) (on stage: Fifi D'Orsay and revue) (25c-40c)	15,800	"Everything Is Thunder" (GB) (plus stage show)	15,700	High 9-12 "The Iron Man" 20,100 Low 7-20-35 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"Born to Dance" (MGM) (4 days) (30c-75c)	16,000	"Old Hutch" (MGM) (25c-75c)	15,000	High 2-29 "Modern Times" 35,500 Low 4-13-35 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,330	30c-42c	"The Man Who Lived Again" (GB) (5 days)	4,750	"The Case of the Black Cat" (F.N.) (4 days) "Under Your Spell" (20th Cent.-Fox) (3 days)	3,500 1,800	High 1-12-35 "Bright Eyes" 9,000 Low 6-22-35 "The Daring Young Man" 1,300
Hippodrome	3,800	30c-42c	"The Gay Desperado" (U.A.) (5 days)	6,750	"The Charge of the Light Brigade" (W. B.)	13,000	High 9-21-35 "Top Hat" 27,500 Low 8-24-35 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"The Smartest Girl in the World" (Univ.) (on stage: Leon Errol and revue) (6 days)	14,500	"Pigskin Parade" (20th Cent.-Fox) (plus stage show)	25,000	High 4-6-35 "Transient Lady" 39,000 Low 6-8-35 "Break of Hearts" 5,500
State	3,400	30c-42c	"Love on the Run" (MGM)	19,000	"Come and Get It" (U.A.)	11,500	High 4-18 "Petticoat Fever" (on stage: Jack Benny and Mary Livingston) 40,500 Low 3-16-35 "Folies Bergere" 6,000
Stillmann	1,900	25c-35c	"Wedding Present" (Para.)	3,000	"Old Hutch" (MGM)	4,600	High 7-25 "San Francisco" 11,000 Low 5-9-36 "Too Many Parents" 2,000
Denver							
Aladdin	1,500	25c-50c	"Come and Get It" (U.A.)	3,500	"The Gay Desperado" (U.A.) (2nd week)	3,500	High 11-14 "The Gay Desperado" 6,000 Low 6-22-35 "Nell Gwyn" and "My Heart Is Calling" 600
Broadway	1,500	25c-40c	"The Gay Desperado" (U.A.)	2,000	"Cain and Mabel" (W.B.)	1,500	High 5-16 "The Great Ziegfeld" (50c-$1.36) 8,000 Low 12-28-35 "Unfinished Symphony" 300
Center	1,500	15c-35c	"Crash Donovan" (Univ.) and "Gentleman from Louisiana" (Republic) (plus stage show)	2,250	"The Case of the Velvet Claws" (F.N.) and "Winds of the Wasteland" (Republic) (plus stage show)	3,000	....
Denham	1,500	25c-40c	"Rose Bowl" (Para.) (on stage: Olsen and Johnson)	10,500	"Hideaway Girl" (Para.)	6,500	High 2-29 "Klondike Annie" 13,000 Low 8-24-35 "Without Regret" 1,750
Denver	2,500	25c-50c	"Charge of the Light Brigade" (W.B.) (plus stage band)	6,000	"Come and Get It" (U.A.) (plus stage band)	10,000	High 11-16-35 "Mutiny on the Bounty" 15,000 Low 12-28-35 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"Love on the Run" (MGM) and "Without Orders" (Radio)	9,500	"Tarzan Escapes" (MGM) and "Make Way for a Lady" (Radio)	4,000	High 5-18-35 "Romance in Manhattan" 16,000 Low 12-28-35 "The Perfect Gentleman" 2,000
Paramount	2,000	25c-40c	"Magnificent Brute" (Univ.) and "The Man I Marry" (Univ.)	3,000	"Follow Your Heart" (Republic) and "Tugboat Princess" (Col.)	2,500	High 5-11-35 "Bride of Frankenstein" 7,000 Low 11-30-35 "Bad Boy" 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Hollywood							
Chinese	2,500	30c-55c	"Reunion" (20th Cent.-Fox) and "Our Relations" (MGM)	9,424	"Pigskin Parade" (20th Cent.-Fox) and "Mad Holiday" (MGM)	11,000	High 2-22 "Modern Times" 26,000 Low 5-4-35 "West Point of the Air" 4,900
Pantages	3,000	30c-65c	"The Luckiest Girl in the World" (Univ.) and "Wanted: Jane Turner" (Radio)	5,600	"Smartest Girl in Town" (Radio) and "Love Letters of a Star" (Univ.)	6,000	High 9-12 "My Man Godfrey" and "Yellowstone" 21,800 Low 4-13-35 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	30c-65c	"Come and Get It" (U.A.) and "The Captain's Kid" (F. N.) (2nd week)	12,000	"Come and Get It" (U.A.) and "The Captain's Kid" (F.N.) (1st week)	15,500	High 11-14 "Cain and Mabel" and "The Case of the Black Cat" 19,500 Low 6-27 "The Big Noise" 4,000
Indianapolis							
Apollo	1,100	25c-40c	"Reunion" (20th Cent.-Fox)	5,100	"Charge of the Light Brigade" (W. B.)	4,800	High 9-12 "My Man Godfrey" 8,000 Low 6-27 "Sins of Man" 1,600
Circle	2,800	25c-40c	"Go West, Young Man" (Para.) and "The Big Game" (Radio)	7,500	"A Woman Rebels" (Radio) and "Rose Bowl" (Para.)	4,400	High 10-10 "Anthony Adverse" (25c-55c) 10,000 Low 3-16-35 "Transient Lady" 2,000
Loew's	2,800	25c-40c	"Love on the Run" (MGM)	12,500	"Come and Get It" (U.A.) and "The Longest Night" (MGM)	7,800	High 10-24 "Libeled Lady" 15,000 Low 4-6-35 "Casino Murder Case" 2,750
Lyric	2,000	25c-40c	"The Luckiest Girl in the World" (Univ.) (plus stage show)	10,000	"Under Your Spell" (20th Cent.-Fox) (on stage: Dave Apollon and revue)	9,850	High 9-12 "Pepper" 14,000 (on stage: Major Bowes' Amateurs) Low 2-7-35 "Murder of Dr. Harrigan" 5,700 (on stage: vaudeville)
Kansas City							
Mainstreet	3,100	25c-40c	"Go West, Young Man" (Para.) (6 days)	10,400	"Three Men on a Horse" (F.N.)	10,200	High 11-23-35 "Case of the Lucky Legs" 22,000 Low 1-12-35 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"The Gay Desperado" (U.A.) and "Sworn Enemy" (MGM) (6 days)	10,300	"Come and Get It" (U.A.) and "Legion of Terror" (Col.)	11,800	High 8-24-35 "China Seas" 25,000 Low 9-14-35 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"Three Men on a Horse" (F.N.) (6 days)	5,900	"The Man I Marry" (Univ.)	4,500	High 5-25-35 "Goin' to Town" 14,000 Low 5-18-35 "Dinky" 3,000
Tower	2,090	25c	"Here Comes Carter" (F.N.) (plus stage show) (6 days)	7,900	"Without Orders" (Radio) (plus stage show)	7,400	High 1-18 "Magnificent Obsession" 14,500 Low 3-14 "Lady of Secrets" 5,000 (plus stage show)
Uptown	2,000	25c-40c	"Under Your Spell" (20th Cent.-Fox) and "Mummy's Boys" (Radio) (6 days)	3,000	"Pigskin Parade" (20th Cent.-Fox)	4,000	High 9-7-35 "Steamboat Round the Bend" 11,000 Low 7-27-35 "Black Sheep" 2,100
Los Angeles							
Four Star	900	30c-55c	"The Devil Is a Sissy" (MGM)	5,800	"Under Your Spell" (20th Cent.-Fox) (2nd week)	2,400	High 5-18-35 "Les Miserables" 7,800 Low 12-17-35 "Return of Peter Grimm" 2,400
Grand Intern't'l.	750	35c-40c	"Cloistered" (Best) (2nd week)	1,600	"Cloistered" (Best) (1st week)	2,500	High 7-25 "Ecstasy" (6 days-2nd week) 5,000 Low 12-7-35 "Such a Girl You Never Forget" 900
Hillstreet	2,700	30c-65c	"The Luckiest Girl in the World" (Univ.) and "Wanted: Jane Turner" (Radio)	5,600	"Smartest Girl in Town" (Radio) and "Love Letters of a Star" (Univ.)	6,000	High 9-12 "My Man Godfrey" and "Yellowstone" 24,000 Low 11-2-35 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"Reunion" (20th Cent.-Fox) and "Our Relations" (MGM)	13,598	"Pigskin Parade" (20th Cent.-Fox) and "Mad Holiday" (MGM)	13,000	High 12-7-35 "Mutiny on the Bounty" 24,500 Low 10-26-35 "Way Down East" 6,200
Paramount	3,596	30c-55c	"Theodora Goes Wild" (Col.) (plus stage show)	24,400	"Hideaway Girl" (Para.) (on stage: Martha Raye and revue)	25,000	High 8-22 "Yours for the Asking" 33,000 (on stage: Eddie Cantor and Bobby Breen) Low 6-27 "Case Against Mrs. Ames" 9,126 (plus stage show) (5 days)
W. B. Downtown	3,400	30c-65c	"Come and Get It" (U.A.) and "The Captain's Kid" (F.N.) (2nd week)	10,500	"Come and Get It" (U.A.) and "The Captain's Kid" (F.N.) (1st week)	12,600	High 11-14 "Cain and Mabel" and "The Case of the Black Cat" 20,000 Low 6-27 "The Big Noise" 3,800
Minneapolis							
Lyric	1,239	25c-55c	"Libeled Lady" (MGM) (6 days-2nd week)	3,000	"Libeled Lady" (MGM) (1st week)	5,000	High 11-21 "Libeled Lady" (25c-55c) 5,000 Low 11-3 "Hollywood Boulevard" and "I'd Give My Life" 900
Minnesota	4,000	25c-55c	"Go West, Young Man" (Para.) (6 days)	7,000	"Dodsworth" (U.A.)	9,000	High 1-4 "The Bride Comes Home" 31,326 Low 4-4 "Klondike Annie" 8,000
RKO Orpheum	2,900	25c-40c	"Three Men on a Horse" (F.N.) (6 days)	9,000	"A Woman Rebels" (Radio)	3,500	High 9-21-35 "Top Hat" 18,000 Low 6-13 "The Golden Arrow" 3,000
State	2,300	25c-40c	"Old Hutch" (MGM) (6 days)	6,000	"Ladies in Love" (20th Cent.-Fox) (6 days)	7,000	High 9-19 "Sing, Baby, Sing" 8,000 Low 10-17 "The Last of the Mohicans" 4,000
World	400	25c-35c	"Ecstasy" (Eureka) (2nd week)	4,500	"Ecstasy" (Eureka) (4 days-1st week) "East Meets West" (GB) (3 days-2nd week)	4,000 800	High 9-5 "Secret Agent" 6,000 Low 9-19 "The Private Life of Louis XIV" 1,900
Montreal							
Capitol	2,547	25c-60c	"Three Men a Horse" (F.N.) and "Isle of Fury" (W.B.)	9,000	"Pigskin Parade" (20th Cent.-Fox) and "Panic on the Air" (Col.)	8,500	High 2-9-35 "Lives of a Bengal Lancer" 15,500 Low 8-3-35 "My Heart Is Calling" and "College Scandal" 7,000
His Majesty's	1,700	25c-50c	"The Passing of Third Floor Back" (GB) and "Thank You, Jeeves" (20th Cent.-Fox)	5,000	"Broken Blossoms" (Imperial) and "She Shall Have Music" (Imperial)	5,500	High 10-17 "Nine Days a Queen" "Two's Company" 9,000 Low 6-2-34 "All Quiet on the Western Front" 3,000
Loew's	3,115	25c-60c	"The President's Mystery" (Republic) (plus stage show)	1,500	"Star for a Night" (20th Cent.-Fox) (plus stage show)	11,000	High 9-26 "Public Enemy's Wife" (John Boles on stage) 15,000 Low 6-15-35 "Mark of Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"Libeled Lady" (MGM) and "Sworn Enemy" (MGM)	11,500	"Charge of the Light Brigade" (W. B.)	12,000	High 12-7-35 "Mutiny on the Bounty" 15,000 Low 7-20-35 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"The Gay Desperado" (U.A.) and "All American Chump" (MGM)	6,500	"Our Relations" (MGM) and "Murder with Pictures" (Para.)	7,500	High 2-22 "Modern Times" and "Guard That Girl" 12,500 Low 12-28-35 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"Romeo and Juliet" (MGM) (2 days-15th week)	1,375	"Romeo and Juliet" (MGM) (14th week)	7,500	....
Capitol	4,700	25c-85c	"Tarzan Escapes" (MGM)	25,000	"Libeled Lady" (MGM) (6 days-3rd week)	18,000	High 1-5-35 "Forsaking All Others" 87,400 Low 5-30 "Three Wise Guys" 7,000
Criterion	1,700	25c-75c	"Wedding Present" (Para.)	7,000	"One Way Passage" (W.B.)	10,000	....
Paramount	3,700	25c-85c	"Go West, Young Man" (Para.) (plus stage show)	52,000	"The Big Broadcast of 1937" (Para.) (on stage: Clyde Lucas and Orch.) (4th week)	30,000	High 1-19-35 "Lives of a Bengal Lancer" 65,300 Low 12-21-35 "Millions in the Air" 10,000
Rialto	594	25c-55c	"Murder with Pictures" (Para.)	6,500	"Our Relations" (MGM)	11,000	....
Rivoli	2,200	25c-99c	"Come and Get It" (U.A.) (2nd week)	20,000	"Come and Get It" (U.A.) (1st week)	31,000	High 2-15 "Modern Times" 65,000 Low 6-29-35 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"The Garden of Allah" (U.A.) (plus stage show)	84,000	"Theodora Goes Wild" (Col.) (plus stage show)	76,000	High 9-7-35 "Top Hat" 131,200 (plus stage show) Low 11-30-35 "Crime and Punishment" 45,000 (plus stage show)
Roxy	6,200	25c-75c	"Pigskin Parade" (20th Cent.-Fox) (plus stage show) (6 days-2nd week)	34,000	"Pigskin Parade" (20th Cent.-Fox) (plus stage show) (1st week)	46,300	High 1-4 "If You Could Only Cook" 62,000 (plus stage show) Low 4-20-35 "My Heart Is Calling" 17,500 (plus stage show)
Strand	3,000	40c-99c	"Charge of the Light Brigade" (W.B.) (4th week-4 days)	10,000	"Charge of the Light Brigade" (W. B.) (3rd week)	20,000	High 5-11 "The G Men" 60,138 Low 4-4-36 "Snowed Under" 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)	
Oklahoma City								
Capitol	1,200	10c-41c	“Ambassador Bill” (20th Cent.-Fox) (re-issue)	2,100	“East Meets West” (GB)	2,200	High 8-29 “Girls’ Dormitory” Low 5-9 “Big Brown Eyes”	3,900 1,300
Criterion	1,700	10c-55c	“Come and Get It” (U.A.)	3,800	“Pigskin Parade” (20th Cent.-Fox)	4,000	High 9-14-35 “Steamboat Round theBend” Low 11-12-35 “The Case of the Lucky Legs”	10,000 2,500
Liberty	1,500	10c-36c	“The Longest Night” (MGM) (plus stage show) (4 days) (10c-40c) “The Big Game” (Radio) and “Hollywood Boulevard” (Para.) (3 days)	2,800 1,300	“Three Cheers for Love” (Para.) and “King of the Royal Mounted” (20th Cent.-Fox) (4 days) “Rhodes” (GB) and “Bulldog Edition” (Republic) (3 days)	2,100 700	High 1-19-35 “Gentlemen Are Born” and “Crime Doctor” Low 10-26-35 “Little Big Shot” and “I Live for Love”	4,200 1,500
Midwest	1,500	10c-55c	“Reunion” (20th Cent.-Fox)	4,000	“The Big Broadcast of 1937” (Para.)	7,100	High 11-16-35 “Mutiny on the Bounty” Low 8-24-35 “The Farmer Takes a Wife”	8,800 1,800
Omaha								
Brandeis	1,200	25c-40c	“Three Men on a Horse” (F.N.) and “The Case of the Black Cat” (F.N.) (8 days)	6,300	“Smartest Girl in Town” (Radio) and “Legion of Terror” (Col.)	4,400	High 9-14-35 “Top Hat” Low 6-6 “Dancing Pirate” and “Murder on the Bridle Path”	9,500 2,600
Omaha	2,200	25c-40c	“Tarzan Escapes” (MGM) and “The Longest Night” (MGM)	5,500	“Pepper” (20th Cent.-Fox) and “The Girl on the Front Page” (Univ.)	5,000	High 7-11 “San Francisco” and “The First Baby” Low 10-5-35 “Dante’s Inferno” and “She Gets Her Man”	11,600 3,600
Orpheum	3,000	25c-40c	“Wives Never Know” (Para.) and “East Meets West” (GB)	8,000	“Dodsworth” (U.A.) and “Murder with Pictures” (Para.)	8,600	High 2-29 “Exclusive Story” (on stage: Ted Lewis) Low 12-28-35 “Mister Hobo” and “Three Kids and a Queen”	21,150 5,800
Paramount	2,900	25c-55c	“Go West, Young Man” (Para.)	9,800	“Cain and Mabel” (W.B.)	9,600	....	
Philadelphia								
Aldine	1,300	40c-65c	“Come and Get It” (U.A.) (6 days-2nd week)	7,200	“Come and Get It” (U.A.) (1st week)	13,000	High 10-3 “Dodsworth” Low 1-26-35 “The Runaway Queen”	19,000 2,200
Arcadia	600	25c-50c	“The Gay Desperado” (U.A.)	2,100	“The Big Broadcast of 1937” (Para.) (11 days)	4,000	High 1-25-35 “The Bride Comes Home” Low 9-21-35 “Bonnie Scotland”	4,800 800
Boyd	2,400	40c-55c	“Love on the Run” (MGM)	16,500	“A Woman Rebels” (Radio)	10,000	High 1-4 “A Tale of Two Cities” Low 8-17-35 “Jalna”	30,000 6,000
Earle	2,000	25c-55c	“Our Relations” (MGM) (6 days)	9,500	“Tarzan Escapes” (MGM)	11,000	High 1-4 “Miss Pacific Fleet” Low 10-5-35 “I Live for Love”	22,000 9,500
Fox	3,000	40c-65c	“Theodora Goes Wild” (Col.) (2nd week)	17,000	“Theodora Goes Wild” (Col.) (1st week)	21,000	High 5-9 “Under Two Flags” Low 9-28-35 “Redheads on Parade”	31,000 7,500
Karlton	1,000	25c-40c	“Follow Your Heart” (Republic) (6 days)	1,800	“Rose Bowl” (Para.)	2,000	High 10-5-35 “Top Hat” Low 6-1-35 “Dinky”	6,300 1,200
Keith’s	2,000	30c-50c	“A Woman Rebels” (Radio)	2,000	“Here Comes Carter” (F.N.) (6 days)	1,700	High 4-13-35 “Roberta” Low 1-2-35 “The Right to Live”	5,800 900
Stanley	3,700	40c-55c	“Reunion” (20th Cent.-Fox)	10,000	“Charge of the Light Brigade” (W. B.) (6 days-2nd week)	11,500	High 9-12 “Swing Time” Low 5-11-35 “Stolen Harmony”	30,500 4,000
Stanton	1,700	30c-50c	“The Big Game” (Radio)	6,500	“15 Maiden Lane” (20th Cent.-Fox)	6,500	High 1-11 “Riffraff” Low 3-23-35 “Captain Hurricane”	10,000 1,800
Portland, Ore.								
Blue Mouse	1,700	30c-40c	“Go West, Young Man” (Para.) and “Star for a Night” (20th Cent.-Fox)	2,500	“Cain and Mabel” (W.B.) and “Rose Bowl” (Para.)	2,000	High 6-17-35 “Life Begins at Forty” Low 6-22-35 “My Heart Is Calling”	2,700 1,400
Broadway	1,912	30c-40c	“The Magnificent Brute” (Univ.) and “The Devil Is a Sissy” (MGM)	6,700	“Tarzan Escapes” (MGM) and “Our Relations” (MGM)	6,000	High 5-16 “The Singing Kid” Low 7-27-35 “Calm Yourself” and “Chinatown Squad”	8,500 4,000
Mayfair	1,700	30c-40c	“Libeled Lady” (MGM)	4,000	“All American Chump” (MGM) (on stage: Major Bowes’ Unit)	8,600	High 1-25 “A Midsummer Night’s Dream” Low 1-19-35 “Behold My Wife” and “Defense Rests’	12,000 1,600
Orpheum	1,700	30c-40c	“Reunion” (20th Cent.-Fox) and “Without Orders” (Radio)	8,900	“Craig’s Wife” (Col.) and “15 Maiden Lane” (20th Cent.-Fox)	7,800	High 9-28-35 “She Married Her Boss” Low 11-23-35 “To Beat the Band” and “Wanderer of the Wasteland”	9,500 4,000
Paramount	3,008	30c-40c	“Charge of the Light Brigade” (W.B.) and “Lady, Be Careful” (Para.)	9,200	“Go West, Young Man” (Para.) and “Star for a Night” (Para.)	8,900	High 4-20-35 “Private Worlds” Low 5-2 “The Witness Chair” and “Big Brown Eyes”	11,500 5,000
United Artists	945	30c-40c	“Born to Dance” (MGM)	8,500	“Three Men on a Horse” (F.N.)	7,900	High 10-17 “Dodsworth” Low 6-8-35 “Age of Indiscretion”	9,500 4,000
San Francisco								
Clay	400	15c-35c	“Cloistered” (Best) (3rd week)	800	“Cloistered” (Best) (2nd week)	1,150	High 12-28-35 “Peasants” Low 10-24 “I Desire You”	2,500 700
Embassy	1,400	10c-40c	“Gambling with Souls” (Intern’l) (3rd week)	3,800	“Gambling with Souls” (Intern’l) (2nd week)	6,200	High 11-14 “Gambling with Souls” Low 12-7-35 “Two Sinners” and “$1,000 a Minute”	7,500 2,000
Fox	5,651	15c-75c	“Go West, Young Man” (Para.) “All American Chump” (MGM)	16,500	“Wedding Present” (Para.) and “Our Relations” (MGM)	14,500	High 9-19 “Road to Glory” and “Kelly the Second” Low 11-30-35 “To Beat the Band” and “Freckles”	20,000 4,000
Golden Gate	2,800	10c-40c	“The Smartest Girl in Town” (Univ.) (plus vaudeville)	15,500	“In His Steps” (Grand National)	13,500	High 8-15 “The Last Outlaw” (on stage: Eddie Cantor) Low 5-23 “Dancing Pirate”	34,000 9,000
Orpheum	2,440	15c-40c	“Lady from Nowhere” (Col.) and “The Luckiest Girl in the World” (Univ.)	6,300	“Adventure in Manhattan” (Col.) “Man Who Lived Twice” (Col.) (8 days)	9,000	High 9-19 “My Man Godfrey” and “Yellowstone” Low 10-26-35 “King Solomon of Broadway” and “Fighting Youth”	17,000 4,800
Paramount	2,670	15c-75c	“The Devil Is a Sissy” (MGM) and “Under Your Spell” (20th Cent.-Fox) (2nd week)	5,300	“The Devil Is a Sissy” (MGM) and “Under Your Spell” (20th Cent.-Fox) (8 days-1st week)	14,500	High 7-11 “San Francisco” Low 3-2-35 “Living on Velvet” and “All the King’s Horses”	23,000 8,500
St. Francis	1,470	15c-40c	“Libeled Lady” (MGM) and “Sitting on the Moon” (Republic)	5,300	“Charge of the Light Brigade” (W.B.) and “Here Comes Carter” (F.N.) (8 days)	5,000	High 8-1 “San Francisco” Low 6-29-35 “No More Ladies”	12,400 5,000
United Artists	1,200	15c-65c	“Come and Get It” (U.A.) (2nd week)	6,700	“Come and Get It” (U.A.) (1st week)	7,000	High 10-26-35 “Barbary Coast” Low 12-28-35 “Mimi”	15,000 2,500
Warfield	2,700	15c-75c	“Reunion” (20th Cent.-Fox) and “Laughing at Trouble” (20th Cent.-Fox)	12,500	“Libeled Lady” (MGM) and “Sitting on the Moon” (Republic) (4th week)	15,000	High 10-5-35 “I Live My Life” Low 11-28 “Reunion” and “Laughing at Trouble”	35,000 12,500
Seattle								
Blue Mouse	950	25c-55c	“The Big Broadcast of 1937” (Para.) and “Sworn Enemy” (MGM) (3rd week)	3,700	“The Big Broadcast of 1937” (Para.) and “Sworn Enemy” (MGM) (2nd week)	4,100	High 11-30-35 “Mutiny on the Bounty” Low 2-16-35 “Million Dollar Baby” and “Notorious Gentleman”	6,100 2,900
Fifth Avenue	2,500	25c-55c	“Libeled Lady” (MGM) (6 days-2nd week)	8,100	“Libeled Lady” (MGM) (1st week)	10,300	High 9-19 “Anthony Adverse” Low 4-26 “The Trail of the Lonesome Pine”	11,300 2,600
Liberty	1,800	15c-40c	“Come and Get It” (U.A.) (3rd week)	4,850	“Come and Get It” (U.A.) (2nd week)	7,100	High 9-28-35 “She Married Her Boss” Low 4-13-35 “White Lies” and “Happy Landing”	7,900 2,700
Music Box	950	25c-55c	“Pigskin Parade” (20th Cent.-Fox) and “Don’t Turn ’Em Loose” (Radio)	3,600	“The Great Ziegfeld” (MGM) (2nd week)	3,600	High 2-16-35 “Roberta” Low 1-26-35 “The Man Who Reclaimed His Head”	6,100 2,850
Music Hall	2,275	25c-35c	“The Longest Night” (MGM) and “Hollywood Boulevard” (Para.) (plus vaudeville)	4,600	“Seven Sinners” (GB) and “King of the Royal Mounted” (20th Cent.-Fox) (plus vaudeville)	5,100	....	
Orpheum	2,450	25c-40c	“Reunion” (20th Cent.-Fox) and “Here Comes Carter” (F.N.)	6,150	“Pigskin Parade” (20th Cent.-Fox) and “Don’t Turn ’Em Loose” (Radio)	6,400	High 9-21-35 “Top Hat” Low 8-31-35 “Dante’s Inferno” and “Lady Tubbs”	10,400 4,800
Palomar	1,500	15c-35c	“Straight from the Shoulder” (Para.) (plus vaudeville)	4,700	“Hearts in Bondage” (Republic) (plus vaudeville and band)	4,600	....	
Paramount	3,050	25c-40c	“Tarzan Escapes” (MGM) and “Wedding Present” (Para.)	5,150	“The Magnificent Brute” (Univ.) “15 Maiden Lane” (20th Cent.-Fox)	5,150	High 12-14-35 “Annie Oakley” Low 6-6 “Till We Meet Again” and “Times Square Playboy”	9,200 3,250

B & K BIDS $1,325,000 FOR McVICKERS LEASE

Other Circuits Follow Balaban & Katz Double Billing in "B" and "C" Theatres of Area

by WILLIAM F. CROUCH
in Chicago

Offering rental amounting to $1,325,000 for a 20 year lease on the McVickers theatre, Balaban & Katz made the top bid among three seeking this property.

Johnny Jones offered $1,100,000 for the 20 year period. The Hi-Lee, Hi-Lo Candy Company also made a bid of "$1,000 better than the best bid," but as no definite figure was given it was expected this offer would not be considered.

These bids opened at a meeting of the Board of Education, which controls the theatre building, will be decided upon at the next board meeting, December 16th.

Both the B. & K. and Jones offers also said that 15% of the gross would be given as rental providing this figure was higher than the amount of the rental.

The B. & K. bid was to start at $60,000 for the first five years, $62,500 for the next five years, $70,000 for the next five years and $72,500 for the last five years.

The Jones bid was for $50,000 for the first ten years and $60,000 for the second ten year period.

As considerable criticism has been voiced regarding failure to lease the McVickers theatre on previous occasions, it is thought that the Board of Education will rent the theatre when the meeting is called this month. General opinion is that B. & K. will get the lease and make arrangements for Johnny Jones to operate the house. This report coincides with the information that B. & K. probably will start operating the State-Lake theatre, which it recently purchased. The State-Lake now is operated by Jones, Linick & Schaefer, which has the house until May 1, 1937.

B. & K. is having the eleventh and twelfth floors in the State-Lake building remodeled and air-conditioned at once and will move their theatre office staff to these quarters when they are completed.

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With Balaban & Katz "B" and "C" week theatres starting double features, other circuits also are inaugurating the plan. The latest is the Essaness group which put twin bills in the American theatre last week, with the same policy slated for the Broadway-Strand and other theatres.

Warner Brothers will stay away from doubles at least until after the first of the year, according to local executives. Added film costs during the holidays are not desired by the Warner circuit. The Avalon and Capitol theatres will have auto giveaways during the Christmas season.

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The latest theatre to be built for Balaban & Katz is a 900 seat house on the southwest corner of Belmont and Keating avenues. A. S. Klein, food manufacturer, owns the land and is building the theatre and five stores adjoining it. B. & K. has leased the theatre for 20 years.

C. W. and George L. Rapp, the architects, announce it will cost about $125,000 when completed. The building will be of modern design of brick and stone, with the exterior of block granite and colored terra cotta. The stores will have stainless steel fronts and the buildings will occupy 123 by 133 feet fronting on Belmont avenue.

Another B. & K. theatre now in construction is the Illinois. This will have 1,500 seats on one floor. The inside will be a reproduction of a Roman arena. It will cost approximately $200,000 and will be opened next April, according to J. E. O. Pridmore, the architect.

A cash offer to purchase bonds of the Belpark theatre, 3231 North Cicero avenue, deposited with the American Bond and Mortgage bondholders' committee, has been accepted, Dayton Keith, chairman, announced. The offer, made by B. & K., lessee of the theatre, provides for payment to depositing bondholders of 82 per cent of the par value of the bonds. Mr. Keith expects checks will be available for bondholders by December 10th.

Mr. Keith pointed out that the issue had not yet been reorganized and that proceedings are pending in federal bankruptcy court. Because of many legal complications, he said, it appeared probable that reorganization on a satisfactory basis would take a long time and the committee had submitted the offer which the holders of $264,000 out of $276,500 have accepted.

The property, which is security for the bonds, contains a 2,000-seat theatre, eight stores, and twenty apartments. There are $446,500 first mortgage bonds outstanding.

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Pickets were removed from the Warner Metropolitan theatre in Chicago's Negro district last week after Frank Clifford, business manager for the Chicago Operators Union, announced he would not discuss the hiring of colored operators for that and other theatres unless the picketing was stopped. After a conference with the various colored groups, who are trying to get Negro operators and help in all theatres playing to that trade, it was decided to investigate the matter further. The Warner theatre was one of several affected by the demands of the colored organizations.

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A. K. Farrell, former Des Moines theatre manager, has been appointed resident manager of the Lyon theatre in Rock Rapids, Iowa. He also will have charge of construction of another small theatre in Rock Rapids which Pioneer Theater Corporation has leased.

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Roy Bruder and Arch Herzoff with the rest of the B. & K. organization and Sam Clark of Warner's, launched a record-breaking campaign on "Three Men on a Horse" which opened at the Chicago theatre Friday.

Among the multitude of exploitation ideas used were the following:

In the lobby of the theatre was a "talking horse." A full-sized but stuffed horse "spoke" to patrons entering the theatre via a hidden loud-speaker with microphone attachment. At the Christmas toy parade in the Loop last week the exploiters had a toy horse with three men on it. A cow with a sign reading "No Bull—"Three Men on a Horse" is the Funniest Picture In Chicago," also paraded in the streets. At the International Livestock Show this week a champion Clydesdale stallion with three men aboard paraded throughout the show advertising the film. Radio broadcasts, sound trucks and other devices also were used. All B. & K. Loop theatre ushers wore buttons telling about the picture. It was one of the biggest campaigns ever used here.

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Approximately $4,000 remains to be collected in the amusement division for the Community Chest fund, according to Edwin Silverman, chariman. The quota is $20,000.

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Erich von Stroheim arrived on the Santa Fe Chief Monday en route to England, where he will fill a number of acting assignments. Mr. von Stroheim told reporters that he had spent too much on pictures in directing them, to suit Hollywood producers, and so henceforth he would confine his artistic endeavors to acting.

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Jack Miller, former Chicago exhibitor leader, married Miss Jacqueline Fontaine last Friday at the Hotel Sherman. Judge Eugene Holland of the Chicago municipal court performed the ceremony.

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Leo Blank, Warner district manager, is making a tour of the southern offices in his district. He will be gone two weeks.

General Pictures Franchise

A five year franchise for General Pictures has been sold for the Chicago territory to Henri Elman of the Capitol Film Exchange by Mack D. Weinberger, general sales manager. February 15th has been set as the release date of General's first picture, "Three Legionnaires."

New Tennessee Theatre

The Sevier Theatre Corporation has been formed in Johnson City, Tenn., to operate the new Sevier theatre in a building formerly occupied by the Elks Home. The structure, after remodelling is completed, will house a modern theatre to seat 750. Officers of the corporation are Ray Walker, president; W. H. Youngblood, vice-president and general manager, and E. R. Miller, secretary and treasurer.

Halperin Finishing Second

"Avenging Angel," second picture on the new Halperin-Conn schedule, is now in its third week of production in Hollywood. Modern Film Sales will distribute the picture along with the other 27 on the program.

Dickinson Circuit Moves

The home offices of the Glen W. Dickinson circuit. which had been at Lawrence. Kansas, have been moved to Kansas City.

British Industry Honors Will Hays On London Visit

Welcomed as "a model of leadership for all trade officials," Will H. Hays, president of the Motion Picture Producers and Distributors of America, was called "an ambassador extraordinary" of a great nation by Theodore H. Fligelstone, president of the Cinematograph Exhibitors Association, at a luncheon given for the MPPDA executive at the Trocadero in London.

Declaring that a frequent British cry in time of crisis is "We want a Will Hays," Mr. Fligelstone who acted as toastmaster at the luncheon, said that if Mr. Hays could give the British industry a lead in self government his visit would go down as one of the greatest events in the history of the industry. He expressed the hope that Mr. Hays' visit to England would further bind together the English-speaking races.

The MPPDA president, in a lengthy address, said it was not his purpose to discuss potentially controversial matters, but to advocate confidence and cooperation. He prophesied third dimension films and more progress in color work as the industry's next developments.

The screen's 250,000,000 patrons each week are a challenge to the teacher, to science and to art to use the power of the screen, he said. Properly used, films might be a definite contributing factor to the advancement of our modern civilization, he added.

Present at the luncheon were Sir Walter Womersley, assistant postmaster general; Arthur Loew; George Hall, M.P.; Sir Arthur Clavering, Richard Dooner, former CEA president; Arthur Jarratt, Joseph Pollard, R. E. Richards, A. J. Gale and Kenneth Nyman, chairman of the London and Home Counties Branch of the CEA. Distributor representatives included John C. Graham, Paramount managing director; Maurice Silverstone of United Artists; Sutton Dawes, W. J. Gell, managing director for Pathe, Ltd., and Samuel Eckman, Metro-Goldwyn-Mayer managing director. Others were James M. Beck, London representative of the MPPDA; Harold Smith, Paris representative of the MPPDA; J. Neville Kearney, secretary of the Federation of British Industries, Films Group, and Harry Marks.

Following the luncheon Mr. Hays was honored at a dinner tendered by the Federated British Industries Film Group at the Mayfair, at which John Maxwell characterized him as "an inspiration to the British motion picture industry." The event was attended by 65 industry leaders and Government officials.

Mr. Hays arrived in London last weekend from Paris, where he held a series of conferences with American distributor representatives. He told reporters that no Governmental questions are pending in France at this time, relations of the American industry with the French Government having been fixed in the trade treaty which was negotiated last winter.

He sailed from England on the *Normandie* on Wednesday and will arrive in New York on Monday.

HUTCHINSON HONORED BY AUSTRALIAN PREMIER

Stanley S. Crick and Charles E. Munro Share in Tribute for Helping Develop the Industry

by CLIFF HOLT

in Melbourne

A notable gesture of good will towards the film industry in the United States was the luncheon tendered to Walter J. Hutchinson, general foreign manager of Twentieth Century-Fox, by the Hon. J. A. Lyons, prime minister of Australia, on Mr. Hutchinson's visit to the federal capital at Canberra. Stanley S. Crick, managing director of Twentieth Century-Fox in Australia, and Charles E. Munro, managing director of Hoyts, were also guests.

The newspapers said the function was given as a means of further cementing friendly relationships between Australia and America, and as a mark of courtesy and token of goodwill towards three men who had done much towards the development of the industry in this country.

On his visit to Melbourne, Mr. Hutchinson was tendered a complimentary luncheon by the executives of Hoyts and Hoyts theatre managers. In a speech that was received with great enthusiasm, Mr. Hutchinson traced the history of the Fox film organization.

"Heavy losses incurred during the depression have now been converted into profits," he said. "Not large profits, it is true, but profits that denote progress and presage a sound future for the company and one of great achievement."

Mr. Hutchinson paid a tribute to Australia's city and neighborhood theatres, which in his opinion compared favorably with the world's best.

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Announcements of the 1936-37 production lineups have been well received in Australia. Among leading exhibitors there exists a definite impression that the studios are reacting to the improved national and international economic conditions, and are proceeding with a confidence brought about by correspondingly increased production budgets.

After a careful analysis of both the American and British producers' policy announcements, Mr. Munro, managing director of Hoyts and joint managing director of General Theatres Corporation, told the HERALD's correspondent that he was more confident than ever that next year the industry would command a greater proportion of hits than in any previous period.

"It is plain that producers generally have put into practice the realization that big pictures are the stability of the business," he said. "Having emerged from the economic depression, America will continue to improve a product that has improved considerably in the past twelve months.

"Britain is now alive to the necessity of eliminating second-rate quota films and is injecting star value into her product. In concentrating on films of international appeal, British producers are hitting the bull's-eye as far as this market is concerned.

"Meanwhile, exhibitors are alive to their responsibilities. Theatres are being modernized, and new standards in presentation and comfort have made them ready for the vastly increased patronage theatre owners anticipate."

Just returned from a tour abroad, Stuart F. Doyle, managing director of Greater Union Theatres and joint managing director with Mr. Munro of General Theatres Corporation, said that in the United States it was impossible not to be impressed by the air of confidence in film circles on both the east and west coasts. More money, he said, was being spent on production, and he believed that the coming season would find the studios turning out a higher grade of film, "of such standard that it must ultimately react to the benefit of exhibitors."

These opinions come from two men who are managing directors of companies that directly and indirectly control 106 theatres in the Commonwealth, and from a marketing point of view in Australia are of the utmost importance. Exhibitors are more or less accustomed to confident predictions by production and distribution executives at the commencement of each season.

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At the conclusion of her England to New Zealand flight, Jean Batten was signed for exclusive personal appearances in the 65 theatres controlled by Amalgamated Theatres, Ltd., throughout the Dominion. Her first appearance was at the Plaza, Auckland, the day of her arrival. Special significance attached to the deal lies in the fact that it was clinched by 20th Century-Fox representatives in Sydney barely a week after that company's purchase of control in Amalgamated was announced.

"It just keeps rollin' along," was the catch-line used by the Liberty theatre, Sydney, as "Show Boat" proceeded merrily into its 18th week.

MGM REICH BUDGET IS $36,750 PER FILM

Maintenance cost of the Metro-Goldwyn-Mayer branch in Germany amounts to approximately 175,000 reichsmarks ($36,750) per picture imported, according to F. D. Strengholt, managing director of the distributor subsidiary in Berlin. The company has 170 employees, with the payroll and maintenance of distribution channels budgeted at 1,000,000 reichsmarks. If 10 pictures, the usual number, are imported, the cost is thus 100,000 reichsmarks each. This sum is increased to about 175,000 reichsmarks by the cost of post-synchronization, of 40 prints, and of the import license.

New Board Starts 'Revived' AMPA

The Associated Motion Picture Advertisers, completely resuscitated from its recent near-demise, started anew this week, with a complete new board of directors, finance committee and general committees, but continuing under the presidency of Gordon S. White, of Educational.

The old board resigned in a body two weeks ago when the membership protested against a change of procedure, which included conservative-type meetings and a reclassification of members.

Charles Leonard resigned also, as vice-president, and is succeeded by Ralph Lund, secretary, who will fill both posts. Herbert Spencer Berg continues as secretary, and these, with the following appointees, comprise the new directorate: S. Barret McCormick, Ray Gallagher, Paul Benjamin, Don Hancock and Marvin Kirsch.

Herbert Berg is treasurer and chairman of a new finance committee which will seek ways and means for reducing the AMPA's debt of $1,700. Working with him will be Mr. Kirsch and Mr. Gallagher.

A new membership committee is headed by Paul Gulick, and is composed of Joe Gallagher, Ralph Lund and four others to be named.

A special committee on arrangements for the annual AMPA advertising-publicity awards is composed of Vincent Trotta, chairman, and S. Charles Einfeld, S. Barret McCormick and two others to be named.

Al Sherman heads the new publicity committee, assisted by James P. Cunningham, Jose Schorr, Peggy Goldberg and John Nelson Harrower.

Program and entertainment committees are yet to be named.

The AMPA's first "liberal" policy meeting under the new deal enforced by the will of the members was set for Thursday, at the Hotel Edison, where Colonel Jay C. Flippen, acting as master of ceremonies, was to introduce as guests: District Attorney William C. Dodge, of New York; Bobby Breen and Burgess Meredith and Margot, of "Winterset," besides others.

Special Master Allowed $10,000

Federal Judge Coxe in New York has granted Special Master John E. Joyce an interim allowance of $10,000 for his services in the Paramount bankruptcy and receivership, which was from June 16, 1934 to date. An additional allowance will be granted when the Paramount case is completely closed.

Legitimate Houses Sold

The Majestic, Royale and Masque, legitimate theatres in New York, were sold at auction Monday to the Magoro Corporation through its attorney, William Klein. The sale was the result of a foreclosure action brought by the Continental Bank and Trust Company against the Theatre Zone Realty Company, Inc.

Steen Joins United Press

Al Steen, for 10 years with Associated Publications as managing editor as well as field representative, has joined the radio department of United Press in New York.

Estimated Assets in Pro Forma RKO Consolidated Balance Sheet

Giving effect to consummation of reorganization plan for Radio-Keith-Orpheum and subsidiary companies, based on financial statements as of September 26, 1936:*

Current and Working Assets:			
Cash (including $230,269.01 cash of the parent company)		$ 7,358,276.17	
Notes and accounts receivable, less reserve...		622,979.13	
Accounts receivable from officers and employees, less reserve....		18,954.81	
Accrued interest, less reserve....		3,379.71	
Advances to outside producers, less reserve...		133,763.17	
Marketable securities at cost....		79,429.69	
Inventories:			
Completed pictures, not released, at cost.	$ 734,317.56		
Released pictures, at cost, less amort....	4,090,249.54		
Productions in progress, at cost....	2,907,020.98		
Accessories and supplies....	188,634.17	7,920,222.25	
Scenarios and continuities not produced, at cost less amounts writen off.		493,977.07	$16,630,982.00
Assets Received and Held by Stadium Theatres Corporation, a subsidiary company, as pledgee			397,380.92
Capital Assets:			
Land owned		$18,654,157.89	
Buildings, equipment and improvements as revalued at Jan. 1, 1932, together with subsequent additions at cost:			
Buildings and equipment on land owned and on land partly owned and partly leased	$29,876,581.29		
Less: Reserve for depreciation....	16,782,156.21	13,094,425.08	
Leasehold improvements and equipment..	$13,232,335.52		
Less: Amortization....	6,637,035.25	6,595,300.27	
Leaseholds, goodwill and contracts, less amort.		5,785,898.66	44,129,781.90
Investments in Affiliated and Other Companies:			
Capital stocks of affiliated and other companies, less reserve....		$ 849,728.82	
Equity in investments in wholly owned foreign subsidiary companies not consolidated....		1,468,818.63	
Advances to and bonds and mortgages of affiliated and subsidiary companies not consolidated, less reserve....		195,501.93	
Notes receivable (in default) from Orpheum Circuit Inc., an unconsolidated subsidiary		1,500,001.00	4,014,050.38
Other Assets:			
Subscriptions to debentures and stock, with int.			
Cash and securities deposited with trustee....		$ 249,079.26	
Deposits under contracts and sundry advances,		102,784.39	
less reserve		118,547.27	
Mortgages receivable....		68,351.00	
Sundry investments and deposits, less reserve..		131,078.79	669,840.71
Deferred Charges:			
Unamortized bond discount and expense (being amortized over terms of debts)....		$ 223,576.89	
Property mantenance and improvement expenses deferred....		18,922.41	
Prepaid insurance and sundry deferred charges		547,586.24	
General publicity deferred....		220,208.41	1,010,293.95
Total Assets....			$66,852,329.86

NOTES:

The accounts of certain wholly owned foreign subsidiary companies have not been consolidated. The investments in these companies have been included above at the total equity in their net assets.

In addition to certain of the capital assets, there have been pledged as collateral to secure the payment of funded and other debt of the companies, capital stocks and bonds of certain subsidiary companies and others, notes and mortgages evidencing indebtedness of certain subsidiary companies to the parent company, and certain released pictures.

* After giving effect to the following adjustments: (1) Increase of $800,000 in cash through sale of shares of common stock for $1,600,000 less payment of Secured 6% Gold notes in the amount of $800,000. (2) Adjustment for tax liability made on books of a subsidiary company in October, 1936. (3) Transfer to capital surplus of: (a) Reserve for abandonment of unnecessary properties and rehabilitation of theatres (unapplied balance). (b) Reserve for revaluation of capital assets (unapplied balance). (4) See detail on page 14 of the Plan.

Estimated Liabilities in Pro Forma RKO Consolidated Balance Sheet

Current Liabilities:		
(Other than funded debt due within one year, as below)		
Notes and trade acceptances payable	$ 390,274.21	
Accounts payable, sundry	1,507,987.70	
Accounts payable to affiliated and subsidiary companies not consolidated	30,374.72	
Accounts payable to officers and employees	133,259.02	
Accrued taxes	913,285.19	
Accrued interest	252,255.91	
Other accrued expenses	539,338.79	
Serial bonds and mortgage instalments due within one year	476,376.33	$ 4,243,151.87
Deposits:		
Collections in respect of film service rendered or to be rendered, unapplied	$ 382,258.94	
Rent and other deposits	107,993.20	490,252.14
Remittances from Foreign Subsidiary Companies, Held in Abeyance		598,804.33
Deferred Notes and Accounts Payable		200,194.35
Mortgage Bonds and Mortgages (less $97,000 bonds in treasury) (Including $419,765 due within one year, exclusive of standing demand mortgages of $160,500 amounts which may be due by default, and amounts which are to be amortized in accordance with terms of certain agreements)		21,092,416.24
Reserves:		
For uncollected rents, and deferred income	$ 186,943.03	
For discount, on bonds purchased and held in treasury	12,407.50	
For taxes and contingencies	1,122,807.96	1,322,158.49
Net Proceeds from Operation and Management by Stadium Theatres Corporation, a subsidiary company, as pledgee, of the collateral for the notes receivable from Orpheum Circuit Inc. (see contra)		397,380.92
Capital Stocks of Subsidiary Company in the Hands of the Public:		
7% cumulative convertible preferred stock of Keith-Albee-Orpheum Corporation (dividends paid to June 30, 1932—arrears $29.75 per share) 64,304 shares of $100 each outstanding, less 21,761 shares eliminated on consolidation	$ 4,254,300.00	
Equity in common stock of Keith-Albee-Orpheum Corporation	6,114.91	4,260,414.91
5½% Sinking Fund Convertible Debentures:		
Authorized	$18,000,000.00	
Un-issued	5,281,500.00	
Outstanding		12,718,500.00
6% Cumulative Convertible Preferred Stock, Par Value $100 per share:		
Authorized	$11,000,000.00	
Un-issued	5,000,000.00	
Outstanding		6,000,000.00
Common Stock, without Nominal or Par Value:		
Authorized	Shares 4,000,000	
Un-issued	" 1,836,852	
Outstanding**	" 2,163,148	2,163,148.00
Capital Surplus		13,365,908.61
Total Liabilities		$66,852,329.86

Contingent Liabilities:

Radio-Keith-Orpheum Corporation is guarantor of various leases and financial obligations of various subsidiary and affiliated companies. Where defaults have occurred and claims have been filed, provision has been made in the figures shown above for settlement of such claims. In a number of instances, however, no default has occurred and, therefore, estimate of the contingent liability is impracticable.

There are certain lawsuits pending against subsidiary companies, the liability in respect of which is not determinable.

NOTE:

The foregoing figures do not include any estimated provision for payment of expenses of reorganization.

** The figures in respect to outstanding Common Stock and capital surplus are exclusive of shares of Common Stock to be issued as provided in Article IX of the Plan and shares which may be allotted to Atlas Corporation by way of compensation. The issuance of these shares will increase the figures shown in respect to outstanding Common Stock and to the extent of such increase will decrease the capital surplus.

H. L. Clarke Sued For $3,000,000

The Utilities Power and Light Company, $400,000,000 international utility giant, has filed suit in Chicago against its former president, Harley L. Clarke, charging misappropriation of that amount of funds. Mr. Clarke is a director of the company but resigned the presidency on October 30th, reputedly under pressure from the Atlas Corporation, New York investment organization which gained control of the company founded by Mr. Clarke in 1915.

Mr. Clarke's financial interests have been many and diversified. President of numerous utility and power subsidiaries of his company he was also on the boards of several banks. He entered the motion picture field when he formed a company to market educational films and financed a portable camera invented by a University of Chicago professor. He acquired 30 small theatre supply houses and merged them into the National Theatre Supply Company. This expanded through other acquisitions into the General Theatres Equipment Corporation, one of the largest in the country.

When William Fox ran into difficulties with his Fox Film Corporation Mr. Clarke bought an interest in it, finally becoming president of the production company and its distributing units, Fox Theatres. During the depression General Theatres went into receivership, Fox Film suffered reversals, and the United States Senate stock market investigating committee in December, 1933, began to investigate what was called Mr. Clarke's $65,000,000 "paper fortune." In 1932 he resigned as chairman of the board of Fox Films and shortly after that disposed of all his motion picture holdings. Since that time he has been attempting to recoup his once large fortune.

Additional Tax Liens Filed

Approximately $75,000 in tax liens were filed in the federal court of Los Angeles against motion picture executives and players Monday by Ned Rogan, collector of internal revenue. He claims the sums are due for 1935. The heaviest liens are against Miriam Hopkins for $55,758; Bette Davis, $1,399, and Alexander Hall, $845.

Cockrill Forms Company

David Cockrill, president of the Denham Theatre, Inc., in Denver, and E. S. Kassler, have formed the Clinton Realty and Investment Company with plans to erect or acquire theatres in several cities in the Rocky Mountain region.

Republic Promotes Everett

H. H. Everett, for several years branch manager for Republic at Charlotte, N. C., has been promoted to Southern division manager. He will maintain headquarters at Charlotte. J. H. Dillon succeeds him as head of the branch office.

Charter Columbia Unit

Columbia Pictures of the Philippines, Inc., was formed in Dover, Del., Monday with a listed capital of 10,000 shares. Incorporators are Max Seligman, Richard Philpott and Floyd Weber, all of New York.

Shakespeare Passed His Screen Test in 1900's

"As You Like It" is Forty-seventh Film Written by Bard of Avon

A season ago Notre Dame's football conquerors of Army had a triple-threat halfback named William Shakespeare. This season the motion picture on Broadway has a triple-threat screen writer by the same name. What with the Elisabeth Bergner "As You Like It" (Twentieth Century-Fox) just concluding at the Radio City Music Hall, the Shearer-Howard "Romeo and Juliet" (Metro-Goldwyn-Mayer) continuing to crowd the aisles of the Astor theatre on Broadway, and the Max Reinhardt version of "A Midsummer Night's Dream" still on view in the suburbs, after a Broadway run, the old Bard of Avon is directly responsible for three different important productions running concurrently.

Some critics called this "Shakespearean cycle" in motion pictures a new phenomenon.

But to workers on the WPA Federal Writers Project, who are compiling a "Critical Bibliography of the Film in America," all this is old stuff. To them "As You Like It" is merely the 47th in a long series of film versions of Shakespeare, most of which were made in the first 15 years of the century. In fact, something far closer to a genuine Shakespearean cycle in the film took place 25 years ago, when 14 film productions of 12 different Shakespearean plays were released in 1910-1911.

Shakespeare's screen test was passed, not in 1936, but early in 1900, when Sarah Bernhardt was presented in a "talking" picture of the dual scene from "Hamlet." The talking was reproduced separately on an Edison cylinder record.

In 1903, when "the movies," no longer content with the depiction of the waves breaking on the shores of Dover, had turned to real plots, producers marched in a body upon the classics generally and upon Shakespeare in particular. In the flood of productions that followed, 14 of the plays were filmed in five different countries, several in colored versions, featuring a variety of "big names," ranging from Sir Herbert Beerbohm Tree to Theda Bara.

In fact, in 1911 Shakespeare on the screen was so much a matter of fact that parodies were in order. Beginning with "Romeo and Juliet in Town" (Selig-Polyscope), they reached the all-time high (or low) of "Mike Capulet vs. Pete Montague—How They Fought at the Quarry" (Biograph slapstick, 1914).

Following are additional sidelights on some of the earlier Shakespearean productions, as WPA's staff records them:

As You Like It

The only film version prior to the Bergner production is thus listed in a "Catalog of Educational Motion Pictures" (1910): "This famous comedy of Shakespeare, done out of doors by a very competent company 915 feet. Lease price—$118.95."

Merchant of Venice

A "grand recitation, with 10 exquisite colored slides," was offered for sale by Harbach and Co., film and photographic supply dealers in September and October, 1901 Price—$5.

A CHRONOLOGY OF SHAKESPEARE FILMS

Following is a chronological list of the screen versions of Shakespeare's plays in the order of frequency, as listed by the WPA researchers:

ROMEO AND JULIET, *made seven* 6 *times, in whole or part, between* 1908 *and* 1936.

HAMLET, *six times, between* 1900 *and* 1915.

MERCHANT OF VENICE, *five times, between* 1901 *and* 1921.

A MIDSUMMER NIGHT'S DREAM, *four times between* 1909 *and* 1935.

MACBETH, *four times between* 1908 *and* 1916.

7 KING LEAR, *three times between* 1909 *and* 1916. 7

THE TEMPEST, *three times between* 1910 *and* 1915. 12

TAMING OF THE SHREW, *three times between* 1908 *and* 1929.

OTHELLO, *three times between* 1910 *and* 1923.

ANTONY AND CLEOPATRA, *three times between* 1910 *and* 1914.

JULIUS CAESAR, *twice*, 1905, 1909.

AS YOU LIKE IT, *twice*, 1910, 1936.

MERRY WIVES OF WINDSOR, *once*, 1910. 9

TWELFTH NIGHT, *once*, 1910. 10

Romeo and Juliet

The one-reel version made by Vitagraph in 1908 was advertised as "the only Shakespearean tragedy written around a love story. . . . Filmed in Central Park. . . . magnificently staged, gorgeously costumed and provided with numerous scenes which were beautifully tinted." The two-reel version made by Thanhouser in 1911 drew the following effusion in *Moving Picture World*, later merged into the HERALD: "It is creditable to the makers of the present film that each of the reels tells a story of its own; one of the love story, the other, the tragedy. As the reels are issued at different times, this will help the exhibitor. Some day it is hoped an arrangement will be made which allows of such productions being released at the same time, the only sensible and logical way. . . ."

In a colored version made by Pathe in 1913 Juliet is betrothed to Tybalt and the character of Paris is omitted entirely.

The two productions made in 1916 (by Quality-Metro and Fox) starred, respectively, Francis X. Bushman and Beverly Bayne, and Harry Bayne, and Harry Hilliard and Theda Bara.

Excerpts from "Romeo and Juliet" appeared in "Morning Glory," with Katharine Hepburn, and in "Hollywood Revue of 1920," with Norma Shearer.

Taming of the Shrew

This seems to have been regarded, at least by the critics, as a moral disquisition. Of the Biograph production in 1908, a reviewer said: ". . . it is indeed an object lesson, teaching us to see ourselves as other see us." And of the Urban-Eclipse version in 1911, a different critic remarked, "This Katherine of Shakespeare is a standing sign-mark for parents who permit early indulgence by their girls and who are careless of their education."

The Tempest

The first production was a filming of a stage presentation by Sir Herbert Beerbohm Tree. Of it a critic said, "This remarkable production taken under the ordinary conditions of stage lighting during representation, illustrates the great advances in animated photography which the motion picture camera has rendered possible. The shipwreck with all its intense realism is reproduced with startling detail. The lightnings flash, the billows leap and roll and break. . . . The film is issued tinted to the suitable weird moonlight color. . . ."

Othello

Another example of the popularity of the colored film in the early days. The first screen version, made by Pathe Film d'Art in 1910, was in color.

Macbeth

The Pathe production released in 1910 was blurbed in the Pathe catalogue as follows: "In order to do justice to the masterpiece of this great writer, the best French actors were employed to take the leading parts. . . ."

The Triangle eight-reel production starring Beerbohm Tree (1916), is described as "the most archaeologically correct version of Shakespeare's tragedy ever made anywhere."

Hamlet

Many of the earlier "Hamlets" seem to have been in name only. The one made by Molies in 1908 began with the graveyard scene and was devoted largely to attempts to emphasize Hamlet's madness. Similarly the production by Asta Films, in 1921, "employs the theory that Hamlet was a woman and was in love with Horatio. . . ."

Julius Caesar

The first version, made in 1905, was titled "Shakespeare Writing Julius Caesar." It showed "the author in his study trying to write the scene of Caesar's murder. Suddenly his thoughts take life and right before him appears an old Roman forum. Shakespeare sits in his armchair and watches all that occurs. . . ."

Another production of this play achieved prominence in 1909, when in a discussion of censorship a "Reverend Gentleman" was quoted as having cited the shortness of Caesar's tunic to prove that movies were an immoral influence.

Horwitz Denies Giving To Allied "War Chest"

Denying the report in MOTION PICTURE HERALD issue of November 28th that he had contributed $1,500 to the "war chest" of Allied States Association of Motion Picture Exhibitors, M. B. Horwitz, independent exhibitor who owns and operates six theatres in Cleveland, telegraphed this week from Columbus, where the Independent Theatre Owners of Ohio were in convention Tuesday and Wednesday:

"Up to the present moment I have not contributed one dollar, and as treasurer of the Ohio organization make the further statement that I have not received one dollar from any Ohio exhibitor as a contribution to this fund. Any pledges or contributions that may come will be through action that will be taken at the convention."

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

HIGH HATS AND FANCY VESTS

What with the giant nationwide socko exploitation campaigns now successfully in progress on many fronts, there hardly needs to be any special alarm over the heart beat and pulse of the old bingo and bango in motion picture showmanship. But not so long ago there was indication in various sectors of a bit of a drift away from the tried and true brass band school of bally on individual pictures to a stronger policy of theatre and theatre service building. And thus it may be in order now to do a bit of checking up on how showmen in general are taking it.

Comment has already been made here on the immediate public acceptance of Warner Bros. "Gold Diggers" air tour. Alongside of this, set down the reception now being accorded the Howard Dietz - Billy Ferguson advance stunt on MGM's "Tarzan Escapes" wherein Capt. Volny Phifer with the boa and champanzee of the picture is touring the country to wide acclaim.

Both campaigns are breaking front page, winning welcome from important civic officials, bringing great crowds together to gaze in wonder, and better yet, to read again and again, to repeat again and again the titles of the pictures for which these elaborate drives are intended. And both campaigns are 100 per cent pure bally, ballyhoo "unashamed if not unadorned" and effective beyond expectation because of it.

The true boxoffice value of institutional buildup and sincere service has never been discounted in these pages. In their place, they play an important part of profitable theatre operation. But they rank no more importantly than the necessity of wide-open hit-'em-again bally at those times where the only answer is the old sockeroo.

Sure enough, there is always a steady market for formal apparel, but there never was a day when the high hat outsold the fancy vest.

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SANTA CLAUS SHOWMEN

Reporting in last week's issue and in this on their December campaigns, members almost without fail set forth elaborate plans for toy and canned goods matinees, free shows and other entertainments to be put on in cooperation with leading newspapers, civic bodies and service clubs. Taking these scattered reports as a fair cross-section of similar arrangements now being readied in every corner of the United States and Canada, there is ample reason for believing as always that through the instrumentation of exhibitors as a whole, Santa Claus will not fail unfortunate juveniles who look to no other place for their rightful share of Yuletide happiness.

In any listing of the motion picture's good forces toward the strengthening of industry prestige, high in the column must be placed the role played, and enthusiastically, by theatremen to make Christmas real for legions of underprivileged and otherwise neglected children.

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SHORT, SHORT STORY

Recently unemployed member who just landed a new job graciously credits the Round Table for the break. It seems that during the interview the exhibitor asked for some additional data on his background and the Round Tabler noting a late copy of Motion Picture Herald which carried a story of one of his last campaigns in the former situation, opened it to the Round Table section, pointed out the contribution.

* * *

In the same mail another member long silent, writes to explain his seeming lack of cooperation by saying his superiors do not look with too much enthusiasm upon managers who contribute to the trade papers. Thus the Round Tabler who is doing a handsome job and is only too eager to detail his activities, prefers not to risk stepping on tender, official toes.

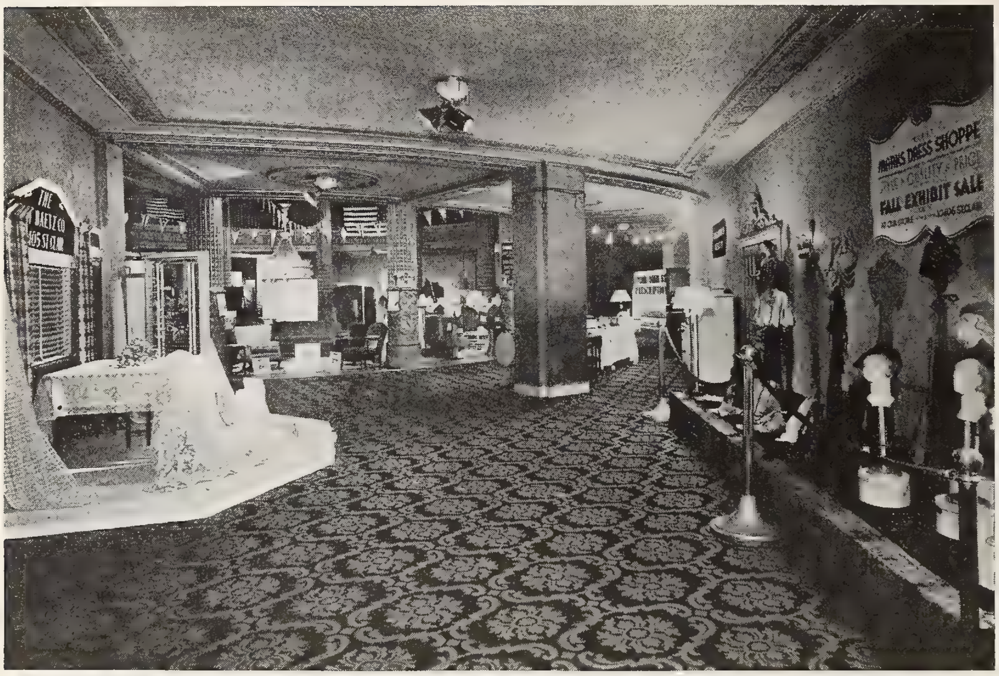
* * *

Some time ago in these pages J. J. Fitzgibbons, General Manager, Famous Players Canadian Theatres and one of the real big men in exhibition, had this to say about it: "It is amazing that so many good managers can see and execute ticket selling ideas for either a screen personality or story, yet fail to realize the importance of publicity for themselves. When a manager fails to take advantage of the opportunity given him, he definitely dissipates an asset of inestimable value to himself."

▽ ▽ ▽

New career for managers may be indicated by the resignation of a Detroit theatreman to become a member of the city's police force. Evidently figures the experience in handling kids at those Saturday morning shows should fit him for a prominent spot on the Riot Squad.

A-Mike Vogel



ANNUAL MERCHANDISE LOBBY EXHIBIT IN WARNER'S UPTOWN

Wedding Announcements Mailed by N. Y. Criterion

Reported by Phil Laufer of Arthur Jeffrey's exploitation staff of the New York Criterion is the wedding announcement mailed out to a list of 25,000 within a radius of 25 miles of New York to publicize "Wedding Night."

Card announces the "marriage of Mr. Cary Grant and Miss Joan Bennett," among those present being (and here was listed members of the entire cast). At bottom of card was the "at home after" date and the usual R.S.V.P.

"Have We Your Face Photo?"

Girls Play Bazookas In School for Le Tempt

Homer Le Tempt, Paramount, Ft. Fairfield, Mass., put on a novel exploitation stunt to sell "Big Broadcast" by purchasing five Bob Burns' bazookas and having five girls play these in one of the local school rooms two days ahead of opening. Stunt went over so well, the girls were asked to play at assembly for entire school.

"Have We Your Face Photo?"

WINDOW DISPLAY. To sell "Give Me Your Heart" and the March of Fashion reel at the Strand, Akron, Ohio, Harvey Cocks promoted window in leading department store.

Popeye Show Staged By Siegal in Rochester

Ed Siegal, now manager of the Leff-Meyer's Bronx New York Lido, pulled a nifty campaign on a Popeye morning show at the Cameo in Rochester before leaving that spot for the new situation. Ed tied in with three newspapers for free plugs and also hooked in with the local Wurlitzer store for free music lessons in addition to furnishing talent for the Popeye stage show.

Announcements at the local schools, heralds, coloring contests and effective window displays effected by the Wheatena Company, who furnished blowups on Popeye rounded out the rest of the campaign.

"Have We Your Face Photo?"

School Kids Queried On Newsreel Shots

J. R. Wills, Uray Theatre, Ouray, Colo., ties his "March of Time" reel to local grade and high schools by contacting teachers and offering passes to children correctly answering list of prepared questions pertaining to certain historical shots in the reel.

To give the stunt a good start, Wills gave a free showing, adding a cartoon and short subject, kids marched from school in a body.

"Have We Your Face Photo?"

Egan Takes Pictures Of Calgary Bronks

Calgary Bronks, through arrangements made by Pete Egan, Palace Theatre there, had a novel and entertaining type of practice recently.

The Bronks saw themselves through the medium of moving pictures taken during the Calgary-Regina grid battle at the Stadium. Play by play they relieved the game and had their mistakes pointed out to them by Coach Cronin. Pete arranged to have the pictures presented in the boys' dressing room, stunt crashing local dailies with swell stories.

Annual Exhibit Put On In Lobby By Julius Lamm

Reported even more successful than the display put on last year was the annual Merchants' Fall Exhibit sponsored in conjunction with the leading business men of the Glenville section of Cleveland by Julius Lamm, of the Uptown Theatre. This year's show, which took place in the theatre's spacious lobby, ran during the first week in November with some 30 merchants and organizations cooperating, including the American Legion, Greyhound Bus Lines, Sonoco Oil, etc.

Space was sold in the outer lobby and rotunda with prices running from $10 to $25 per unit and in exchange each merchant received regular theatre admission tickets for that amount to be disposed of to good customers or with regular purchases. To attract the public, valuable prizes were offered and money for this purpose gathered by selling raffle tickets for the prizes. Tickets wholesaled to merchants for one cent each and distributed in proportion to the size of the individual businesses. One prize was given away each night of the exhibition.

Trailer was run to plug the exhibit and extra advertising utilized by the theatre and stores, latter also stressing this in windows, etc. Sound truck made the entire district a week ahead and the neighborhood papers of course front paged the proceedings ahead and during the show. Opening night was featured by address of local mayor with Legion band parading to the theatre for further buildup. Theatre was strikingly decorated with all manner of banners and flags.

It was a big week, according to Lamm, as in addition to his regular show patrons had an opportunity to witness the many elaborate displays, illustrated to left, and also to draw for the prizes.

"Have We Your Face Photo?"

Newspapers Aid Levin On "Dodsworth" Date

By concentrating heavily on the newspapers, Ed Levin staged a campaign for "Dodsworth" that helped to break the alltime house record of the United Artists Theatre, Chicago. Photos, features, stories and editorial comment ran for several days in advance of the opening.

Through a tie-up with the Packard Motor Car Company two special models were driven through the main streets offering free rides to the theatre to see the picture. Five hundred posters printed locally covered all the downtown stands and spots of advantage stressing the Modern Screen Award given to "Dodsworth." Displays of Grossett & Dunlap editions of Sinclair Lewis' book were placed in all leading book stores.

An effective stunt was the Inquiring Reporter and a *Daily Times* cameraman, who interviewed and photographed a number of patrons and gave the picture full billing in the large amount of publicity.

Limerick Stages 'Jinx Prevue' on Friday the 13th

It so happened that George Limerick had booked "Case of the Black Cat" to open on Saturday, Nov. 14th, which gave him the smart idea for what he termed a Jinx Prevue to be held at 11:15 the night before. Thus the special screening coming on Friday, the 13th, gave George plenty of latitude for trick tieups and newspaper layouts. For instance, his first ad carried "dare" copy followed out in other ads such as illustrated below. Tied in also was a gag to attract the kids, Limerick running ads announcing free admission during the run of the picture for all youngsters bringing live black cats to the theatre. Both the prevue and the kid offer broke page one in the local press. Cards for the prevue carrying such copy as "Would you walk under a ladder?", "Would you cross the path of a black cat?" were distributed.

To help along the black cat idea, Limerick had a large cage so constructed and placed on the sidewalk. Lettered cards on each side were in keeping with the "dare" copy. Other street stunts included an eight-foot ladder in foyer week ahead, placed so that patrons would have to walk under it or take the other side of the lobby. Another ladder was placed from top of boxoffice to frame in front so that patrons had to walk under it.

Many Ladder Stunts Used

Ladders were also placed against the marquee with the same idea in mind, tiein posters announcing: "Are you superstitious?" and for street ballyhoo, boy with one shoe off made the downtown district carrying banner with the "superstitious" copy plus line "is it bad luck to walk with one shoe on and one shoe off?" At soda fountains and cigar stores, the same idea was used with "three-on-a-match" copy.

George reports that as he had never heard of the stunt before, it was in the nature of an experiment which turned out to be a winner. And as Friday, the 13th, happens as often as three times a year, Limerick passes along the details for the members.

YALE— HOME OF MIRROPHONIC SOUND

Friday 13th

Are You Superstitious?

WE DARE YOU TO ATTEND

OUR "JINX PREVUE"

TONITE AT 11:15 P. M.

On The Screen

"THE CASE OF THE BLACK CAT"

One of Limerick's Two-Column Jinx Prevue Ads

Universal Holds Screening In Air Over New York for "Flying Hostess"

Announced as the first time a complete sound feature was shown in flight was the screening of Universal's "Air Hostess" in a transport plane some 8,000 feet over New York City to local newspaper and wire service reviewers. Stunt was arranged by Joe Weil, exploitation chief, with aid of Harry Ormiston, and honorary hostess for the occasion was Judith Barrett, star of the picture, shown above describing sequence in film to plane's regular hostess. Special 16 mm. print was prepared for the screening with necessary juice supplied by storage batteries. Screen was placed over door of pilot's cockpit and windows curtained to shut off light. Stunt was repeated in Chicago and Kansas City.

Columbia Ties Up GE For "Pennies from Heaven"

For "Pennies from Heaven," Columbia Pictures have just completed a tieup with the General Electric Corporation, whereby the utility company has placed its entire selling staff back of the campaign with 53,000 dealers and 50,000 house-to-house salesmen plugging the picture in conjunction with its "Home Thrift Plan."

The Electric Company's campaign further includes the distribution of 1,000,000 "Pennies from Heaven" folders; planting of national advertising with space allowance in the copy for name of theatre.

Special window display cards are also being distributed to all dealers, along with a de luxe campaign book explaining every angle of the tieup and instructing them to contact the theatres in their district where the picture is playing.

"Have We Your Face Photo?"

London G.B. Radio Amateurs

Reversing the order of Major Bowes' idea which brings winners on his radio program engagements in stage units, the Gaumont British theatres in London have been conducting amateur contents at the various houses with winners appearing on special programs through tieup with British Broadcasting Co. Publicity on the stunt for G B is handled by J. Forsythe, chief publicist.

Serkowich's New Way Of Advertising Coming Hits

That lobby displays on coming attractions can be made newsy, interesting, and capable of stopping a lot of people without upsetting the decorative scheme of any lobby, is the belief of Ben Serkowich, Capitol Theatre, N. Y., accompanying photo shows display, the larger pictures are black-and-white and the smaller are 11x14's . . . captioned with tricky copy. Illumination was supplied by bulbs concealed behind frosted glass at the right side of each section of the display. Explanatory copy was run over all.

"Have We Your Face Photo?"

LAST MINUTE HOLLYWOOD NEWS AND PHOTOS ABOUT HIT PICTURES FOR THE C

Serkowich's N. Y. Capitol Lobby Display

Window Displays Aid Caldwell on "Ziegfeld"

Through tieup with local shoe store, Wally Caldwell, Loew's Valentine, Toledo, for "Great Ziegfeld" distributed fan photos of stars both at store and theatre. Easeled oil paintings of scene stills were planted in hotel lobbies and accompanying photo shows one of the smart window displays planted by Wally in a luggage shop.

Three weeks ahead, newspaper campaign was started, dailies running stories with art and chain grocer paid for distribution of 10,000 roto tabloids in exchange for theatre mention on back page. Spot announcements were made on radio, ice cream parlor plugged a "Ziegfeld" sundae and reserved ticket envelopes were distributed to housewives.

"Have We Your Face Photo?"

Furniture Window Sells "Adverse"

Ken Grimes, at the Warner Theatre, Morgantown, West Va., contacted local furniture dealer who featured a window display of French furniture with plenty of selling copy on the picture spotted in the display. Cards were placed on telephone mouthpiece reading "make a date with Anthony Adverse" and giant pass for the mayor was carried through streets before delivery.

Sixty foot banner was placed on bridge, visible from some distance, mounted 24 sheet was carried through streets and then planted on court house, banner was also displayed at stadium during local football games and sidewalk stencils were used at important street crossings.

"Have We Your Face Photo?"

Jumbled Title Used By Ralston for "Madness"

Howard Ralston, Warner Ritz, San Bernardino, Cal., used a teaser stunt on "Adventure in Manhattan" with two boys kept busy a few days ahead of opening interchanging four-foot letters atop theatre so that title was spelled incorrectly (see photo.) Opening day, letters were arranged in proper order. Two arrows were planted on sidewalk opposite theatre, calling attention of pedestrians to boys at work.

Another gag that Howard used was to plant a safe in front of his house with card alongside, copy reading "Can you open this safe? There is something valuable inside for you, free. It's a ticket to see," etc., etc.

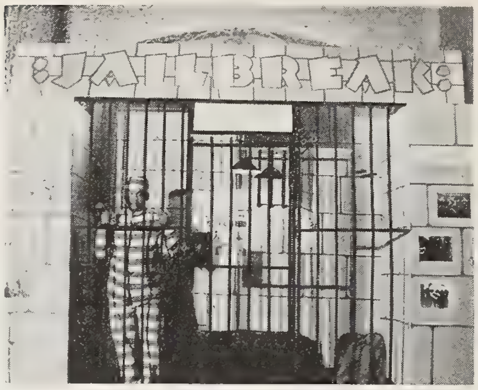
"Have We Your Face Photo?"

Harris Hosts Parents Of Town's New Babes

Clay Harris, Ritz Theatre, Marianna, Fla., uses a swell gag whenever there is a new arrival in the family of any of his patrons. Following is the letter Clay mails to the babe:

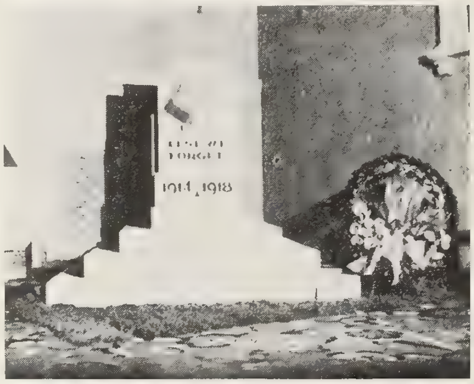
"This is probably the first letter that you have received and at that it doesn't mean much to you. You are saying to yourself, 'Those folks at the Ritz Theatre must be crazy, I am only a month old.' Well, Charles, maybe we are, but we want you to do something for us. Enclosed, you will find two tickets to the Ritz Theatre, and it won't be very long before you realize, that the Ritz is Jackson County's Entertainment Center. Tell Mother and Dad, that you wish that they would leave someone with you one afternoon or evening, and step out to the Ritz as your guest. If you do this for us, we will be very much obliged and they will thank you also."

Clay reports the stunt as garnering him plenty of goodwill.

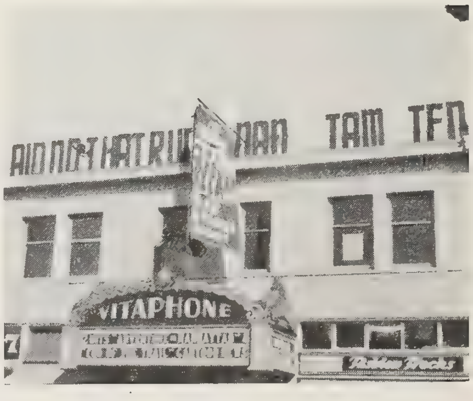


Conner's "Jailbreak" Foyer Display

Caldwell's "Ziegfeld" Luggage Window



Purves' Armistice Day Lobby Setpiece



Ralston's Jumbled Title Atop Theatre

Conner Dresses House For "Jailbreak" Date

Taking newspaper headlines, stories and pictures, Marlowe Conner, Grove Theatre, Chicago, Ill., for "Jailbreak" made up an easel for lobby display including photos from pressbook. These were mounted and edge of easel was trimmed with small chains from one end of which dangled a black cardboard ball with playdates.

Another display consisted of jail cell built for foyer (see photo). Realistic atmosphere was added by use of chains, swinging lamp with green light and the walls were written on with sayings becoming a jail cell. The inmate was an usher dressed in stripes, who talked to the folks about the coming attraction as they gathered to look at him. Title above display was transparent, behind which was a row of flashing lights.

Window in local store consisted of board painted red on which were mounted various devices used by criminals in jailbreaking and all surrounded with stills. Bars were put over entrance doors to theatres, necessitating patrons walking through cell.

"Have We Your Face Photo?"

Wire Steel Mills On "Magnificent Brute"

In order to stress the particular appeal of "Magnificent Brute" to the "steel" workers of Syracuse, N. Y., David Freeman, manager, and Joseph Ott, publicist of the Schine Eckel Theatre, arranged with the local Postal Telegraph office to send special wires to all the steel mills and metal fabricating plants. The wires were preceded by explanation telephone calls to the plant managers which assured their placement on the bulletin boards. Wire copy was: "Out of The Roaring Steel Furnaces Leaps This Blazing Drama of Untamable Men, 'Magnificent Brute,' with Victor McLaglen and Binnie Barnes—One of the Greatest Pictures of the Year!"

"Have We Your Face Photo?"

Armistice Day Display Constructed by Purves

For his Armistice Day lobby, Jack Purves' Tivoli Theatre, Hamilton, Ont., theatre staff constructed display shown in accompanying photo. Not designed for the purpose of selling tickets, Jack says it created much interest, with cold blue lights playing on it, surrounding lobby dark and giving impression of a cenotaph in the cold dawn. Two ex-service men stood in silent tribute during the day and night.

"Have We Your Face Photo?"

Fashion Show Held by Sachs for "Adverse"

Walter Sachs for the "Anthony Adverse" opening at the Geary Theatre, San Francisco, Cal., contacted exclusive dress shop to put on a modern fashion show in contrast with gowns sent from the studios. Show was given at women's club where a luncheon was held where over 600 attended, paying a dollar plate, after which the gowns were displayed in show window for a week.

Announcements were made daily over radio stations, fashion talk given for fifteen minutes, several large size drawings were landed on fashion pages and four-column story planted in book section of Sunday paper.

Columbus Papers Accord Liberal Space to Theatres

Picture Reviews Written by Editors Considered Accurate Guide for Patrons

by EDDIE MAYER
in Columbus

Columbus—capital of Ohio—the place where the state's legislative fabric is woven—a fabric too often inimical to the interests of the exhibitor—is located approximately in the center of the state. Although the focal point for a rich and fertile agricultural community, it compares very favorably with its sister cities in the matter of manufacturing and distribution. Among the more prominent commodities falling within these classifications are agricultural implements, airplane and automobile accessories, boots and shoes, brass and bronze products, chemicals, lumber and tobacco products, machine tools and patent medicines, in addition to sundry other articles of various descriptions which keep the wheels of industry turning. Products of the farm and field, too, find ready outlets here through well-maintained market places, commission houses and private enterprises, the agrarians, incidentally, contributing no small part to the sum total of theatre attendance.

Ranking third in size in the Buckeye State, with a constant population estimated at 300,000, exclusive of the vast army of out-of-town students attending the famed Ohio State University, the surrounding territory, both in the immediately contiguous suburbs and the more remote districts, provide a potential patronage draw of, roughly, one-third of the number of regular city inhabitants.

First-Run Houses Close Together

RKO and Loew's control the first run situation. The former has the Palace, a 3,000-seat house, the Majestic, with 1,000 seats, and the Grand, a 1,200-seater, all under control of Nat Holt, division manager, with headquarters at Cleveland. Loew's operate the Ohio, a 2,800-seat house, and the Broad, also with a seating capacity of 2,800, both under jurisdiction of W. A. Finney, with headquarters here, but whose territory extends to Kansas City and St. Louis, as also Dayton, Toledo and Akron in Ohio, and Indianapolis, Ind. The RKO Palace, managed by C. Harry Schreiber, who also is city manager, and Loew's Broad, with Frank Henson in the managerial seat, are located directly opposite each other on West Broad Street, a short block from High Street, which is the main thoroughfare, Loew's Ohio, in charge of Russell Bovim, likewise city manager, and the RKO Grand, with Charles "Buddy" Winthrop at the helm, are located almost side by side on East State Street, only a square away from the other two houses, and less than a block from High St. The RKO Majestic, of which W. Clifford Bozman is the skipper, and which, incidentally, has just added the title, "Columbus' Thrill Theatre" to the billing, is on High Street about midway between the two pair of houses mentioned.

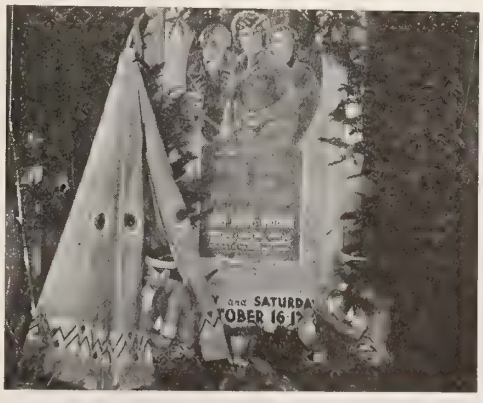
If it were distinguished for no other reason, Columbus may lay claim to fame for being one of the few if not the only city where newspaper editors themselves usually review pictures, often in the first person, singular. This, according to our correspondent, makes the reviews "appear more like a personal discussion, rather than a routine newspaper account."

The ingenuity of local theatremen in conceiving effective exploitations, the high standard of operation, are among other points covered in this article on theatre business in the Ohio capital which continues the Showman's Travelogue series now current in the Round Table pages.—A-MIKE

Thus the entire group of first run houses is virtually within a stone's throw of each other. This makes it particularly convenient for those patrons who are inclined to "shop" for their entertainment through the medium of stills in front of the theatre. Then, too, when one of the first runs happens to do an outstanding business, the other houses are more or less benefited by the public having been brought into the theatre district while they are movie-minded.

In this connection it is pertinent to note that Columbus is, perhaps, one of the worst overseated first run situations in the country. The combined seating capacity of the five first run houses, as noted, is approximately 12,000. This means an average of one seat for each 250 persons in the city's population. The RKO Grand is the latest addition to the national circuit control, having been acquired about a year ago, entirely remodeled following a disastrous fire which completely gutted the interior, and converted into a deluxe "streamlined" theatre—the first of its kind in this section. It formally opened last October.

"Have We Your Face Photo?"



ATMOSPHERIC DISPLAY. Tepee, campfire, foliage, spruce, balsam and Indian kids formed part of the attractive lobby display created by Lee Billings, Garrick, Virginia, Minn., for "Mohicans."

In the subsequent run setup, W. C. Chesbrough operates a chain of six houses in the downtown and neighborhood locations. These are the Grandview, Garden, Hudson, Alhambra, Northern and Empress. He also has three subsequent runs at Dayton, Ohio. J. Real Neth, who controlled the Grand at the time of the fire, is the operating head of the State, Clinton, Cameo and Eastern, while C. A. MacDonald has the Arlington, Southland and Thurmania, the first two being more in the deluxe category. There are also a few two-unit chains, in all, an aggregate of some 50 houses—more than the normal quota for a situation of this size.

Although no statistics, sufficiently revised to be currently applicable are on record as to the average wages paid the workers in the different crafts, or the percentage of skilled and unskilled labor, white collar workers, intellectuals, etc., the latest available data on population breakdown into racial divisions indicates, in round figures, roughly 245,000 native whites, 35,000 negroes, 1,700 foreign-born whites and 200 other nationalities. From the same source, considered authentic, it is learned that there are approximately 145,000 gainful workers and 6,000 illiterates, exclusive, naturally, of those confined in correctional institutions maintained by the state.

Matinee Business Light

The average first run admission is 30 cents for matinees, with a 40-cent rate at night, inclusive of the three per cent retail sales tax which exhibitors now are assessed on grosses under a revision of the law, effective Jan. 1, 1935, which changed the collection setup from the previous 10 per cent straight admission tax, with exemptions on admissions of 10 cents or less. Scales for the subsequent houses are more or less variable in the downtown, neighborhood and suburban sectors. They range from 10 to 25 cents. Some of the houses maintain a 10-cent rate at all times, Saturdays, Sundays and holidays included, while one of the subsequents, the Knickerbocker, downtown, plays several acts of vaudeville at some time during the week in addition to the regular picture program, within the price scale mentioned. Several houses, particularly those in the outlying districts, operate only in the evenings. Matinees, with possible exception of Saturdays, Sundays and holidays have not been justified by attendance.

Enrollment at the Ohio State University, which average range is from 10,000 to 14,000 during the regular winter term, with a sizeable attendance at the summer school, accounts for a considerable amount of theatre patronage. This, however, is not a

(Continued on following page)

THEATREMEN FOUND COOPERATIVE

(*Continued from preceding page*)

constant flow, and, therefore, not a dependable factor in arranging bookings or anticipating attendance. Neth's State, strategically located in close proximity to the University campus, derives a goodly share of business from the student body, although other subsequents, as well as first runs, attract an appreciable following in proportion to the pictures offered.

Efficiently operated street railway systems, with a six-cent fare, believed to be the lowest of any city, considering the vast mileage involved, bus lines and a number of taxicab companies, with a large fleet of cars always available at reasonable rates, make downtown Columbus easily accessible. Interurban trolley cars, as well as intrastate bus service, provide transportation to and from the more remote suburban districts and outlying areas.

While it may be said that practically every average family in Columbus owns an automobile or has access to one, the tendency is to employ one of the aforesaid methods of public transportation to reach the downtown section to attend the theatres.

The parking situation, with restrictions and limitations perhaps the same, in effect, as obtains in other metropolitan centers, presents a problem always acute. Congestion in the business districts, with the usual inconveniences, annoyance and delay in readily finding a suitable parking space, makes garage parking almost a necessity for the length of time to see a show. However, garage parking is not, for divers reasons, always relished by the potential theatre patron. The question of parking at the neighborhood and suburban spots is rather negligible in comparison. Some few houses offer free parking space, but street parking usually is available in abundance. This is one of the factors that is tending to divert business from the downtown houses, especially in the evenings, except in such cases where an unusually outstanding picture might justify driving downtown, when use of the automobile is preferred to the street cars or bus.

Managers First to Respond

Managers are affiliated with various fraternal organizations, according to their personal preferences and inclinations. However, almost without exception, theatre men, park managers and radio attaches are actively identified with the Columbus Variety Club—Tent No. 2 in the formation of the national organization—where they are wont to foregather for an hour's congenial diversion and comradeship. However, be it said to the full credit of all theatre men in every branch of the industry, both independent and under circuit domination, that they are invariably the first to respond in both personal and professional capacities, to calls for help, or active participation in drives for relief or other humanitarian undertakings. For this they are noted. These activities, as well as other customs which reflect the human side of business, have made theatre men here well and favorably known to the public, either personally or by reputation.

Theatres specialize in the comfort and convenience of their patrons. This has become almost an obsession with some managers. The houses always are faultlessly clean, and particular attention is paid to ventilation, heating, air-conditioning, etc., where such latter system is installed—and it is installed in first runs, and some of the subsequent run houses. Keeping projection and sound up to the highest standard of efficiency is a creed with the majority of managers.

First Runs Advertise Heavily

The first run houses spend very considerable sums for newspaper advertising—probably more in the aggregate than the average city of similar size. The heaviest displays are generally used on Thursdays—the day before the programs change. These usually dominate the theatre pages, often making a carryover to the next page necessary for the readers and publicity material. Hand lettering and appropriate art are liberally used, and the layouts are, therefore, sufficiently conspicuous to attract immediate attention. Window cards are sparsely used. Advertising and publicity for the three RKO houses is prepared and handled by John L. Barcroft, local director, while Fred Ostrecher does a similar job here for Loew's. On days other than Thursdays, small advertisements, usually single column, are used, but since they are composed mostly of hand lettering and art instead of the cold, conventional printer's type, they at once "stand out from the crowd" on the theatre pages.

The subsequents do very little, if any, advertising through the week, unless it be for some very special occasion. On Sundays, however, they run rather large one and two-column straight-type display advertisements. These are more or less conventional in design, usually placed in juxtaposition on the page, thus resembling what an uninformed person might construe as "community" or "cooperative" advertising, which, as a matter of fact, it is not, excepting only in a series of ads of several houses in a given chain.

Newspaper tieups are frequently used, but street ballyhoo, save on very rare and infrequent occasions, is definitely out. However, the managers, especially in the first run houses, are particularly resourceful in creating and staging lobby displays and exploitation stunts to sell the show. Many of these are decidedly original and unique and are rewarded with considerable unsolicited newspaper space. In fact, a recent lobby display at the RKO Palace was used as the front cover design of a local weekly tabloid—the *Sunday Star.*

"Have We Your Face Photo?"

TRACTOR AT THEATRE. Caterpillar people cooperated with Vern Manning, Helstrom Theatre, McPherson, Kan., by stationing tractor in front of house during entire run of "Earthworm Tractors."

Harrold Eckert is theatre editor of the Ohio State *Journal,* morning sheet. Sam T. Wilson occupies a similar desk at the Columbus *Dispatch,* while Wm. C. Cunningham handles the Columbus *Citizen,* both afternoon papers. These writers accord liberal space to reviews on which a by-line is used, but never is a likeness of the writer used in the column. Syndicated columns with a Hollywood dateline and the customary by-line are used by all three papers, as also are paragraphs as fillers.

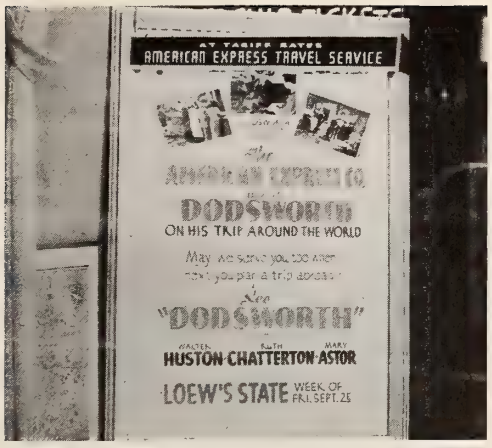
Reviews are nearly always written by the editors themselves, rather than delegating the task to a subordinate. The complete casts of pictures head the columns, and often the reviews are written in the first person, singular, which make them appear more like a personal discussion rather than a routine commercial newspaper account. Reviews go into considerable detail, and the editors are disposed to be very fair and impartial. The public has, therefore, come to place more than the ordinary amount of confidence in the reviews, which are considered an accurate guide for patrons. The editors, incidentally, are a congenial bunch, both among themselves and with the theatre managers.

The Columbus *Dispatch,* the only paper with a Sunday issue, normally devotes several pages, and sometimes an entire section to the theatres, punctuating the stories with special art. All three papers devote practically one whole page on Thursdays, and nearly a whole page on other days, to the theatre, playing up the current attractions from various angles. The papers also carry a "Theatre Guide" on the proper page. In this are listed all attractions at both the first runs and subsequents, with starting times of features at the first runs. The Sunday *Star,* weekly illustrated tabloid, which was mentioned above, published by the Ohio State *Journal,* featuring sensational stories and specializing in the customary lowdown on current scandal, has a theatre section in which first run attractions are given a generous pictorial and copy play. Stories and pictures of stars generally also are carried, together with Hollywood columns by syndicate writers.

Few Stage Shows Booked

Regular theatre opposition, competing for the amusement dollar, consists mainly of night clubs with rather elaborate floor shows, although recently the Hartman, originally a legitimate house, but subsequently playing vaudeville and pictures, has, under management of Robt. F. Boda, been featuring dramatic and musical road attractions, which

(*Continued on page* 84)


AT TARIFF RATES
AMERICAN EXPRESS TRAVEL SERVICE
DODSWORTH
ON HIS TRIP AROUND THE WORLD
See
"DODSWORTH"
WALTER RUTH MARY
HUSTON-CHATTERTON-ASTOR
LOEW'S STATE WEEK OF FRI. SEPT. 25

Harris' "Dodsworth" Express Company Poster

Harris Plants "Dodsworth" Ten Commandments Contest

Highlight of Milt Harris' "Dodsworth" campaign at Loew's State in Cleveland was tieup with Cleveland News in which readers were invited to submit their own ten commandments for a successful marriage. Division manager Col. Harry Long offered a plane trip to New York and return, plus a cruise to Nassau for the first prize and a Gruen watch to the runner up. Paper ran page one box with daily stories.

Accompanying photo shows 40 x 60 framed posters displayed in window of American Railway Express Company window reading "American Express Company served Dodsworth on his trip to Europe," etc., balance of poster was devoted to stills and copy exploiting the picture. Poster was displayed four days ahead.

Novelty ship heralds were distributed to patrons and inserted in mail by travel agencies in Greater Cleveland, pastor of Unitarian Church delivered sermon on happy married life, mentioning picture.

"Have We Your Face Photo?"

Huge Floral Float Promoted for "Swing"

Charlie Mensing of Warner's Empress in Owensboro, Ky., tied up with local florist who decorated a float which toured streets during "Swing Time" engagement. Float was attractively arranged with swing completely covered with flowers in which boy in top hat and tails was swinging a pretty girl a la Rogers. Three-piece colored band almost entirely hidden by flowers furnished the music and truck was well bannered plugging both florist and picture.

Small swings were erected in each school yard and in public parks, carrying large signs plugging date, beauty parlor devoted entire window to Rogers stills showing styles of hairdress with entire background of window a miniature stage showing Astaire and Rogers in spotlight effect.

Good sized gas-filled balloon was anchored to top of theatre and properly spotlighted from which was hanging a swing in which dummy dressed as Astaire swung through the air; balloon was lettered with title and credits. Smaller swings were suspended from under marquee and through cooperation of local dance hall, Charlie arranged one of the scenes from the picture, dressed couple as Rogers and Astaire and had them do the "Waltz in Swingtime."

King Given Top Presents So Simons Holds Wedding

Jack Promotes Headman of Tribe for Gypsy Stage Ceremony

by JACK A. SIMONS

Manager, Poli, Hartford, Conn.

The only stunt that I can point to with absolute certainty and say that it and it alone packed my theatre was a public wedding on my stage of a Gypsy prince and princess at the Capitol Theatre, Steubenville, O. It was in early June, business was not particularly good, romance was in the air, and all that sort of thing. I discovered that in previous years public stage weddings had worked out pretty well in the town, so I decided then and there to pull this gag out of the bag and put on it a somewhat different and novel dress. I knew that about 10 miles out of town a Gypsy band was encamped. So, one day, after placing my wallet and valuables in the safe, I drove out to the encampment. There I found, much to my amazement, in this band a real, honest-to-goodness princess. Luck was with me, too, in that the king of the tribe, one Jewish gentleman from the Bronx of New York, was visiting there that day. Hostile at first, the balance of a pack of cigarettes soon warmed him up. While the "brats" of the tribe were letting the air out of a rear tire of my car, I sat on a rug in a stuffy tent talking "turkey" to the holy of holies.

Makes Deal with the King

My proposition was to have two of his tribe folk joined into one on the stage of my theatre. And all he could say in Bronx Gypsy was: "How much." When he told me that the princess of the tribe, as fair a flower as ever swatted flies under a canvas tent, was about to take the plunge with a prince in a tribe in Chicago, I promised him a slice of the moon. He added, too, that he would first have to get the consent of the prince, although being king he could swing it.

The proposition he finally accepted was this: He would have first pick of all the presents we promised to promote for the couple. This, of course, was to be our little secret. The wedding was to be put on in true orthodox Gypsy style, with the full ceremonial. Another inducement made to the king was that the audience would be invited to the encampment for the feast and merry making after the stage ceremony. Thus was created a fertile field for palm reading, pocket-picking and the like.

Word soon got around town about the wedding, the first Gypsy wedding and of a real prince and princess ever put on on any stage, or, as I was told, ever in public. While the preparations were going on and interest was running high we were promoting scores of presents. Newspapers were carrying stories and pictures, and the wedding night was the talk of the town. Came then the wedding day and that afternoon the king walked into my office for his private share of the spoils. What he left for the bride and groom you could put in a mosquito's eye.

I picked the poorest night normally of the week for the occasion. I even promoted chickens, ducks and young suckling pigs for the gala wedding supper. Anybody and everybody wanted to give something—much to the liking of the king. Hours before the ceremony the theatre was packed and jammed and with hundreds turned away. The wedding ceremony, absolutely legitimate, was one of the most beautiful as well as impressive that either I or anybody in the audience had ever seen. Every ritual was carried out and was explained in English to the audience by an interpreter. A Gypsy band, members of the camp played; Gypsy girls danced, the mayor and other dignitaries were in attendance and all in all it was as colorful as it was beautiful and much more pleasing and enjoyable to the audience than any routine show they could have seen.

And it definitely packed my theatre.

"Have We Your Face Photo?"

"Have We Your Face Photo?"

GIANT ELECTRIC SIGN. Standing approximately ten feet high by fourteen wide and lighted at night was neat curb display used by Hal Howard, Kentucky, Henderson, Ky., for "Anthony Adverse."

Newspapers Aid On "Come and Get It"

A full-page cooperative ad from department store was promoted by Sam Gilman of Loew's as part of his campaign on "Come and Get It." The ad was run for two successive days in the *News* and *Patriot*. Gilman also plastered the title all over the classified pages of the *Telegraph*, inserting it under each heading, and stole a three-column promotional ad in the bargain. Both morning and evening papers carried the stunt.

As a ballyhoo, two men and a woman dressed in costumes of the picture covered the business section. One used a triangle to attract attention while the others distributed circulars to the large crowds that followed them. Several elaborate window displays were arranged with the leading merchants, in addition to cooperative ads.

Local radio stations went to town in a big way for the picture. Ed Wallace, United Artists representative, was interviewed over WKBO's "Do You Know" hour and got in some strong plugs with full billing.

PUBLIC PRICE-MINDED

(Continued from page 82)

form of entertainment has been conspicuous by its absence in late years. Pictures also are roadshown at the Hartman. Memorial Hall is used for symphony concerts, operas and similar artistic endeavors. These bookings, however, are sporadic, and, therefore, not constantly competitive. Summer opposition is offered by outdoor amusement parks and occasional night baseball games in addition, of course, to circuses and similar transient attractions. Olentangy Park in past seasons has featured outdoor movies, while nearby Buckeye Lake Park is on the picture circuit of the Alpine Theatre Co., Kingwood, W. Va.

Stage shows in picture houses, prevalent a few years ago, now are non-existent, save for an occasional booking at the RKO Palace, but these are few and far between. The demand for this type of entertainment appears to have definitely waned, but for what reason is anybody's guess.

Good Pictures Patronized

Whether Columbus is a good show town is a matter of divided opinion, depending on where you are sitting. It formerly was, yes. But with the large number of theatres now in existence it is something else again. It depends, too, on what elements are necessary to constitute a really good show town. However, regardless of what may be said pro or con, the one fact remains that when the product is right, Mr. and Mrs. John Q. Public do not hesitate to unloosen their purse strings. Evidence of this fact is found in "San Francisco," which played three continuous weeks at Loew's Ohio—almost unheard of previously, and "The Green Pastures," which established a weekend record for grosses at the RKO Palace.

Again, there is no gainsaying the fact that patronage gradually is drifting from downtown to the subsequent run houses. Patrons are inclined to be somewhat price-minded, and many of them wait until the picture plays a second run. Besides, the majority of the subsequent runs play double features at some time or other during the week, and this also is a factor. A recent estimate by one who should know places the percentage of patronage division between downtown and subsequent run houses as 52 and 48, respectively.

Independent exhibitors wield considerable influence in matters of both policy and patronage. Nearly all of them are affiliated with the Independent Theatre Owners of Ohio—an Allied affiliate—presided over by P. J. ("Pete") Wood, as secretary and business manager, who is a registered lobbyist, and very largely instrumental in obtaining passage of legislative measures when beneficial to the exhibitors' interests, and influencing defeat or modification of proposed or existing measures which might be detrimental to the exhibitors. Shrewd, keen and unusually alert, Wood is credited with having sponsored and fought to a successful conclusion many legislative acts which have smoothed the rough road of the exhibitor, who otherwise might have had to "fold his tent and quietly steal away to seek other fields to conquer."

Columbus is a part of the Cincinnati trade territory, and served by exchanges out of Cincinnati, with exception of Paramount, which maintains a branch here under management of M. R. Clark, affectionately known to the trade as "Duke," a veteran film man, and, incidentally president of the Columbus Variety Club for the past several years.

In Columbus the state censors pass upon what the public shall and shall not see, the surgeons of the celluloid functioning under the state department of education. The state director of education is ex-officio of the censor board. Few pictures are banned in their entirety, but if they are it is generally for good and sufficient reasons. However, the censor's edict always is subject to modification if and when the object of the ban is modified or eliminated by the producers. The fact that fewer eliminations are ordered now than formerly is evidence that the pictures submitted for review are of a much higher standard from the standpoint of morals.

In the history of the industry, Columbus boasts of what is believed to be the oldest theatre in Ohio, if not in this section of the country—namely, the Grand, as referred to earlier. Originally built as the Dramatic Temple more than 80 years ago—in 1855 to be exact—it later became the Anthenium, then the Grand Opera House, and subsequently the Grand, later assuming the circuit prefix. It was at this theatre that sound pictures had their Ohio premier in "The Jazz Singer."

Claims Oldest Exhibitor

In point of service, too, Columbus has the oldest exhibitor—Max Stearn—who originally introduced "moving pictures" in the city at the old Exhibit Theatre in a prominent downtown location. With ordinary kitchen chairs as seats, the programs of one and two-reel "features" lasted all of ten minutes. The admission was the then unheard of price of five cents. The Exhibit still is in operation, although Stearn now operates the Southern, another downtown subsequent run house.

Another point of special interest in Columbus is the Bexley Theatre, a pretentious suburban house recently opened by Theodore Lindenberg, inventor of the sound which bears his name. The theatre consists of two separate and distinct auditoriums, separated by a solid dividing wall, but served simultaneously by one projector.

Although irrelevant to this analysis, it might be said in passing that there is one "spot" where pictures are shown—where the audience is personally escorted into and out of the "auditorium" by a coterie of uniformed "ushers"—where a full house always is assured, even though not composed of the "best people." This is the Ohio State Penitentiary, where pictures are shown on regular schedules. This competition, however, is not causing any concern to the exhibitors.

QUIN STUFF. To sell the new Dionne picture "Reunion" at the Strand Theatre, Louisville, Ky., Manager A. J. Kalberer used lobby display shown above with scene stills on either side.

"Have We Your Face Photo?"

Newspaper Contest Sells "Come and Get It"

The *News-Post* six-day contest on Frances Farmer's matrimonial problems, with a two-column cut each day, was one of the high lights of Lou Brown's campaign on "Come and Get It" at Loew's, Baltimore, Md.

Brown made an effective three-way tieup with Castleberg's Jewelry Store, Station WCAO and the theatre for a "man-on-the-street" broadcast which was held the night before the opening. A tremendous crowd assembled in front of the theatre for the stunt and passes were distributed.

Another stunt was the amateur photography show which is an annual event there. More than 300 drug stores used elaborate window displays giving the picture and show full billing. Brown also arranged with the Hub Department Store to run an Edward Arnold "double" contest, advertising the fact with the newspapers as well as window displays. In addition Lou planted a 15-minute song-guessing contest over WEBR.

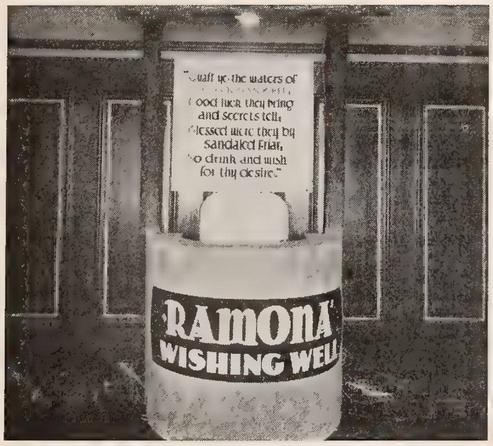
"Have We Your Face Photo?"

Caldwell's Novel Display

Accompanying photo shows 12 ft. by 15 ft. gold, silver and blue pebbled paper shadow box used by Wally Caldwell, Loew's Valentine, Toledo, Ohio, to announce new season product. Automatic machine in large center star contains 24 cards (street car size) which change every 10 seconds revealing titles and stars of forthcoming productions. Display is spotted in lobby and Caldwell reports it a sure attention-getter.

Caldwell's New Season Lobby Display

MORE ON CHRISTMAS



Silver's "Romona" Wishing Well

Silver Ties "Ramona" To Theatre Anniversary

Nat Silver, Strand Theatre, Lowell, Mass., tied his theatre's 19th anniversary to "Ramona," one of his stunts being a wishing well which was used in the inner foyer built around the drinking fountain (see photo).

Entire top of marquee was covered with gaily colored pennants and oversized candles with electric light bulbs in top. Extra publicity was garnered by attendance of local orphans and Nat invited one of the locals to act as guest cashier opening night; woman had served as one of the flower girls 19 years previous when the theatre first opened its doors.

Local baker contributed birthday cake with tickets to those guessing its weight, and through tieup with contributing merchant, bar was erected in lobby and coffee served to patrons. Papers came through with cut and two-column story of Nat's theatrical background and department store put on a fashion show at theatre. Congratulatory wires received from various stars were received, special floral decorations were promoted for lobby and to top off the celebration, Mayor Dewey Archambault spoke.

"Have We Your Face Photo?"

First Canned Goods Matinee

First "canned" campaign reported to this department was B. B. Hamilton's at the Palace, Norwich, Conn., with 1,700 youngsters admitted in exchange for cans of food at Hamilton's Thanksgiving party.

Newspaper under two-column head ran long story of the show and program featured a safety address by Chief Taft of the local fire department, cautioning kiddies against dodging cars, riding bikes in streets, etc.

Hamilton's Thanksgiving Canned Goods Collection

In addition to the many campaigns listed last week and contributed by members on their activities for pre-Christmas and holiday exploitation, the following reports from Round Tablers Lester Stallman, Lew Chatham, Floyd Nessel and Morris Rosenthal which arrived too late for publication last week are herewith listed.

The most popular newsboys in Bethlehem, Pa., are to be rewarded with suitable promoted prizes from the stage of the College Theatre on Christmas Eve, according to the tiein made by Manager Lester Stallman and local daily. Voting blanks will be carried in the paper with votes cast only at the theatre. On Wednesday night preceding Christmas, pony and police pup giveaway are set. Leading stores are tied in to run co-op copy on early shopping and theatre on bags and parcels.

Unique lobby display installed after Thanksgiving is in form of an animation showing youngsters going downhill on sleds and another group walking uphill with their sleds. Automatic waterfall and all the ice and snow trimmings are built in, the display planted beneath a Christmas tree decorated in modernistic style and illuminated with colored spots.

On Christmas morning, boys will distribute red and green cards house-to-house, copy reading: "P. S. I had to come back to tell you of the excellent picture at the College," etc., and signed 'Santa Claus.'" Stallman is also presenting dancing school classes during matinees of Christmas Week when extra subjects suitable for children will be included in the programs.

Eight Public Schools Compete In Chatham's Carols Contest

Listed as his most successful holiday idea used last year was Lew Chatham's public school carols contest at the Sooner, Norman, Okla., in which pupils of eight grade schools competed in singing Christmas carols from the stage. One group appeared each night up until three days before Christmas with city music teachers acting as judges. Prizes were free shows to the winning group, show selected by parents and teachers. Contest brought many parents, relatives and friends to the box office, says Lew, the extra effort bringing in a lot of fat dividends.

Another good school hookup worked last year was citywide contest tied in with local paper for the best essay on "What Christmas Means to Me." Cash and guest tickets were awarded and the rules of the contest stressed the spiritual side of Yuletide over the commercial influence, and still another hookup in the same direction is Chatham's annual contest for children in the first to sixth grades on a Christmas color contest. Entrants make up drawings and cutouts of any Yuletide subject with pass coupon books for prizes. Newspaper tiein brings the necessary publicity.

Special Christmas Prevue put on with cooperation of 20 leading merchants is effected in form of a lucky number party with stores and theatre distributing numbered coupons with purchases and admissions. Valuable prizes are selected and the stunt is plugged in lobby, on screen, in theatre and store ads, in store windows. Strong picture is chosen for the prevue and Christmas Day, the picture strongly advertised with National Screen trailers, window cards, heralds, newspaper ads, etc.

Elaborate decoration inside and cut is also created and special display for the marquee will be an animation of the "Star of Bethlehem" in color, with the three wise men and camel on an endless belt and the star hooked to a flasher. House projectionists and display artists put this together and Chatham reports it the city's most attractive showing.

In conjunction with the leading service clubs, special matinees are set for the underprivileged and county crippled children's clinic show arranged with the chamber of commerce. Food matinees, holiday cuts in all ads, are other ideas and Chatham also makes a strong drive to sell coupon books for gifts with prizes to member of the staff for highest total of sales.

Pre-Christmas Gift Nights Featured by Floyd Nessel

Started on Dec. 2nd, a series of gift nights is now in progress for patrons at the Jefferson and Lincoln Theatres, in Goshen, Ind. Each Wednesday night, for four weeks, F. D. Nessel, city manager, has arranged for worthwhile giveaways, such as electric coffee makers, pen sets, tons of coal, radios, etc., with the capital prizes, an electric or gas cooking range given away on the last gift night. Prizes are displayed in lobby with plenty of publicity by theatre and cooperating merchants in local and out-of-town papers. Nessel credits the idea for last year's big weeks before Christmas and expects to repeat this month.

Toy and food matinees are also arranged in the usual manner with aid of local clubs, newspapers, etc., and a checking service for shoppers is also being plugged. Most important are good pictures during the preholiday weeks, and Nessel reports strong support in this direction from the circuit's booking office.

Rosenthal Borrows Store Clowns To Appear At Christmas Matinee

For his matinee on Saturday before Christmas, at the Majestic, Bridgeport, Conn., Morris Rosenthal will have Santa Claus in the lobby to distribute candy to the children and is promoting a lot of large mechanical toys for lobby display. As one of leading stores is arranging for clowns to entertain in the toy department, Rosy is planning to borrow the services of these fun-makers for the occasion. For street bally, a stilt-walking Santa is also contemplated.

Lobby is to be decorated elaborately with fireplace interior and large trees. House artist is now working on an exterior Christmas scene display with falling snow from snow-bag and miniature figures on wheels riding around to add life to the display.

YOU ARE INVITED TO JOIN UP

ROBERT GRAHAM

is the director of exploitation for the Herbert Wilcox Productions in London and started his career as service boy at the age of 18 at the Paramount in Cardiff. From that spot he was promoted to chief receptionist, assistant and then manager of the house. At the age of 23, Graham became house manager of the Plaża, the youngest house manager ever to control Paramount's London key house and general manager of some of the other Paramount Theatres throughout Great Britain. After a few appointments at other theatres, Bob became director of exploitation with British & Dominion Films Corporation and then to his present job. Graham had the first British broadcast studio attached to a theatre in England, from the Futurist in Birmingham and programs were regularly transmitted.

▽

PHIL HAYWARD

is not entirely a stranger to our section, joining from Auckland Cinemas, Ltd., in Auckland, New Zealand, where we anticipate frequent and lengthy reports of his theatre activities so that they may be detailed in our pages for the benefit of his brother showmen on this side.

▽

GLENN C. LAZAR

manages the Schine Holland Theatre in Bellefontaine, Ohio, and since we haven't been hearing so much from that sector we're hoping that this new member will start the ball a rolling and send along some campaigns on his recent activities.

▽

A. F. SLAVIK

manages the Granada Theatre in New Prague, Minn., has been in showbusiness six years, serving as usher, advertising manager and exploitation and publicity director along with having taught school the first two of the six years. Al was assistant manager under Jack Wright, whose recently acquired managership of the New Auditorium Theatre at Red Wing, Minn., has promoted him to his present job at the Granada.

▽

LORENZ HELLER

is the assistant manager of the Regent Theatre in Kearny, N. J., and with him and Norman signed up we are expecting to have plenty to report from Kearny. Lorenz has worked on a newspaper, been a farm hand and has been in showbusiness about a year, but while he admits to being a babe in experience, will gain invaluble aid from our section.

▽

O. WISE

in Glendale, Ariz., manages the Glendale Theatre; entered showbusiness in 1928 for Warner's in Hollywood as usher, later becoming chief of service. After a time he worked for Milt Arthur at the Fox Fullerton and was then transferred to Long Beach to the West Coast Circuit and then promoted to assistant manager of the Strand, in San Pedro. Wise remained there until 1935, at which time he opened the Glendale.

Above head of William Powell was created by W. A. Sandefur, Leeds Theatre, Winchester, Ky., and done in burnt umber, sepia and orange with crimson on the cheeks and lips and pale green highlights. Background was mottled with the full pallette.

Showmen's Calendar

JANUARY

1st	New Year's Day Paul Revere Born—1735 Emancipation Proclamation—1863 William Haines' Birthday
3rd	Marion Davies' Birthday
4th	Utah Admitted to Union—1896 New Mexico Admitted to Union—1912
6th	Tom Mix's Birthday Loretta Young's Birthday
11th	Alexander Hamilton Born—1757
13th	Kay Francis' Birthday
17th	Benjamin Franklin Born—1706
18th	Daniel Webster Born—1782 Cary Grant's Birthday
19th	Robert E. Lee Born—1807 Lanny Ross' Birthday
20th	George Burns' Birthday
21st	Stonewall Jackson Born—1824
23rd	Ralph Graves' Birthday
24th	Gold Discovered in California—1848 First Demonstration of Telegraphy by Morse—1838
27th	Mozart (German Composer) Born—1756 Lewis Carroll (Author of "Alice in Wonderland") Born—1832
28th	Ernst Lubitsch's Birthday Mary Boland's Birthday
29th	William McKinley (25th President) Born—1843
31st	Franz Schubert (Composer) Born—1797

ROY GORDON

manages the Jefferson Theatre in Ft. Wayne, Ind., for the Quimby Theatre circuit and has been in showbusiness for the past 29 years, but as a vaudeville actor and under the tutelage of Manny Marcus, general manager, was given his first managerial job at the Jefferson. Roy reads our pages religiously and promises to contribute worthy and helpful ideas. That's the spirit, Gordon, send them along and we'll do the rest.

▽

GIL FRADENECK

is the assistant manager of Warner's Strand Theatre in York, Pa., and since signing up we haven't heard from him. Your responsibility to your club just starts when you sign on the dotted line, Gil, so how about some accounts of your recent doings at the Strand?

▽

R. A. MILBERGER

is in Bazine, Kan., managing the Jewel Theatre for the Larned Theatres, and since he frankly admits that our pages have proved helpful to him for some time, we're hoping he'll show his reciprocity to his brother members by telling us what he does to keen the shekels coming into the box-office.

▽

ALTON F. CARNES

is the assistant at Schine's Holland in Bellefontaine, Ohio, working for Lazar. Al started as bill boy, later bill poster, then usher, doorman and now assistant. Certainly between him and his boss there's no reason why we won't be detailing accounts in our pages.

▽

D. M. DILLENBECK

manages the State Theatre in Sterling, Ill., having started in as usher at the Lyric in Morrison, Ill., staying there until he went to the Capitol where he was promoted to assistant. From there we find Dillenbeck managing the Butterfield Majestic Theatre in Ann Arbor, Mich., later at the Butterfield Liberty in Benton and from that job to his present assignment.

▽

GEORGE E. DOWBIGGIN

is the assistant manager of Famous Players Metropolitan Theatre in Winnipeg, Canada, working under Frank Willis another member of the Club. With Famous Players almost solidly signed up as members and the Metropolitan completely represented now on our rolls, we are sure there will be many accounts of what's going on up that way to report soon.

▽

LEON SIDOSKY

at Loew's Orpheum, New York City, is the assistant manager, starting as usher, reel boy, doorman, general utility and publicity man. Leon was formerly assistant at Loew's Woodside before assuming his present job, and since he is close enough to Club headquarters, we hope he'll stop off on his next trip down this way to get acquainted.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard	Nov. 20†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn Rider	Kermit Maynard	Dec. 10†		
Robin Hood, Jr.	Frankie Darro-Kane Richmond	Dec. 15†		
Swing Is the Thing	Pinky Tomlin	Feb. 20,'37†		
Trooper X-13	Frankie Darro-Kane Richmond	Jan. 12,'37†		
Valley of Terror	Kermit Maynard	Dec. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Nov. 30†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The (See "In the Cutting Room," Feb. 15.)	Rod LaRocque-Marian Nixon	Apr. 15		
Phantom of Santa Fe, The (all color)	Nina Quartaro-Norman Kerry	Dec. 1†		
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Glove, The		Dec. 15†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25	65	
Below the Deadline	Cecilia Parker-Russell Hopton	June 1	64	
House of Secrets (See "In the Cutting Room," Nov. 7.)	Leslie Fenton-Muriel Evans	Oct. 26†	67	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6	66	
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	66	Oct. 10

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Red Lights Ahead	Andy Clyde-Lucille Gleason	Jan. 5,'37†		

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm Gargan	Sept. 23†	60	Oct. 24
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10	75	Apr. 18
Avenging Waters	Ken Maynard-Beth Marion	May 8	56	
Blackmailer (See "In the Cutting Room," Mar. 28.)	William Gargan-Florence Rice	July 10	66	
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28	57	
Counterfeit (See "Queer Money," "In the Cutting Room," May 2.)	Chester Morris-Margot Grahame	June 12	74	
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†		
Come Closer Folks	James Dunn-Marian Marsh	Nov. 7†		
Cowboy Star, The (See "In the Cutting Room," Oct. 10.)	Charles Starrett-Iris Shunn	Nov. 20†		
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1	80	May 16
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15	63	Mar. 14
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18†	72	Nov. 21
Final Hour, The	M. Churchill-Ralph Bellamy	June 30	58	
Fugitive Sheriff, The (G)	Ken Maynard-Beth Marion	June 1	58	Oct. 24
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8	65	Mar. 21
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 28	51	Aug. 22
If You Could Only Cook (Exploitation: Jan. 25, p. 64.)	Jean Arthur-Herbert Marshall	Dec. 30,'35	72	
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
King Steps Out, The (G) (Exploitation: July 25, p. 81.)	Grace Moore-Franchot Tone	May 28	86	May 23
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†		
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28,'35	57	May 2
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Man Who Lived Twice, The (G)	Isabel Jewell-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G) (Exploitation: Oct. 3, p. 81.)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6	66	Apr. 25
Mr. Deeds Goes to Town (G) (Exploitation: May 30, p. 90; June 6, p. 120; June 20, pp. 118, 120, 122; June 27, p. 80; July 11, pp. 125, 128; July 18, p. 82; July 25, p. 81; Aug. 8, p. 92; Aug. 22, pp. 111, 112, 114.)	Gary Cooper-Jean Arthur	Apr. 12	118	Apr. 25
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10	56	May 2
Pennies from Heaven (See "In the Cutting Room," Sept. 12.)	Bing Crosby-Madge Evans	Nov. 25†		
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2	66	
Ranger Courage	Robert Allen-Martha Tibbets	Oct. 30†		
Roaming Lady (See "In the Cutting Room," April 4.)	Fay Wray-Ralph Ballamy	Apr. 12	69	
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20	60	Aug. 22
Shakedown (G)	Lew Ayres-Joan Perry	July 17	57	Sept. 12
Stampede	Charles Starrett-Finis Barton	June 8	56	
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12†	95	Nov. 14
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15	65	Aug. 8
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†		
Two Fisted Gentleman (See "The Fighter," "In the Cutting Room," July 4.)	James Dunn-June Clayworth	Aug. 15		
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†		
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6	67	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Chopin	Francis Lederer			
College Hero	Charles (Buddy) Rogers			
Counterfeit Lady	Ralph Bellamy-Joan Perry	Dec. 31†		
Devil's Playground (See "Depths Below," "In the Cutting Room," Oct. 10.)	Dolores Del Rio-Richard Dix	Dec. 28†		
Dodge City Trail	Chas. Starrett-Marian Weldon			
I Promise to Pay (See "In the Cutting Room," Nov. 21.)	Leo Carrillo-Chester Morris			
Interlude (See "In the Cutting Room," Oct. 24.)	Grace Moore-Cary Grant			
Lost Horizon (Exploitation: Sept. 5, p. 79.)	Ronald Colman-Jane Wyatt			
More Than a Secretary (See "Safari in Paradise," "In the Cutting Room," Oct. 17.)	Jean Arthur-George Brent	Dec. 21†		
Mule Skinner	Chas. Starrett-Rosalind Keith			
Nightingale Flies Home, The	Grace Moore			
Racketeer in Exile	George Bancroft			
Rio Grande Ranger (See "In the Cutting Room," Nov. 7.)	Robert Allen-Iris Shunn	Dec. 11†		
Slug for Cleopatra, A	Rosalind Keith-Chas. Quigley			
Woman in Distress	May Robson-Mary Astor			
Women Are Wise	Dolores Del Rio			
Women of Glamour (See "In the Cutting Room," Nov. 28.)	Melvyn Douglas-Virginia Bruce			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost Town	Harry Carey	Feb. 15	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15	6 rls.	

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Glory Trail, The	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed				
Beyond Victory	Tom Keene	Jan. 18,'37†		
Common Ground	Tom Keene	Dec. 8†		
Drums of Destiny	Tom Keene	Jan. 18,'37†		
Star of Empire	Tom Keene	Dec. 8†		

(THE RELEASE CHART--CONT'D)

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Lael Devenyi	Sept. 10†	80	
Car of Dreams	Torzs-Percell	Oct. 10†	90	
Don't Cry Mother	Eva Rutkay	Aug. 25†	78	
Friendly Expression	Raday-Szoke	Nov. 1†	65	
Hungaria (English titles)	Travelogue	Mar. 15	54	
Little Pastry Shop	Kabos-Percell	May 15	88	
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
March Tales	Turay-Kabos	July 15	68	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Sweet Stepmother (English titles)	Maria Tasnadi	Sept. 15†	90	
This Villa for Sale	Verebes-Csikos	June 15	80	
Three Spinsters	Emilie Markus	Dec. 1†	84	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Danube Romance	Zita Perczel	Dec. 15†	91	
Hungarian Village	Travelogue	Dec. 25†	20	
Salary $200 Monthly	Javor-Fulop	Dec. 31†	82	
White Colt	Kiss-Komar	Dec. 25†	85	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15†	84	
Kliou, The Killer	Technicolor	Oct. 1†	60	June 1,'35
L'Equippage	Annabella	Oct. 15†	79	
Mysteries of Notre Dame		Oct. 1†	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	

EMPIRE

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972 (Exploitation: June 20, p. 117.)	Ross Alexander-Anita Louise	Apr. 18	67	Jan. 25
Bullets or Ballots (G) 961 (Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)	Edw. G. Robinson-Joan Blondell	June 6	81	May 23
Captain Blood (G) 855 (Exploitation: Jan. 25, p. 69; Feb. 1, p. 66; Feb. 8, pp. 83, 86; Feb. 29, pp. 74, 76; Mar. 14, p. 89; Apr. 18, p. 82; Aug. 22, p. 117.)	Errol Flynn-Olivia de Havilland	Dec. 28,'35	119	Jan. 11
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	*62	Oct. 3
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
China Clipper (G) 960 (Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 31, p. 76.)	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Earthworm Tractors (G) 962 (Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)	Joe E. Brown-June Travis	July 18	69	June 20
Golden Arrow, The (G) 959 (Exploitation: May 16, p. 85; July 4, p. 72.)	Bette Davis-George Brent	May 23	68	May 9
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20	70	June 13
Here Comes Carter 169	Ross Alexander-Anne Nagel	Oct. 24†	60	
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16	58	Apr. 18
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4
Road Gang (A) 964 (Exploitation: Mar. 7, p. 94; June 6, p. 121; June 27, p. 88; July 4, p. 68; July 11, p. 128.)	Donald Woods-Kay Linaker	Mar. 28	62	Feb. 29
Singing Kid, The (G) 954 (Exploitation: May 2, p. 99.)	Al Jolson-Beverly Roberts	Apr. 11	84	Mar. 21
Snowed Under (G) 971	George Brent Genevieve Tobin	Apr. 4	63	Mar. 21
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29	56	Apr. 11
Stage Struck (G) 155 (Exploitation: Sept. 5, p. 79.)	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 15
Story of Louis Pasteur, The (G) 956 (Exploitation: Feb. 22, pp. 95, 96; Mar. 14, p. 87; Apr. 4, p. 87; Apr. 25, p. 96; May 2, p. 92; May 9, p. 94; May 16, p. 82; May 30, p. 85; July 4, p. 68; Aug. 1, p. 93.)	Paul Muni-Josephine Hutchinson	Feb. 22	87	Nov. 30,'35
Three Men on a Horse 151	Frank McHugh-Joan Blondell	Nov. 21†		
Trailin' West 979 (See "On Secret Service," "In the Cutting Room," May 16.)	Dick Foran-Paula Stone	Sept. 5	56	
Two Against the World (G) 977 (Exploitation: Aug. 1, p. 90.)	H. Bogart-Beverly Roberts	July 11	57	May 23
White Angel, The (G) 951 (Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 82, 83.)	Kay Francis-Ian Hunter	July 4	91	June 6

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Call It a Day	Olivia de Havilland-I. Hunter			
Draegerman Courage (G) 168	Jean Muir-Barton MacLane		*60	Aug. 29
Gentleman from Kimberley, The				
God's Country and the Woman (See "In the Cutting Room," Sept. 26.)	George Brent-Bevery Roberts			
Gold Diggers of 1937	Dick Powell-Joan Blondell	Dec. 26†		
Green Light (See "In the Cutting Room," Aug. 8.)	Errol Flynn-Anita Louise			
Her Husband's Secretary	Jean Muir-Warren Hull			
Lords of the Land	Jean Muir-Gordon Oliver			
Love Begins	Mary Maguire-Tom Brown			
Mountain Justice (See "In the Cutting Room," Oct. 31.)	Josephine Hutchinson-G. Brent			
Nowhere	Ross Alexander-Beverly Roberts			
Sing Me a Love Song (G)	James Melton-Patricia Ellis		*75	Oct. 17
Slight Case of Murder, A	Edward G. Robinson			
Smart Blonde (See "In the Cutting Room," Nov. 7.)	Glenda Farrell-Barton MacLane			
Stuttering Bishop, The	Donald Woods-Ann Dvorak			
Truth Is on the March	Paul Muni			

FRANK NORTON

Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exo Ftohea	Exo	Sept. 20†	96	
Independence	Phillip Alexander	Feb. 16	100	
News from Greece	Travelogue	Feb. 9	80	
Sarka and the Eagle	Olympia Deos	Oct. 18†	118	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East Meets West (G)	George Arliss-Lucie Mannheim	Oct. 15	72	Sept. 12
Everything Is Thunder (A)	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31,'35	78	Nov. 30,'35
It's Love Again (G) (Exploitation: Sept. 19, p. 68.)	Jessie Matthews-Robert Young	May 30	79	May 16
Living Dangerously (A)	Otto Kruger	Dec. 1†	80	Mar. 21
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	76	May 30
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	65	Oct. 10
Nine Days a Queen (G) 3610 (Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83.)	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 18
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15	83	May 23
Seven Sinners (A) (Reviewed under the title, "Doomed Cargo.")	E. Lowe-C. Cummings	Aug. 15†	70	July 11

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everybody Dance	Ernest Truex-C. Courtneidge			
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heels in Love	Jessie Matthews	Jan. 30,'37†		
Hidden Power, The	Sylvia Sidney-John Loder	Jan. 1,37†		
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Land Without Music (G)	Richard Tauber-Jimmy Durante		80	Oct. 24
Man of Affairs (G) (Reviewed under the title, "His Lordship.")	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	C. Cummings-Noah Beery	Dec. 15†		
Two of Us, The	Jack Hulbert-Gina Malo			
Week-end Millionaire (G) (Reviewed under the title, "Once in a Million.")	Buddy Rogers-Mary Brian		75	Apr. 4

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	Nov. 22†	66	
Devil on Horseback, The (G)	Lili Damita-Fred Keating	Oct. 22†	72	Oct. 8
In His Steps (G) (Exploitation: Nov. 14, p. 90.)	Eric Linden-Cecilia Parker	Sept. 29	79½	Sept. 19
Song of the Gringo (G)	Tex Ritter-Joan Woodbury	Nov. 15†	62	Nov. 14
White Legion, The (G)	Tala Birell-Ian Keith	Oct. 13†	81	Oct. 24
Yellow Cargo (G)	Conrad Nagel-Eleanor Hunt	Oct. 27†	62	Nov. 14

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days	Tex Ritter-Eleanor Stewart			
Grand Canyon		Jan. 1,'37†		
Great Guy	James Cagney-Mae Clarke	Dec. 25†		
Hats Off	Mae Clarke-John Payne	Nov. 29†		
Navy Spy	Conrad Nagel-Eleanor Hunt	Dec. 23		
We're in the Legion Now (G) (Reviewed under the title, "Rest Cure.")	Reginald Denny-Esther Ralston	Dec. 12†	64	Feb. 15

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15		
Luck of the Irish	Richard Hayward	Sept. 15†		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
Women in White	Molly Lamont-Lester Matthews	July 15		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1†	85	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15†	70	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tenderfoot Goes West, A	Jack La Rue-Russell Gleason	Oct. 15†	62	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	62	
Voice of India	Hoeffer Expedition	Nov. 1†	70	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Voodoo	Fredi Washington		63	
Uncle from America	Czeck Film	Dec. 15†	90	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1†	90	June 6
Forgotten Women	Irene Rich-Evelyn Brent	May 15	71	
She Shall Have Music	Jack Hylton-June Clyde	Nov. 15†	90	Dec. 1,'35

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deerslayer		Mar. 1,'37†		
High Hat	Frank Luther-Dorothy Dare	Jan. 1,'37†	65	
I Demand Payment	Betty Burgess-Jack LaRue	Jan. 20,'37†	70	
Judgment Day		Mar. 20,'37†		
Rich Relations	Ralph Forbes-Frances Grant	Feb. 10,'37†	65	
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Dec. 15†	65	

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25	64	
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	66	
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10	66½	July 11
It Couldn't Have Happened (G)	Reginald Denny-Jack La Rue	Aug. 1	64	Aug. 29
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2	75	July 4

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24	71	Apr. 11
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Romance 706	Richard Tauber	Nov. 20†	82	
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14	72	Mar. 7
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew- J. Cooper	Sept. 18	92	Sept. 12
(Exploitation: Oct. 17, p. 73.)				
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17	73	Jan. 18
(Exploitation: Mar. 28, p. 82; Apr. 11, p. 95; May 30, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5	94	May 30
(Exploitation: June 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21	62	Feb. 8
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	89	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Libeled Lady (G) 648	Jean Harlow-William Powell- Myrna Loy-Spencer Tracy	Oct. 9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21
Mad Holiday (G) 708	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	76	
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27	68	Mar. 28
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 5
Our Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21
Petticoat Fever (G) 645	Robt. Montgomery-Myrna Loy	Mar. 20	81	Mar. 21
(Exploitation: Apr. 18, p. 79; May 30, p. 90; June 13, p. 123; July 25, p. 81.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	97	Aug. 15
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3	90	Dec. 28,'35
(Exploitation: Feb. 22, p. 96; Apr. 4, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17	86	
(See "In the Cutting Room," Mar. 7.) (Exploitation: May 30, p. 85; July 11, p. 124.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31	113	Jan. 18
(See musical analysis, Feb. 22, p. 23; exploitation: Feb. 15, p. 85; Mar. 14, p. 87; Mar. 21, p. 92; Apr. 4, p. 89; Apr. 11, p. 97; Apr. 18, p. 78; May 9, p. 90; May 30, p. 86; July 18, p. 82.)				
San Francisco (G) 636	Clark Gable-J. MacDonald	June 26	111	July 4
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 79.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10	106	Apr. 11
(Exploitation: June 13, p. 122; June 27, p. 80; July 25, p. 77; Aug. 8, p. 91.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May 8	72	May 2
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11†	78	July 11
Tale of Two Cities, A (604)	Ronald Colman-Elizabeth Allan	Dec. 27,'35	126	Dec. 7,'35
(Exploitation: Jan. 25, p. 64; Feb. 15, p. 83; Mar. 14, p. 86; May 2, p. 94.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 6†	89	Nov. 7
(Exploitation: Nov. 28, p. 96.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6	82	Feb. 22
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10	62	Jan. 4
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	75	May 16
(Exploitation: July 18, p. 85.)				
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24	77	Feb. 8
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29	75	May 30
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3	88	Apr. 4
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7	72	Feb. 15
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27
Wife vs. Secretary (G) 606	C. Gable-M. Loy-J. Harlow	Feb. 28	89	Feb. 22
(Exploitation: Apr. 18, p. 77; July 4, p. 69.)				
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31†	59	June 20

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man 713	Wm. Powell-Myrna Loy	Dec. 25†		
Camille 639	Greta Garbo-Robert Taylor	Jan. 1,'37		
(See production article, Oct. 24, p. 16.)				
Captains Courageous	F. Bartholomew-Spencer Tracy	Jan. 29,'37†		
Day at the Races, A	Marx Brothers-Allan Jones			
General Spanky 714 (G)	Spanky McFarland-P. Holmes	Dec. 11†	72	Oct. 31
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11, p. 16.)				
Last of Mrs. Cheyney, The	J. Crawford-Robt. Montgomery			
Man of the People	Joseph Calleia	Jan. 22,'37†		
Maytime	J. MacDonald-Nelson Eddy			
Nobody's Baby	Patsy Kelly-Robt. Armstrong			
Parnell	Clark Gable-Myrna Loy			
Pick a Star	Jack Haley-Patsy Kelly			
Romeo and Juliet (G)	Norma Shearer-Leslie Howard		124	July 18
(See production article, Mar. 28, p. 16.)				
Sinner Take All 712	Bruce Cabot-Marg't. Lindsay	Dec. 18†		
Under Cover of Night	Edmund Lowe-Florence Rice	Jan. 8,'37†		
Way Out West	Laurel and Hardy			

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2	65	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senor Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 9†	62	Nov. 21
Along Came Love 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	68	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 92.)				
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24	92	Feb. 22
(Exploitation: July 11, p. 127.)				
Arizona Mahoney 3621	Larry Crabbe-Joe Cook	Dec. 4†		
(See "In the Cutting Room," Nov. 7.)				
Arizona Raiders, The (G) 3564	Buster Crabbe-Marsha Hunt	June 26	57	Oct. 17
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98.)				
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3	76	Apr. 11
Border Flight (G) 3558	John Howard-Frances Farmer	May 29	59	Apr. 25
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3	83	Nov. 23,'35
(Exploitation: Jan. 18, p. 83; Feb. 8, p. 83; Feb. 22, p. 98; Apr. 25, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6	67	Feb. 1
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8	85	May
(Exploitation: June 6, p. 121; July 4, p. 69.)				
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27,'35	81	Dec. 28,'35
(Exploitation: Jan. 18, p. 83; Feb. 8, p. 83; Feb. 22, p. 94; Mar. 14, p. 89; Apr. 11, p. 92; May 16, p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29,'35	76	
(See "In the Cutting Room," Oct. 19,'35.) (Exploitation: Feb. 1, p. 86.)				
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27	58	Aug. 8
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28	[illegible]	Feb. 8
(Exploitation: June 20, p. 121; Sept. 26, p. 76; Oct. 3, p. 81.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb. 14	56	May 30
Early to Bed (G) 3560	Charles Ruggles-Mary Boland	June 5	73	July 25
(Exploitation: Aug. 1, p. 90.)				
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room," Oct. 3.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15	76	May 23
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1	67	Apr. 25
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13	72	May 16
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15	72	May 2
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4	98	Sept. 12
(See production article, Aug. 15, p. 16; exploitation: Nov. 14, p. 95.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Crosman	June 12	68	June 6

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 8	73	Mar. 7
(See musical analysis, Mar. 14, p. 18.)				
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17	76	Feb. 22
Hideaway Girl (G) 3619	Shirley Ross-Robt. Cummings	Nov. 20†	72	Nov. 14
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21†	75	Aug. 22
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 16†	74	Nov. 7
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 29
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20,'35	63	
(See "In the Cutting Room," Sept. 28,'35.)				
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27†	*85	Nov. 28
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21	81	Feb. 15
(See news article, Mar. 7, p. 19; exploitation: Feb. 22, p. 96; Apr. 1, p. 92; June 20, p. 118.)				
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7	88	Feb. 1
(Exploitation: Mar. 21, pp. 93, 95; Apr. 4, pp. 82, 87; May 2, p. 99; May 23, p. 94; June 6, p. 116; June 27, pp. 82, 85; July 18, p. 85; Aug. 22, p. 117; Sept. 26, p. 76.)				
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10	83	Apr. 11
Murder with Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 5
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 25
(Exploitation: Sept. 19, p. 65.)				
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5	72	June 6
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19	73	June 13
(Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)				
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb. 28	65	Feb. 15
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22	76	May 16
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3	64	June 20
(Exploitation: Aug. 1, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87.)				
Rose Bowl (G)	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10	82	Jan. 11
(See musical analysis, Jan. 11, p. 45; exploitation: Jan. 18, p. 84; Feb. 8, p. 83.)				
Sky Parade (G) 3550	Jimmy Allen-Katharine DeMille	Apr. 17	70	Apr. 4
(Exploitation: July 11, p. 127.)				
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17	87	Feb. 15
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 17, 24, p. 70; Oct. 31, p. 82; Nov. 14, p. 92.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27	77	Mar. 21
(Exploitation: June 6, p. 118; Aug. 22, p. 113.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24	67	Apr. 18
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17	72	Apr. 11
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20	74	Mar. 14
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda Sylvia Sidney	Mar. 13	106	Feb. 29
(See production article, Jan. 18, p. 36; exploitation: Feb. 29, p. 73; May 2, p. 98; May 23, p. 86; May 30, p. 90; June 6, p. 118; June 13, p. 122; June 20, p. 122; July 25, p. 80; Aug. 8, p. 93; Aug. 22, pp. 113, 115; Aug. 29, p. 86; Sept. 26, p. 76; Oct. 3, p. 81.)				
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2†	109	Sept. 26
Wedding Present (G) 3613	Joan Bennet-Cary Grant	Oct. 9†	81	Oct. 3
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Drummond's Romance	Ray Milland-Heather Angel	Jan. 15,'37†		
Champagne Waltz	Gladys Swarthout-F. MacMurray	Jan. 29,'37†		
(See "In the Cutting Room," Oct. 3.)				
College Holiday	Jack Benny-Burns and Allen	Dec. 25†		
(See "In the Cutting Room," Nov. 21.)				
Doctor's Diary, The	George Bancroft-Helen Burgess	Jan. 22,'37†		
Happiness Ahead	Warren William-Karen Morley			
John Meade's Woman	Ed. Arnold-Francine Larrimore	Jan. 8,'37†		
(See "In the Cutting Room," Nov. 28.)				
Let's Make a Million	Edward Everett Horton	Dec. 18†		
(See "In the Cutting Room," Nov. 28.)				
Maid of Salem	C. Colbert-Fred MacMurray			
Mind Your Own Business	Charles Ruggles-Alice Brady	Dec. 18†		
(See "In the Cutting Room," Nov. 28.)				
Plainsman, The (G)	Gary Cooper-Jean Arthur	Jan. 1,'37†	*110	Nov. 28
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 18	73	Dec. 21,'35
Souls at Sea	Gary Cooper-George Raft			
Swing High, Swing Low	Carole Lombard-F. MacMurray			
Trail Dust	Wm. Boyd-Jimmy Ellison	Dec. 11†		
(See "In the Cutting Room," Oct. 31.)				

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6†	62	Aug. 22
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1†	59	Aug. 1
Bulldog Courage	Tim McCoy-Lois January	Dec. 20,'35	60	
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan. 27†	76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15†	76	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20†	68	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1†	61	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25,'35	60	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogues	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1	60	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2	54	

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Caryl of the Mountains	Rin-Tin-Tin, Jr.	Mar. 27†	57	
Millionaire Kid	Bryant Washburn-Betty Compson	Mar. 14†	58	
Pinto Rustlers	Tom Tyler-Catherine Colter	May 14†	56	
Ridin' On	Tom Tyler-Rex Lease	Feb. 29†	56	
Roamin' Wild	Tom Tyler-Carol Wyndham	Mar. 30†	55	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Speed Reporter	Richard Talmadge-Luana Walters	May 14†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Mystery of Seven Chests	Rin-Tin-Tin Jr.			
Outlaw River				
Prairie Terror	Bob Custer			
Santa Fe Rides	Bob Custer			
Silver Trail				
Speck on the Wall	Rin-Tin-Tin, Jr.			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Show, The 6301	Gene Autry-Kay Hughes	Nov. 16†		
(See "In the Cutting Room," Oct. 24.)				
Bold Caballero, The	Robt. Livingston-Heather Angel	Dec. 1†		
(See "The Beloved Rogue," "In the Cutting Room," Oct. 24.)				
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	58	Sept. 26
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†		
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13	55	Apr. 11
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9†	68	Oct. 31
Dancing Feet (G) 3504	Ben Lyon-Joan Marsh	Jan. 31	72	Apr. 4
(Exploitation: Feb. 15, p. 81.)				
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25†	62	July 11
(Exploitation: Sept. 5, p. 80.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10	58	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1	66	May 23
(Exploitation: May 30, p. 85; Aug. 22, p. 112.)				
Gentleman from Louisiana (G) 3517	Eddie Quillan-Charlotte Henry	Aug. 10	66	Aug. 22
Ghost Town Gold 6312	Robt. Livingston-Kay Hughes	Oct. 26†	57	
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20	68	
Go-Get 'Em Haines 3549	William Boyd-Sheila Terry	June 16	62	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 9†	57	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5	65	Apr. 25
(Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)				
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15†	72	June 6
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6	71	Mar. 7
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9	54	Apr. 11
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 16	73	Mar. 14
(Exploitation: Aug. 22, p. 112.)				
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15	55	Mar. 7
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb. 22	67	Feb. 29
(Exploitation: Apr. 18, p. 76; July 25, p. 81.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20	68	Jan. 11
Lonely Trail, The (G) 3563	John Wayne-Ann Rutherford	May 25	58	Nov. 14
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	65	June 27
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	64	
Oregon Trail, The 3560	John Wayne-Ann Rutherford	Jan. 18	59	
(See "In the Cutting Room," Aug. 8.)				
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	81	Oct. 3
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2	58	
Return of Jimmy Valentine, (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14	72	Feb. 15

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11	56	May 16
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5	52	Dec. 14,'35
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15	68	Sept. 5
Three Mesquiteers (G) 6311	Robt. Livingston-Kay Hughes	Sept. 21†	58	Sept. 12
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	55	
(See "In the Cutting Room," Sept. 12.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6	57	
(See "In the Cutting Room," May 23.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beware of Ladies	Donald Cook-Judith Allen	Dec. 21†		
(See "In the Cutting Room," Nov. 21.)				
Border Phantom 6333	Bob Steele	Dec. 28†		
Happy Go Lucky	Phil Regan-Evelyn Venable	Dec. 14†		
(See "In the Cutting Room," Nov. 14.)				
Join the Marines	June Travis-Paul Kelly	Jan. 18,'37†		
Larceny on the Air	Grace Bradley-Robt. Livingston			
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23†		
Man Betrayed, A	Eddie Nugent-Kay Hughes			
Mandarin Mystery, The (G)	Eddie Quillan-Charlotte Henry	Dec. 7†	*65	Nov. 28
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21†		
(See "In the Cutting Room," Nov. 7.)				
Riders of the Whistling Skull	Robt. Livingston-Ray Corrigan	Jan. 20,'37†		
Roaring Lead 6313	Robt. Livingston-Ray Corrigan	Dec. 9†		
(See "In the Cutting Room," Nov. 7.)				
Roundup Time in Texas	Gene Autry-Smiley Burnette			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15,'35	90½	Nov. 9,'35
(Exploitation: Mar. 14, pp. 88, 90.)				
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec. 20,'35	68	Nov. 23,'35
(Reviewed under the title, "Two Faces.")				
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
(Exploitation: Nov. 14, p. 90.)				
Bride Walks Out, The (G) 631	Barbara Stanwyck-G. Raymond	July 10	80	July 11
(Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)				
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June 26	67	
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17	68	Dec. 28,'35
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22	85	May 16
(Exploitation: June 6, pp. 117, 121.)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
(Exploitation: Oct. 31, p. 74.)				
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15	81	May 2
(Exploitation: July 4, p. 68.)				
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21	110	Feb. 22
(Exploitation: Mar. 7, p. 94; Mar. 28, p. 83; Apr. 4, p. 87; May 16, p. 82; May 23, p. 93; May 30, p. 84; June 13, pp. 125, 130; July 4, p. 68; July, p. 78; Sept. 12, p. 68; Oct. 17, p. 76; Oct. 31, p. 76.)				
Fang and Claw (G) 543	Frank Buck	Dec. 20,'35	74	Jan. 4
(Exploitation: July 11, p. 127.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27	67	Mar. 14
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27	95	Nov. 23,'35
(Exploitation: Jan. 18, pp. 82, 83.)				
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7	76½	Jan. 18
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19	70	May 30
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12	68	Apr. 25
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6	77	Feb. 8
Make Way for a Lady 705	Anne Shirley-Herbert Marshall	Nov. 13†		
(See "Daddy and I," "In the Cutting Room," Sept. 26.)				
Mary of Scotland (G) 634	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17	66	Apr. 18
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14	68½	Jan. 25
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20	64½	Mar. 7
(Exploitation: July 25, p. 76.)				
Smarest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27†	58	Nov. 7
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8	61	May 2
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99.)				
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3	94½	Jan. 18
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3	65	May 2
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
Wanted: Jane Turner	Gloria Stuart-Lee Tracy	Dec. 4†	67	
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24	64	Apr. 11
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20†	*70	Nov. 21
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 6	88	Oct. 31
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13	68½	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coast Patrol	Victor McLaglen-Preston Foster			
(See "In the Cutting Room," Nov. 14.)				
Criminal Lawyer	Lee Tracy-Margot Grahame			
(See "In the Cutting Room," Oct. 31.)				
Michael Strogoff	Anton Walbrook-M. Grahame			
Night Waitress	Margot Grahame-Gordon Jones	Dec. 18†		
(See "In the Cutting Room," Oct. 10.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Plot Thickens, The	James Gleason-Zasu Pitts	Dec. 11†		
(See "Riddle of the Dangling Pearl," "In the Cutting Room," Oct. 3.)				
Plough and the Stars, The	Barbara Stanwyck-P. Foster	Jan. 15,'37†		
(See production article, Aug. 22, p. 16.)				
Quality Street	Kath. Hepburn-Franchot Tone			
(See "In the Cutting Room," Oct. 7.)				
Racing Lady	Ann Dvorak-Smith Ballew	Jan. 29,'37†		
(See "All Scarlet," "In the Cutting Room," Oct. 3.)				
Rainbow on the River	Bobby Breen-May Robson	Dec. 25†		
(See "In the Cutting Room," Nov. 21.)				
That Girl from Paris	Lily Pons-Gene Raymond	Jan. 22,'37†		
(See "Street Girl," "In the Cutting Room," 'Oct. 24.)				
They Wanted to Marry	Gordon Jones-Betty Furness			
(See "In the Cutting Room," Nov. 7.)				
We the Jury	Helen Broderick-Victor Moore			
(See "In the Cutting Room," Nov. 28.)				
When's Your Birthday?	Joe E. Brown-Marian Marsh			
We Who Are About to Die (G)	Preston Foster-Ann Dvorak	Jan. 8,'37†	*80	Oct. 17
(See "In the Cutting Room," Nov. 28.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
August Week-End	Valerie Hobson	Grand National	Apr. 10	67	
Below the Deadline	Russell Hopton	Grand National	June 8	69	
Bridge of Sighs	Onslow Stevens	Grand National	Mar. 5	66	
Brilliant Marriage	Joan Marsh	Grand National	Mar. 25	62½	
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2	9 rls	
Dark Hour, The	Irene Ware	Grand National	Jan. 15	70½	
Drake the Pirate (G)	Matheson Lang	Grand National	Apr. 1	78	June 1,'35
Easy Money (G)	Onslow Stevens	Grand National	July 10	66½	July 1
Feud of the West	Hoot Gibson	Grand National	Apr. 15	61½	
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Conquer the Sea (G)	Steffi Duna	Grand National	Feb. 8	67	Jan. 25
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Little Red School House	Junior Coghlan	Grand National	Mar. 10	59	
Living Dead, The	Gerald Du Maurier	Grand National	Feb. 22	65	
Lucky Terror, The	Hoot Gibson	Grand National	Feb. 20	61	
Revolt of the Zombies (G)	Dorothy Stone	Grand National	July 20	60	July 18
(Reviewed under the title of "Revolt of the Zombies")					
Riding Avenger (G)	Hoot Gibson	Grand National	June 15	57	July 18
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26
She-Devil Island	C. Guerrero	Grand National	June 1	63	
Southern Maid	Bebe Daniels	Grand National	May 1	60	
Spy 77 (G)	Greta Nissen	Grand National	Jan. 15	77	Feb. 29
Tango	Marian Nixon	Grand National	Jan. 1	70	
Three of a Kind (G)	Chick Chandler	Grand National	May 20	75	July 4
Too Much Beef	Rex Bell	Grand National	Apr. 20	59	
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 26
West of Nevada	Rex Bell	Grand National	June 22	59	

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Cavalcade of China		James B. Leong		6 rls	
Chinese Melody		James B. Leong		6 rls	
Devils on Earth		James B. Leong		6 rls	
Singing Buckaroo, The	Fred Scott	Spectrum			
(See "In the Cutting Room," Nov. 21.)					

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		
Desert Phantom, The	Johnny Mack Brown	Mar. 10		
Everyman's Law	Johnny Mack Brown	June 10		
Kid Ranger, The	Bob Steele	Feb. 5		
Last of the Warrens	Bob Steele	May 10	58	
Law Rides, The	Bob Steele	June 25		
Rogue of the Range	Johnny Mack Brown	Apr. 25	58	
Sundown Saunders	Bob Steele	Mar. 25		
Valley of the Lawless	Johnny Mack Brown	Jan. 25		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers	Oct. 23†	70	Oct. 24,'31
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Banjo On My Knee 726	Barbara Stanwyck-Joel McCrea	Dec. 4†		
(See "In the Cutting Room," Nov. 7.)				
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July 3	59	June 27
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	70	Nov. 14
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17	77	Mar. 21
(Exploitation: June 6, pp. 117, 122; June 27, p. 82; July 4, p. 70; July 18, p. 82; Sept. 12, p. 68.)				
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8	59	
(See "In the Cutting Room," Dec. 14,'35.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27	71	Mar. 28
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10	70	July 18
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24	68	Apr. 11
Country Doctor, The* (G) 636	Dionne Quintuplets-J. Hersholt	Mar. 6	94	Mar. 21
(Exploitation: Mar. 21, pp. 93, 97; Mar. 28, p. 83; Apr. 4, p. 83; Apr. 25, p. 96; May 9, p. 90; May 16, p. 82; May 23, pp. 87, 95; May 30, p. 86; June 6, p. 124; July 4, p. 70; July 11, p. 127; July 25, p. 81; Aug. 1, p. 93.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26	76	June 20
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
(Exploitation: Nov. 28, p. 97.)				
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10	57	May 30
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20	84	Mar. 14
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7	62	Feb. 8
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15	74	Apr. 18
(Exploitation: July 25, p. 76; Aug. 8, p. 93.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3	63	Feb. 29
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)				
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22	66	May 9
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21	62	Feb. 15
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17	63	June 20
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29	66	Apr. 25
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14	79	Feb. 15
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3	88	Jan. 4
(Exploitation: Mar. 21, p. 36; Apr. 4, p. 87.)				
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 10
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12	72	Mar. 28
Message to Garcia, A (G) 632	Wallace Beery-B. Stanwyck	Apr. 10	85	Mar. 14
(Exploitation: July 11, p. 127.)				
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31	68	Nov. 22,'35
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27	59	Mar. 28
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17	76	Nov. 2,'35
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23†	93	Oct. 24
(Exploitation: Nov. 28, pp. 96, 97.)				
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24	79	June 6
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)				
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28	95	Feb. 22
(Exploitation: Mar. 21, p. 97; Apr. 11, p. 97; Apr. 18, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5	79	May 30
(Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)				
Professional Soldier (G) 628	V. McLaglen-F. Bartholomew	Jan. 24	78	Jan. 4
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
(See production article, July 4, p. 16.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20†	81	Nov. 21
Road to Glory, The (G) 706	Fredric March-Warner Baxter	Sept. 4†	101	June 6
(Exploitation: Nov. 14, p. 95.)				
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19	79	May 16
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13	72	Feb. 22
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
36 Hours to Kill (G) 656	Brian Donlevy-Gloria Stuart	July 24	65	Aug. 29
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				
Under Two Flags (G) 644	Ronald Colman-C. Colbert	May 1	110	May 9
(See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)				
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
White Fang (G) 649	Michael Whalen-Jean Muir	July 3	70	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)				
(See "In the Cutting Room," Nov. 14.)				
White Hunter 719	Warner Baxter-June Lang	Nov. 27†		
(See "In the Cutting Room," Oct. 3.)				
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,37†	96	Sept. 19
(See production article, June 13, p. 16.)				
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18†	77	Nov. 28
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 15,'37	*65	Nov. 28
Crack Up 727	Peter Lorre-Brian Donlevy	Jan. 22,'37†		
(See "In the Cutting Room," Nov. 14.)				
Holy Terror, The	Jane Withers-Anthony Martin			
Jones Family at the County Fair, The	Jed Prouty-Shirley Deane			
Laughing at Trouble 724	Jane Darwell-Delma Byron	Dec. 11†	67	
(See "Glory," "In the Cutting Room," Oct. 17.)				
Lloyds of London (G)	F. Bartholomew-M. Carroll		*115	Nov. 28
(Exploitation: Nov. 21, p. 108.)				
Love Is News 729	Loretta Young-Tyrone Power, Jr.	Jan. 8,'37†		
On the Avenue 732	Dick Powell-Madeleine Carroll	Jan. 29,'37†		
One in a Million 722	Sonja Henie-Don Ameche	Jan. 1,'37†		
(See "In the Cutting Room," Oct. 31.)				
Secret Valley 731	Richard Arlen-Virginia Grey	Jan. 15,'37†		
Stowaway 725	Shirley Temple-Robt. Young	Dec. 25†		
Woman-Wise	Rochelle Hudson-Michael Whalen			

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr.-E. Landi	Apr. 17	100	Feb. 22
Amazing Quest, The	Cary Grant-Mary Brian	Sept. 26	70	Aug. 29
Come and Get It (A)	Edward Arnold-Frances Farmer	Nov. 6†	*98	Nov. 7
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99.)				
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 23†	101	Sept. 26
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20†	78	Nov. 7
(See production article, June 6, p. 14; exploitation: Nov. 21, p. 109.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2†	86	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98.)				
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7	85	Jan. 4
(Exploitation: Jan. 25, p. 63; Feb. 8, p. 83; Feb. 22, p. 96; Apr. 4, p. 89; Aug. 29, p. 84.)				
I Stand Condemned (A)	Harry Baur-Laurence Olivier	July 10	76	Nov. 30,'35
Incertidumbre (G)	Hilda Moreno	Sept. 18†	70	Sept. 26
Last of the Mohicans, The (G)	Randolph Scott-Binnie Barnes	Aug. 13†	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Nov. 14, pp. 90, 92; Nov. 21, p. 112.)				
Little Lord Fauntleroy (G)	F. Bartholomew-D. Costello Barrymore	Mar. 6	102	Feb. 29
(Exploitation: Mar. 14, p. 84; May 16, p. 80; June 6, p. 117; June 13, p. 132; Aug. 1, p. 93; Aug. 29, p. 87.)				
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21	87	Feb. 8
(See production article, Feb. 8, p. 18; exploitation: Feb. 15, p. 81; Feb. 22, p. 100; Mar. 7, p. 99; Mar. 14, p. 84; Mar. 28, pp. 83, 84; Apr. 4, pp. 84, 89; Apr. 11, pp. 93, 96; Apr. 25, p. 92; May 2, p. 99; May 9, p. 84; May 16, p. 82; May 30, pp. 84, 86; June 6, pp. 116, 118; June 13, pp. 122, 132; June 20, p. 121; Aug. 22, p. 117; Sept. 12, p. 68.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13	79	May 2
(Exploitation: June 13, p. 122; July 25, p. 77.)				
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Dec. 4†	86	Nov. 21
(See production article, Oct. 31, p. 16.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24	100	Jan. 25
(Exploitation: Feb. 1, p. 63; Feb. 8, p. 83; Feb. 15, p. 81; Feb. 29, pp. 72, 75; Mar. 14, p. 85; Mar. 21, pp. 94, 97; Apr. 4, p. 87; June 6, p. 118; Oct. 17, p. 80.)				
These Three (G)	M. Hopkins-M. Oberon-J. McCrea	Apr. 10	93	Feb. 29
(Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24	99	May 7
(See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 26, pp. 70, 71; Oct. 24, p. 70; Nov. 28, p. 105.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio		70	Aug. 8
Beloved Enemy	Merle Oberon-Brian Aherne	Dec. 25†		
(See "In the Cutting Room," Nov. 7.)				
History Is Made at Night	Charles Boyer-Jean Arthur	Jan. 15,'37†		
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner		90	Aug. 22
Star Is Born, A	Janet Gaynor-Fredric March	Feb. 1,'37†		
You Only Live Once	Sylvia Sidney-Henry Fonda	Jan. 1,'37†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	64	
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25	58	
Conflict 1036	John Wayne-Jean Rogers	Nov. 29†	61	
(See "In the Cutting Room," Nov. 28.)				
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26	54	July 18
(Exploitation: Oct. 24, p. 70.)				
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3	67	Feb. 8
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17	64	Feb. 29
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11	70	May 9
(Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)				
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
For the Service 9045	Buck Jones-Beth Marion	May 6	65	
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	74	Sept. 26
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20	75	Jan. 25
(Exploitation: Jan. 18, p. 82; Jan. 25, p. 63; Mar. 7, p. 99; Mar. 14, p. 88; July 18, p. 85.)				
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9	70	Feb. 29
(Exploitation: Apr. 18, p. 81; May 23, p. 94; June 6, p. 117; June 13, p. 132.)				
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	72	Oct. 31
(See "In the Cutting Room," Oct. 3.)				
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11†	77	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108.)				
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6	112	Jan. 11
(Exploitation: Jan. 18, p. 82; Feb. 8, pp. 81, 83, 84; Mar. 7, pp. 86, 99; Mar. 21, pp. 92, 96; Apr. 16, p. 96; May 23, pp. 87, 95; June 6, p. 118.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	76	Nov. 7
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6†	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105.)				
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27	87	Feb. 8
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31	65	Aug. 29
Parole (G) 9036	Ann Preston-Henry Hunter	June 14	65	July
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 22
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy 1041	Buck Jones-Luana Walters	Sept. 20†	60	
Sea Spoilers (G) 1027	John Wayne-Nan Gray	Sept. 20†	63	Nov. 28
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17	112	May 9
(See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81; Nov. 7, p. 84.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18	60	
Sutter's Gold (G) 8002	Edward Arnold-Binnie Barnes	Apr. 13	95	Mar. 28
(See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13†	82	Oct. 10
(Exploitation: Oct. 10, p. 96.)				
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blonde Dynamite	Tala Birell-Cesar Romero			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Class Prophecy	Louis Hayward-Wendy Barrie			
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Four Days' Wonder 1019	Jeanne Dante-Kenneth Howell	Jan. 10,'37†		
I Hate Horses	Binnie Barnes-Wm. Gargan			
Mysterious Crossing	James Dunn-Jean Rogers	Dec. 27†		
(See "Murder on the Mississippi," "In the Cutting Room," Nov. 28.)				
Night Key	Boris Karloff			
Sand Flow	Buck Jones-Lita Chevret	Feb. 14,'37†		
Three Smart Girls 1029	Binnie Barnes-Ray Milland	Dec. 20†		
(See "In the Cutting Room," Nov. 28.)				
Top of the Town 1007	George Murphy-Doris Nolan	Feb. 21,'37†		
(See "In the Cutting Room," Nov. 14.)				
Treve 1034	Noah Beery, Jr.-Barbara Read	Jan. 3,'37†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1		
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 20†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15		
Rip Roaring Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Silks and Saddles	Herman Brix	Nov. 16†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler	Jan. 7,'37†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	Apr. 25
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7	70	Apr. 4
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Charge of the Light Brigade (G) 901	Errol Flynn-O. De Havilland	Nov. 7	115	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111.)				
Colleen (A) 903	Ruby Keeler-Dick Powell	Mar. 21	89	Feb. 1
(Exploitation: Mar. 14, p. 89; Apr. 25, p. 92; May 23, p. 86.)				
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18	65	Feb. 1
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	*60	Oct. 31
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70.)				
Green Pastures, The (G) 902	Rex Ingram	Aug. 1	93	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25	83	Apr. 4
(Exploitation: June 6, p. 118; Aug. 8, p. 93.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15	65	Jan. 11
Midsummer Night's Dream (G)	All Star	Oct. 3	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68.)				
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8	83	Jan. 18
(Exploitation: May 2, p. 92.)				
Polo Joe 111 (G)	Joe E. Brown-Carol Hughes	Dec. 5†	65	Sept. 26
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30	79	May 2
(Exploitation: July 11, p. 128; July 25; pp. 76, 77; Aug. 8, p. 93; Nov. 7, p. 87.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9	62	Mar. 21
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2	56	Mar. 7
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14	76	Mar. 7
(Exploitation: Apr. 4, p. 88; Apr. 18, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1	60	Jan. 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter				
Another Dawn	Errol Flynn-Kay Francis			
Bad Man's Territory	Dick Foran-Linda Perry			
Black Legion	Humphrey Bogart-Ann Sheridan			
(See "In the Cutting Room," Oct. 10.)				
Danton	Claude Rains			
Desert Song	Frank McHugh			
Go-Getter, The	George Brent			
Great O'Malley, The	Pat O'Brien-Sybil Jason			
(See "The Making of O'Malley," "In the Cutting Room," Oct. 3.)				
Guns of Pecos	Dick Foran-Anne Nagel			
King and the Chorus Girl	Fernand Gravet-Joan Blondell			
King of Hockey (G)	Anne Nagel-Richard Purcell	Dec. 19†	*56	Nov. 14
Melody for Two	James Melton-Patricia Ellis			
(See "In the Cutting Room," Oct. 17.)				
Men in Exile	Richard Purcell-June Travis			
(See "In the Cutting Room," Nov. 21.)				
Merchant of Venus	Carol Hughes-Marie Wilson			
Midnight Court	Ann Dvorak-John Litel			
Once a Doctor	Donald Woods-Jean Muir			
(See "In the Cutting Room," Oct. 10.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12	69	July 30,'32
Over the Wall	Ross Alexander			
Penrod and Sam	Billy Mauch-Harry Watson			
Prince and the Pauper, The	Billy and Bobby Mauch			
(See "In the Cutting Room," Nov. 7.)				
Ready, Willing and Able	Ross Alexander-Ruby Keeler			
(See "In the Cutting Room," Nov. 21.)				
San Quentin	Pat O'Brien-Humphrey Bogart			
(See "In the Cutting Room," Nov. 21.)				
Slim	Pat O'Brien-Henry Fonda			
Stolen Holiday	Kay Francis-Ian Hunter			
(See "In the Cutting Room," Sept. 26.)				
Trial Horse	Barton MacLane-June Travis			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew		6 rls.	
Hell Diggers	Maxine Doyle-Russell Gleason		6 rls.	
Island Captives	Eddie Nugent		6 rls.	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tempo Massimo	Milly	Mar. 12	78	Mar. 21

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
My Song of Love	Tito Schipa			
Second Bureau	Jean Murat-Diane Korene			
Slalom	Skiing Film			
Street Without a Name	Constant Remy-Pola Illery			
Treno Popolare	Italian Feature			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Anna (G)	Ada Voitsik	Amkino	July 16	95	Aug. 1
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	95	Oct. 3
(Reviewed under the title "La Kermesse Heroique.")					
Ciboulette (G)	Simon Berriau	Franco-American	Sept. 11†	100	Sept. 26
Cloistered (G)		Best	May 19	65	May 30
Crime Over London (A)	Margot Grahame	United Artists		80	Nov. 7
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dubrevsky	Boris Livanov	Amkino	Mar. 28	72	Apr. 11
Dusty Ermine (A)	Ronald Squire	Twickenham		75	Oct. 10
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21
Juggernaut (A)	Boris Karloff	Twickenham		70	Oct. 17
La Fusse	Femin Gemier	French	Aug. 1	83	
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 9	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5	110	Mar. 21
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Marriage of Corbal, The (A)	Nils Asther	General		80	June 19
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4	77	Apr. 25
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.)					
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5	93	May 16
Prenez Garde a la Peinture	Simone Simon	French	Aug. 1	86	
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21	83	May 30
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25	98	Apr. 4
Robber Symphony, The (G)	George Graves	Concordia		125	May 9
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Libesroman Im Hause Habsburg.)					
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9	81	Apr. 25
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7	90	Apr. 18
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5
Soviet News (G)		Amkino	Apr. 10	70	Apr. 25
Spy of Napoleon (G)	Richard Barthelmess	Twickenham		98	Oct. 10
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 7
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Two's Company (G)	Ned Sparks	B. & D.			May 16
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 3
(Reviewed under the title, "Ein Walzer Fuer Dich.)					
We Are from Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30	83	May 16
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7
Woman Alone, A (A)	Anna Sten	General		90	June 6

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Ali Baba (2-15)	Jan. 30	9
Tom Thumb (2-15)	Mar. 30	7
Dick Whittington's Cat (5-16)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 3—"Spark Plug"	Apr. 12	6½
No. 4—Major Google (5-16)	May 24	6½
BROADWAY COMEDIES		
Am I Having Fun (11-21) Andy Clyde	Sept. 18†	20
Ants in the Pantry (3-7) (3 Stooges)	Feb. 6	18½
Caught in the Act Andy Clyde	Mar. 5	18
Champ's a Chump, The (All Star)	June 20	18
Disorder in the Court (3 Stooges)	May 30	17
Double Trouble Andy Clyde		
False Alarms (10-10) (3 Stooges)	Aug. 16†	10
Fibbing Fibbers Walter Catlett	Oct. 19†	
Half Shot Shooters (6-13) (3 Stooges)	Apr. 30	19
Just Speeding (3-7)	Jan. 23	18
Love Comes to Mooneyville	Nov. 14†	18
Midnight Blunders (5-16) (All Star)	Apr. 21	17
Mister Smarty (8-1) Andy Clyde	July 15	18
Movie Maniacs (3 Stooges)	Feb. 20	18
Oh, Duchess (11-21) Polly Moran	Oct. 9†	20
Pain in the Pullman, A (3 Stooges)	June 27	18
Peppery Salt, The (6-20) Andy Clyde	May 15	18
Share the Wealth (5-16) Andy Clyde	Mar. 19	17½
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (11-14) (3 Stooges)	Sept. 11†	2 rls.
COLOR RHAPSODIES		
Birds in Love (11-14)	Oct. 28†	
Bon Bon Parade	Nov. 26†	8½
Dr. Bluebird (2-8)	Feb. 5	8
Football Bugs (5-16)	Apr. 29	7
In My Gondola (10-17)	Sept. 3†	8
Glee Worms	June 24	7
Merry Mutineers (11-7)	Oct. 2†	
Novelty Shop, The (9-5)	Aug. 15	7
Two Lazy Crows (11-28)	Nov. 26†	7
Untrained Seal, The (8-1)	July 26	7
COLUMBIA TOURS		
Star Gazers (11-7)	Oct. 15†	
Wonder Spots of America (11-14)	Sept. 4†	1 rl.
COURT OF HUMAN RELATIONS		
Mad Money (9-5)	Sept. 4†	10
Runaway Marriage, The	Dec. 4†	
KRAZY KAT CARTOONS		
10. Kannibal Kapers	Dec. 27,'35	7
11. Bird Stuffer, The (2-8)	Feb. 1	7
12. "Lil Ainjil"	Mar. 19	6
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
Krazy's Newsreel (11-7)	Oct. 24†	
NEW WORLD OF SPORT SERIES		
Disputed Decisions (8-29)	Aug. 22	10
Football Flashes (10-10)	Aug. 30	10
Golfing Rhythm (6-20)	May 15	10
Hold 'Em Cowboy (11-14)	Sept. 25†	
Ice Cut-Ups (2-8)	Feb. 6	10
Little Champs (8-29)	Aug. 10	10
lane Devils	Nov. 28†	
Skiing Is Believing (11-14)	Oct. 26†	
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Stop, Look and Guess	Mar. 9	10
Thrills with Daredevils	Mar. 19	10
Touring the Sport World (7-25)	July 11	10
SCRAPPY CARTOONS		
Dizzy Ducks	Nov. 28†	
Looney Balloonists (11-28)	Sept. 24†	7
Playing Politics (8-1)	July 8	7
Scrappy's Camera Troubles (6-20)	June 5	7
Scrappy's Pony	Mar. 16	7
SCREEN SNAPSHOTS		
No. 5—	Jan. 2	10½
No. 6—(2-8)	Jan. 31	10½
No. 7—(3-7)	Feb. 28	10½
No. 8—	Mar. 27	10
No. 9—(5-16)	Apr. 24	9½
No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10
SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14)	Sept. 11†	10
No. 2—(11-21)	Oct. 23†	10
No. 3—	Nov. 28†	10
SPECIAL		
Castle Town of France	Nov. 1†	
Robinson Crusoe	Sept. 7†	3 rls.
STARS OF TOMORROW		
No. 5—(2-8)	Jan. 15	11
No. 6—(2-8)	Jan. 17	10
VOICE OF EXPERIENCE		
No. 8—	Jan. 2	11
No. 9—(3-7)	Feb. 25	10½
No. 10—	Mar. 26	10½

DuWORLD

Title	Rel. Date	Min.
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15†	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9
No. 6—		10

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10	18
Fresh from the Fleet	Apr. 24	18
Mixed Policies	Jan. 17	20
Sleepless Hollow	May 8	16
Where Is Wall Street	Apr. 10	19
MUSICAL COMEDIES		
Home on the Range (6-20)	June 5	21
Perfect Thirty-Sixes	Dec. 20,'35	18
Thanks, Mr. Cupid	Jan. 24	18
SONG AND COMEDY HITS		
Alpine Rendezvous (8-29)	Aug. 1†	11
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
Spooks (6-20)	Apr. 17	9
Strike! You're Out	Dec. 11†	1 rl.
STAR PERSONALITY COMEDIES		
Giv'Im Air	Feb. 14	18
Gold Bricks	Mar. 20	20
Grand Slam Opera	Feb. 21	21
Three on a Limb	Jan. 3	19
Triple Trouble	Apr. 3	16
White Hope, The	Mar. 27	19
PAUL TERRY-TOONS		
Alpine Yodeler	Feb. 2	6
Barnyard Amateurs	Mar. 6	6
Bully Frog, A (10-10)	Sept. 18†	6
Busy Bee, The	May 29	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa and the Runt	May 15	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	7
Feud, The	Jan. 10	6
Home Town Olympics	Feb. 7	6
June Bride, A	Nov. 1,'35	6
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30†	7
Kiko the Kangaroo in Skunked Again	Dec. 25†	1 rl.
Kiko and the Honey Bears (9-22)	Aug. 21†	6
19th Hole Club, The	Jan. 24	6
Off to China	Mar. 20	6
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Cats in a Bag	Dec. 11†	1 rl.
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Robin Hood in an Arrow Escape (11-21)	Nov. 13†	7
Rolling Stones	May 1	6
Sailor's Home, The (6-13)	June 12	6
Tough Egg, A	June 26	6
Western Trail, The	Apr. 3	6
Wolf in Cheap Clothing, A	Apr. 17	6
TREASURE CHEST		
Animal Cunning	May 1	10
Chesapeake Bay Retriever, The	Dec. 18†	1 rl.
Fast Friends (6-13)	June 5	9
Feminine Form (8-29)	Aug. 7†	10
Fisherman's Luck	Jan. 31	9
Gangsters of the Deep	Nov. 1,'35	8
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei	Dec. 4†	11
Manhattan Tapestry	Jan. 31	10
Nature's Songsters (9-23)	Sept. 4†	8
Seeing Eye, The (2-11)	Jan. 17	10
Sports in the Alps (10-10)	Sept. 11†	9
Sypmhony in Snow (11-7)	Oct. 16†	9
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13	19
Rail Birds (6-13)	May 22	18
TWO-REEL COMEDIES		
Amuse Yourself	Nov. 27†	20
Any Old Port	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	9
Chemist, The (9-24)	Oct. 9†	19
Diamonds in the Rough	Sept. 25†	19
Gags and Gals (10-3)	Sept. 11†	20
Happy Heels (8-22)	Aug. 1†	18
Hi-De-Ho Honeymoon		2 rls.
It Happened All Right (6-13)	May 15	19
Just the Type	Dec. 4†	2 rls.
Mixed Magic	Nov. 20†	17
Modern Home (11-28)	Nov. 13†	19
Parked in Paree	Aug. 28†	10
Peaceful Relations	June 19	18
Rah Rah Rhythm (11-21)	Oct. 23†	18
Screen Test, The	Dec. 18†	2 rls.
Spring Is Here	Oct. 30†	21
Transatlantic Love	Dec. 25†	2 rls.
Wacky Family, The (9-26)	Sept. 4†	21
Whose Baby Are You? (11-7)	Oct. 2†	18
YOUNG ROMANCE		
Beware of Blondes	Feb. 7	20
Love in September	Mar. 6	21

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25	1 rl.
Irish Melody	Mar. 9	8
Italian Caprice	Dec. 1,'35	8
Liebestraum	Apr. 20	1 rl.
NEWSLAUGHS		
No. 4—	Jan. 20	1 rl.
No. 5—	Feb. 20	1 rl.
No. 6—	Mar. 20	1 rl.
THRILLING JOURNEYS		
Deep Sea Harvest	Jan. 15	1 rl.
Ride Along Dude	Feb. 15	1 rl.
Realm of Ghosts	Mar. 1	

HOFFBERG

Beautiful Blue Danube	Feb. 4	9
Carillon Makers	Aug. 15†	12
Golden Harbor	Mar. 16	10
It's a Bird	Jan. 20	17
Life of Theodore Roosevelt	Feb. 1	19
Tough Breaks	Mar. 1	18
Spanish Interlude, A	Sept. 15†	26
Sport of Flying	Sept. 12†	
Symphony of the Seasons	Jan. 27	9
Young Explorer	Mar. 2	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14	8
No. 2—	Feb. 28	8
No. 3—	Mar. 8	10
No. 4—	Mar. 22	10
No. 5—	Apr. 10	7
No. 6—	Apr. 22	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5	9
No. 2—	Mar. 6	9
No. 3—	Apr. 11	9
No. 4—	May 4	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3	6
2. Nomads of the South Seas	Feb. 17	6
3. Nomads of the Past	Mar. 3	6
4. Nomads of the Air	Mar. 17	5½
5. Nomads in the Making	Apr. 3	6
6. Nomads of the River	Apr. 17	6
7. Nomads of the Plains	May 3	5½
8. Nomads of the Sea	May 17	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasurers		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Hobo Hero		9
PORT O' CALL		
Peacock Throne		9
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22	20
Life Hesitates at 40	Jan. 18	15
Neighborhood House (7-18)	May 9	
On the Wrong Trek (7-25)	Apr. 18	19
Vamp 'Til Ready (2-29)	Mar. 28	20
CRIME DOESN'T PAY		
No. 6—Perfect Setup	Feb. 1	21
No. 7—Fool Proof	Mar. 7	21
No. 8—The Public Pays (11-14)	Oct. 10†	18
FITZPATRICK TRAVEL TALKS		
Colorful Island	Nov. 14†	8
Japan in Cherry Blossom Time	Mar. 21	9
Oriental Paradise	Nov. 14†	
Picturesque South Africa		9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
Sacred City of the Mayan Indians (2-11)	Feb. 22	7
St. Helena and Its Man of Destiny	May 16	8
Victoria and Vancouver	Jan. 25	9
Yellowstone Park	Oct. 24†	9
HARMAN-ISING (Happy Harmonies)		
18—Bottles (4-25)	Jan. 11	10
19—Early Bird and the Worm, The (4-25)	Feb. 8	9
20—Old Mill Pond, The (6-6)	Mar. 7	8
21—Two Little Pups (8-1)	Apr. 4	8
22—Old House, The	May 2	
23—Pups' Picnic	May 30	8
24—To Spring	June 20	9
25—Little Cheeser	July 11	9
26—Pups' Christmas	Dec. 12†	
M-G-M MINIATURES		
Great American Pie Company	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19†	11
Hollywood Second Step		
How to Be a Detective	Oct. 17†	9
How to Behave (4-25)	Apr. 25	10
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5†	10
Important News (2-29)	Feb. 29	10
Jonker Diamond (4-25)	Mar. 28	10
Let's Dance	Jan. 4	8
Little Boy Blue (6-6)	May 23	11

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Master Will Shakespeare (8-1)	June 13	10
Rainbow Pass, The	Oct. 31†	
West Point of the South (2-1)	Feb. 1	8

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Air Hoppers (2-29)	Jan. 18	10
Aquatic Artistry (6-6)	Apr. 11	9
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10
Polo (6-6)	May 9	8
Table Tennis (4-25)	Feb. 15	10
Racing Canines (6-6)	Mar. 14	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
La Fiesta de Santa Barbara (4-25)	Dec. 7,'35	19
No Place Like Rome (11-7)	Sept. 26†	
Sunkist Stars at Palm Springs	Jan. 11	20
Violets in Spring (9-5)	Sept. 5	21

OUR GANG

Title	Rel. Date	Min.
Arbor Day (6-6)	May 2	18
Bored of Education (9-5)	Aug. 29	10
Divot Diggers	Feb. 8	15
Lucky Corner, The (2-29)	Mar. 14	16
Pay As You Exit	Oct. 24†	11
Pinch Singer	Jan. 4	18
Second Childhood (4-25)	Apr. 11	19
Two Too Young (11-7)	Sept. 26†	10

PATSY KELLY COMEDIES

Title	Rel. Date	Min.
All-American Toothache	Jan. 25	20
At Sea Ashore	Apr. 4	20
Hill Tillies (8-15)	Apr. 4	18
Pan Handlers	Feb. 29	20

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Behind the Headlines (9-5)	Sept. 12†	11
Dexterity		
Hurling	Nov. 14†	10
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions (11-7)	Oct. 3†	10
Sports on Ice	Oct. 10†	10
Wanted—A Master	Dec. 26†	10

SPECIAL

Title	Rel. Date	Min.
Audioscopiks (1-18)		8

TABLOID MUSICALS

Title	Rel. Date	Min.
Annie Laurie	Oct. 31†	10
Every Sunday		
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Be Human	Nov. 20†	7
Betty Boop and Little Jimmy (4-11)	Mar. 27	7
Betty Boop and the Little King	Jan. 31	7
Grampy's Indoor Outing	Oct. 16†	7
Happy You and Merry Me (9-22)	Aug. 21†	7
Making Friends	Dec. 18†	7
More Pep	June 19	
Not Now (2-29)	Feb. 28	7
Song a Day, A	May 22	7
Training Pigeons	Sept. 18†	7
We Did It	Apr. 24	6
You're Not Built That Way	July 17	8

COLOR CLASSICS

Title	Rel. Date	Min.
Christmas Comes But Once a Year	Dec. 4†	8
Cobweb Hotel, The	May 15	8
Greedy Humpty Dumpty	July 10	7
Hawaiian Birds	Aug. 28†	9
Little Stranger (4-18)	Mar. 13	8
Play Safe	Oct. 16†	7
Somewhere in Dreamland	Jan. 17	9

HEADLINERS

Title	Rel. Date	Min.
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10	10
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock Who's There Vincent Lopez and Orch.	Sept. 18†	11
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee-Virginia Weidler	May 22	10
Midnight Melodies (4-18) Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20	11
Moscow Moods (2-29) Yasha Bunchuk and Orch.	Jan. 17	11
Movie Melodies on Parade (2-29) Kostelanetz-Eastman	Feb. 7	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music in the Morgan Manner Russ Morgan and Orch.	June 12	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18†	11
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Play, Don (8-15) Don Bestor and Orch.	July 31	11
Rah, Rah, Football Will Osborne and Collegiates	Oct. 30†	10
Star Reporter in Hollywood (11-21) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20†	10
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1	11

MUSICAL ROMANCE

Title	Rel. Date	Min.
Lover's Paradise (Technicolor)	Sept. 11†	10
Schubert's Serenade	Nov. 13†	

PARAGRAPHICS

Title	Rel. Date	Min.
Lulu's Love (8-15)	Aug. 14†	18
Madison Sq. Garden	Dec. 11†	
Rhythm of the River	Oct. 9†	10
Sailor Shorty	Oct. 23†	10
Straight as an Arrow (11-21)	Oct. 9†	10
That's Their Business	Nov. 13†	11

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 6 — The Latest from Paris — Shifting Sands —Nature's Side Show	Jan. 3	10
No. 7—Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31	7
No. 8—Frederic W. Goudy —Sails Over Sydney Harbor — The Voice of the Animals (2-29)	Feb. 28	11
No. 9—Trailing the Birds —Lake of Enchantment— Swanee River Goes High Hat (4-11)	Mar. 27	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24	10
No. 11—Champagne — Girls Will Be Boys—Up Mont Blanc	May 22	11
No. 12—Meet the Pelican— Viola Mitchell — Steel Suits	June 19	10
No. 13—	July 17	1 rl.

PARAMOUNT PICTORIAL (New Series)

Title	Rel. Date	Min.
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4—	Nov. 13†	
No. 5—	Dec. 11†	

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
Broadway Highlights No. 6	Apr. 3	9
Collie, The (2-29)	Feb. 21	10
Dangerous Jobs	May 1	9
Fashions in Love	July 24	10
Here Comes the Zoo (3-14)	Mar. 13	9
Movie Milestones (No. 2)	Jan. 31	10
Poodle, The	May 22	10
Rhythm Party, The	June 26	10
Rookie Fireman, The	Apr. 24	10
Shorty at Coney Island	Jan. 10	10
Shorty at the Seashore	July 10	9

POPEYE THE SAILOR

Title	Rel. Date	Min.
Bridge Ahoy!	May 1	8
Brotherly Love (3-14)	Mar. 6	7
Clean Shaven Man, A (3-7)	Feb. 7	7
Hold the Wire	Oct. 23†	7
I'm in the Army Now	Dec. 25†	
I-Ski Lov-Ski You-Ski	Apr. 3	6
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	6
Little Swee' Pea	Sept. 25†	7
Never Kick a Woman	Aug. 28†	7
Popeye the Sailor Meets Sinbad the Sailor (11-14) (Technicolor special)	Nov. 27†	17
Spinach Roadster, The	Nov. 27†	7
Vim, Vigor and Vitaliky	Jan. 3	7
What, No Spinach?	May 29	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(Cinecolor)

Title	Rel. Date	Min.
No. 3	Jan. 24	11
No. 4 (4-11)	Mar. 27	11
No. 5	May 29	10
No. 6	July 17	10

POPULAR SCIENCE (New Series)

Title	Rel. Date	Min.
No. 1 (8-22)	Aug. 28†	11
No. 2 (11-28)	Oct. 30†	10
No. 3	Dec. 25†	

SCREEN SONGS

Title	Rel. Date	Min.
Hills of Old Wyomin', The (8-22) The Westerners	July 24	10
I Can't Escape from You Joe Reichman and Orch.	Sept. 25†	8
I Don't Want to Make History V. Lopez and Orchestra	May 22	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27	7
Talking Through My Heart Dick Stabile and Orch.	Nov. 27†	7
No Other One Hal Kemp and Orchestra	Jan. 24	8

GRANTLAND RICE SPORTLIGHTS (NEW SERIES)

Title	Rel. Date	Min.
No. 20—What's the Answer	Jan. 17	10
No. 21—Finer Points (2-29)	Feb. 14	10
No. 22—Winged Champions (4-11)	Mar. 13	10
No. 23—Sun Chasers	Apr. 10	10
No. 24—Catching Trouble	May 8	10
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz (11-21)	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10

RKO RADIO

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 21	Jan. 3	5
No. 22	Feb. 31	5½
No. 23	Apr. 3	5
No. 24	May 29	5
No. 25	July 10	5

EASY ACES

Title	Rel. Date	Min.
Debonair New Orleans (4-25)	Mar. 27	10
Etiquette	Nov. 29†	9
Fool Your Friends	June 9	10
Job's a Job, A	May 22	10
Old Fashioned Movie, An (3-28)	Feb. 28	11
Winter at the Zoo	Jan. 31	10½

HEADLINER SERIES

Title	Rel. Date	Min.
No. 4—Wedtime Story, A (3-14)	Mar. 20	21
No. 5—Bad Medicine	May 22	15
No. 6—Sleepy Time	July 24	
(1936-37)		
1—Lalapaloosa	Nov. 20†	16

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Dummy Ache	July 10	
Gasoloons	Jan. 3	15½
High Beer Pressure	May 8	18
Vocalizing (10-10)	Oct. 23†	20½
Will Power (3-14)	Mar. 6	15½

MAJOR BOWES' AMATEUR PARADE

Title	Rel. Date	Min.
No. 1	May 1	9
No. 2	June 5	10
No. 3	July 3	10

MARCH OF TIME

Title	Rel. Date	Min.
No. 1 (1-18)	Jan. 17	18½
No. 2 (2-15)	Feb. 17	24
No. 3 (3-14)	Mar. 13	21
No. 4	Apr. 17	21
No. 5	May 15	
No. 6	June 12	
No. 7	July 10	
No. 8	Aug. 7	21

Title	Rel. Date	Min.
(1936-37)		
No. 1	Sept. 4†	23
No. 2	Oct. 2†	
No. 3	Nov. 3†	
No. 4	Nov. 27†	
No. 5	Dec. 25†	

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Dog Blight	June 12	
Don't Be Like That	Dec. 4†	16
Fight Is Right (5-2)	Apr. 10	17
Radio Barred (2-8)	Feb. 7	15½
Who's Looney Now?	Sept. 4†	10

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Aladdin from Manhattan	Feb. 28	17
Camp Meetin' (10-3)	Oct. 9†	16
Melody in May (2-1)	May 1	19
Swing It	July 3	

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bold King Cole	May 29	
Cupid Gets Her Man	July 24	7
Felix the Cat and the Goose That Laid the Golden Egg (2-29)	Feb. 7	7½
It's a Greek Life (8-22)	Aug. 2	7
Molly Moo Cow and Robinson Crusoe	Mar. 20	7
Neptune Nonsense (3-28)	Apr. 17	8
Toonerville Picnic	Oct. 2†	7
Toonerville Trolley (2-15)	Jan. 17	7
Trolley Ahoy	July 3	8
Waif's Welcome, A	June 19	

SMART SET

Title	Rel. Date	Min.
All Business (2-8)	Feb. 14	18½
And So to Wed	June 19	
Framing Father (2-29)	Apr. 17	16½
Grandma's Buoys	Dec. 14†	
So and Sew	Sept. 18†	15
Too Many Surprises	Dec. 3,'35	20½

SPECIALS

Title	Rel. Date	Min.
Headlines for 25 Years (3-14)	Mar. 27	21

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Gentlemen's Sports (3-28)	Dec. 13,'35	11
Goals for Gold and Glory	Oct. 30†	
High, Wide and Dashing	Sept. 4†	9
Ladies Day	Dec. 18†	
Never Catch the Rabbit (5-2)	Apr. 24	11
Pardon My Spray (10-10)	Oct. 2†	10
Row Mr. Row	June 19	
Tomorrow's Halfbacks (3-25)	Jan. 24	9
Winter Sport (3-28)	Mar. 13	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Deadly Females	Nov. 13†	
Living Jewels	June 12	
Underground Farmers	Apr. 17	9
Swamp Land	Sept. 18†	9
Winged Pageantry (2-29)	Feb. 14	10

SUPERBA COMEDIES

Title	Rel. Date	Min.
Down the Ribber (2-29)	Mar. 27	21
Uppercutlets	Jan. 24	18½
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wholesailing Along	May 29	17

WORLD ON PARADE

Title	Rel. Date	Min.
Coral Isle of the Atlantic (4-25)	Mar. 27	11
Heart of the Sierras	Nov. 6†	
Prominent Personalities (3-14)	Feb. 21	11
Trinidad	Sept. 11†	10
Venice of the North	May 15	
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

DYNAMIC

Title	Rel. Date	Min.
Wonderland of Gaspe (6-13)		11

NORTON

Title	Rel. Date	Min.
Alchemist's Hourglass, The (1-25)		18

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Dogging It Around the World	Nov. 13†	10
Filming the Fantastic	Jan. 31	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14†	
Sports Headliners of 1936 (11-21)	Oct. 30†	10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Hong Kong Highlights	Jan. 31	10
Irish Pastoral (8-22)	Aug. 7†	
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil	Nov. 13†	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
37. Mickey Polo Team	Feb. 5	8
38. Orphans' Picnic	Mar. 12	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
39. Mickey's Grand Opera (4-11)	Apr. 9	9
40. Through the Mirror	June 18	9
101. Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)		8
105. Donald and Pluto (11-14)		9
107. Mickey's Elephant (11-14)		9

SILLY SYMPHONIES

Title	Rel. Date	Min.
30. Three Orphan Kittens	Nov. 21,'35	9
31. Cock of the Walk	Dec. 19,'35	8
32. Broken Toys	Jan. 9	8
33. Elmer the Elephant (4-11)	May 14	8½
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8
106. Three Blind Mouseketeers (11-28)		7
108. Country Cousin, The (11-21)		8½
109. Mother Pluto (11-21)		8½

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 17	Jan. 20	9
No. 18 (3-14)	Mar. 9	10½
No. 19 (3-14)	Mar. 23	10
No. 20 (3-28)	Apr. 20	9
No. 21	June 8	9
No. 22	June 22	9
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	10
No. 27 (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32	Jan. 18,'37†	
No. 33	Feb. 15,'37†	

MEANY-MINY-MOE CARTOONS

Title	Rel. Date	Min.
Turkey Dinner	Nov. 30†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Carnival Time (2-8) Jean Sargent-Jack Fulton	Jan. 22	19
Flippen's Frolics (7-11)	July 15	18
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
Marine Follies	Apr. 29	19
Musical Airways (10-10)	Sept. 30†	11
Playing for Fun (3-28)	Mar. 18	15
Royal Cafe	Nov. 25†	10
Signing Off (2-8)	Feb. 19	19
Teddy Bergman's International Broadcast (6-6)	June 3	20
Television Highlights	Dec. 23†	10
Vaud-O-Mat, The (3-28)	Apr. 8	16

NOVELTIES

Title	Rel. Date	Min.
Skits 'n' Sketches	Feb. 24	10

OSWALD CARTOONS

Title	Rel. Date	Min.
Alaska Sweepstakes (2-8)	Feb. 17	8
Battle Royal (7-18)	June 22	7
Barnyard Five	Apr. 20	7
Beachcombers (10-3)	Oct. 5†	9
Beauty Shoppe (3-28)	Mar. 20	6½
Farming Fools	May 25	7
Fun House, The	May 4	7
Gopher Trouble	Nov. 30†	
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet Show (10-13)	Nov. 2†	8
Slumberland Express	Mar. 9	7
Soft Ball Game (2-8)	Jan. 27	7
Unpopular Mechanic (10-17)	Nov. 6†	8

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 18—Novelty (3-28)	Mar. 30	9½
No. 19—Novelty (3-28)	Apr. 13	9
No. 20—Novelty	June 1	9
No. 21—Novelty	June 15	9
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8 2/3
No. 30—Novelty	Dec. 7†	
No. 31—Novelty	Jan. 4,'37†	
No. 32—Novelty	Feb. 1,'37†	

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
You Can't Get Away With It	Nov. 30†	

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Billboard Jane and Katherine Lee	Feb. 15	11
Vitaphone Celebrities Remington Singers	Jan. 25	11
Vitaphone Entertainers (7-11) Sylvia Froos	June 27	1 rl.
Vitaphone Highlights Eddie Peabody	Apr. 4	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2	11
Vitaphone Spotlight (3-28) Conville-Dale	Mar. 7	11
Vitaphone Topnotches (2-1)	May 30	
Vitaphone Troupers (2-1) Four Trojans- Aunt Jemima	Jan. 4	10
Vitaphone Stageshow	July 25	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19†	
Vitaphone Internationals Holtz-Lee	Oct. 17†	
Vaudeville Is Back Johnny Perkins	Nov. 14†	
Vaude-Villians Marty May	Dec. 12†	

BIG V. COMEDIES

Title	Rel. Date	Min.
While the Cat's Away Shemp Howard	Jan. 4	20
They're Off Yacht Club Boys	Jan. 18	21
Slide, Nellie, Slide Herman Bing- Paula Stone	Feb. 1	21
Shop Talk Bob Hope	Feb. 15	21
Joe Palooka in for the Love of Pete (3-28) Shemp Howard- Robert Norton	Mar. 14	21
Calling All Tars Bob Hope	Mar. 28	21
Slum Fun Johnny Berkes- Charles O'Donnell	Apr. 11	21
Dough-Nuts Yacht Club Boys	Apr. 25	2 rls.
Absorbing Junior Shemp Howard- Johnny Berkes	May 9	21
Joe Palooka in Here's Howe Shemp Howard- Robert Norton	June 6	21
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
The Oily Bird Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard- Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14	21

BROADWAY BREVITIES

Title	Rel. Date	Min.
Carnival Days Henry Armetta- Felix Knight	Jan. 11	21
Double or Nothing (2-8) Phil Harris-Leah Ray	Jan. 18	21
Study and Understudy	Jan. 25	22
Between the Lines (2-1) Bernice Claire	Feb. 8	22
King of the Islands Winifred Shaw- Warren Hymer	Feb. 22	21
Stars Can't Be Wrong, The Carolyn Marsh- Harris Twins	Feb. 29	21
Wash Your Step (3-28) Hal LeRoy- Preisser Sisters	Mar. 7	21
Paris in New York (3-28) Irene Bordoni	Mar. 21	22
Black Network, The Nina Mae McKinney- Nicholas Bros.	Apr. 4	22
College Dads Leon Janney	Apr. 11	21
Double Crossky, The Olga Baclanova	Apr. 18	21
I'm Much Obliged Vera Van-George Debbs	May 2	21
Maid for a Day Grace Hayes	May 23	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30	2 rls.
Romance in the Air Wini Shaw -Phil Regan	May 16	
Changing of the Guard (5-16) Sybil Jason	June 6	20
Rhythmitis Hal LeRoy-Toby Wing	June 13	2 rls.
Song of a Nation, The (6-20) Donald Woods- Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	2 rls
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence- Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	19
Joe Palooka in "The Choke's on You' (9-19) Shemp Howard- Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It with Candy Virginia Verrill	Oct. 3†	
Sheik to Sheik Georges Metaxa	Oct. 10†	21
Can't Think of It Ken Murray-Oswald	Oct. 24†	18
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	18
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7†	20
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5†	18
Joe Palooka in "The Bomber" Shemp Howard- Robert Norton	Nov. 28†	

COLORTOUR ADVENTURES

Title	Rel. Date	Min.
Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupations (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	
Nice Work	Dec. 12†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 16—Phantom Ship, The	Feb. 1	7
No. 17—Boom! Boom!	Feb. 29	7
No. 18—Blow Out, The (3-28)	Apr. 4	7
No. 19—Westward Whoa	Apr. 25	7
No. 20—Fish Tales	May 23	7
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	
No. 28—Village Smitty, The	Nov. 14†	

MELODY MASTERS

Title	Rel. Date	Min.
Red Nichols and Orchestra	Jan. 4	10
B. A. Rolfe and Orchestra	Feb. 1	11
Jolly Coburn and Orchestra	Feb. 22	11
Little Jack Little and Orchestra (3-28)	Mar. 21	11
Ramon Ramos and Orchestra	Apr. 18	11
Dave Apollon and His Band	May 16	10
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 rl.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	
Emil Coleman and Orch. (7-11) (9-19)		11
Leon Navara and His Orch.	Nov. 7†	
Clyde McCoy and Orch. (8-29)		

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 15—I Wanna Play House	Jan. 11	7
No. 16—Cat Came Back, The (2-8)	Feb. 8	7
No. 17—Miss Glory	Mar. 7	7
No. 18—I'm a Big Shot Now (3-28)	Apr. 11	7
No. 19—Let It Be Me	May 2	7
No. 20—I'd Love to Take Orders from You	May 16	7
No. 21—Bingo Crosbyana	May 30	7
No. 23—When I Yoo Hoo	June 27	
No. 24—I Love to Singa (6-20)	July 18	7
No. 25—Sunday Go to Meetin' Time (9-5)	Aug. 8	7
No. 26—At Your Service, Madame	Aug. 29	7
No. 27—Toy Town Hall (9-19)	Sept. 19	
No. 28—Boulevardier of the Bronx	Oct. 10†	7
No. 29—Don't Look Now.	Nov. 7†	7
No. 30—Coocoonut Grove	Nov. 28†	

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 5—Odd Occupations	Dec. 28,'35	12
No. 6—Steel and Stone (2-1)	Jan. 25	11
No. 7—Day's Journey, A	Feb. 22	11
No. 8—Harbor Lights	Mar. 21	11
No. 9—We Eat to Live	Apr. 18	10
No. 10—Vacation Spots	May 16	11
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10

PEPPER POT

Title	Rel. Date	Min.
Can It Be Done?	Dec. 21,'35	10
Wild Wings (2-8)	Jan. 11	11
Some Class Charles Ahearn	Feb. 8	10
Timber Giants	Feb. 22	11
Half Wit-ness Radio Ramblers	Mar. 21	1 rl.
Beneath the Sea	Apr. 18	8
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3 — Girl Football — Knitted Wear	Nov. 21†	

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Sept. 26†	
Whale Ho (7-14)		11
Ounce of Invention, An Ray Gross	Oct. 24†	

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa 3530 (2-22) Clyde Beatty (15 episodes)	Feb. 15	
Robinson Crusoe of Clipper Island Mala (14 episodes)	Nov. 14†	
Undersea Kingdom 3581 (5-16) Ray Corrigan-Lois Wilde	May 30	
Vigilantes Are Coming, The 3582 Robert Livingston- Kay Hughes	Aug. 22	

STAGE and SCREEN

(Weiss-Mintz Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1†	(1st episode, 3 rls., followed by 14 two-reel episodes.)
Clutching Hand, The (5-23) Jack Mulhall- Wm. Farnum (also feature version)	Apr. 18	2 rls. (each) (1st episode, 8 rls., followed by 14 two-reel episodes.)
Custer's Last Stand (11-30-35) Rex Lease-Lona Andre (also feature version)	Jan. 2	(1st episode, 5 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 7, p. 84.)	Oct. 19†	
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13	
Flash Gordon (3-14) Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6	
Jungle Jim Grant Withers-E. Brent.	Jan. 18,'37†	
Phantom Rider (6-6) Buck Jones-Marla Shelton (15 episodes)	July 6†	
Secret Agent X 9 Scott Kolk-Jean Rogers..	Apr. 12,'37†	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan. 30,'37†	
Shadow of Chinatown	Oct. 10†	

J. C. JENKINS—HIS COLYUM

Claremore, Oklahoma

Dear Herald:

We don't know that it will be of any particular interest to the reader to know that we are in Claremore, Oklahoma, the home of the late Will Rogers, in fact they probably won't give a darn where we are, but anyhow we are in Claremore at a hotel named Will Rogers Hotel, and it is a good one too. Just about everything down here is named after Will Rogers. Federal highway No. 66, which runs from Los Angeles to Chicago, runs through Claremore. We don't know what they call it in other states but here in Oklahoma they call it the "Will Rogers Highway," and it is so designated on the road map.

We passed through a little town near Claremore and saw a miniature house and a sign reading "The birth place of Will Rogers." The name of the town was "Oologah," and the reader can pronounce it any way he pleases, we offer no instructions.

F. H. Jackson operates two theatres here for the Griffith Amusement Company of Oklahoma City. We called on Mr. Jackson and he curbed a desire to shoot us. He said that when we called on him a couple of years ago we reported that he had a new baby at his house and that he got letters and telegrams from the boys all over the state sending congratulations on his new baby but that we got our report mixed with the report of the boy at Vinita as he was the one who had a new baby, and so we hasten to correct it and say that Mr. Jackson didn't have a new baby, but then no knowing what will happen. Anyhow, we had a nice visit with him just as we always did.

When we called to see Mr. De Shazo of the Rex theatre at Nowata he was out playing golf and we had to wait for him to come back. We were invited in his home to wait for him and we had a very delightful visit with Mrs. De Shazo. She said that she and Mr. De Shazo got a great kick out of what we said in our colyum some years ago when we were in a cafe up in South Dakota and the girl brought us a dish of carrots. We don't remember what it was we said and we didn't know that we ever said anything funny, but we remember that when the waitress brought us a dish of carrots we looked up and said "Oh, you have sold your cow, have you?" and she replied "What do you mean, sold my cow?" and we replied, "Well, we presume you have sold her, you brought us her feed."

You know we are not crazy about carrots. Veterinaries say they are awfully good for cows and some doctors say they are good for people, and probably they are, but we are going to let the people and cows who like 'em eat 'em. You know that almost everyone likes eggs and oysters, and they are probably good, but to us they are about the two nastiest things to eat there are. All right, you eat 'em, we'll take huckelberry pie for ours. But then this is going off on a tangent. What we wanted to say was that we enjoyed our visit with Mr. and Mrs. De Shazo immensely, and we hope to go back there and visit them again sometime.

SHORT PRODUCT PLAYING BROADWAY

Week of November 28

CAPITOL	How to Be a Detective	MGM
	Yellowstone Park	MGM
CRITERION	Musical Charmers	Paramount
	Spring Is Here	Educational
	The Three Bears	Celebrity
MUSIC HALL	Mickey's Circus	United Artists
	Plane Devils	Columbia
	Stranger Than Fiction, No. 29	Universal
PARAMOUNT	Popeye the Sailor Meets Sinbad the Sailor	Paramount
	Pictorial, No. 3	Paramount
RIALTO	Racing Canines	MGM
	Clyde McCoy and His Orchestra	Vitaphone
RIVOLI	Mickey's Circus	United Artists
	Bits of Paris	Major Peter Devlin
ROXY	Any Old Port	Educational
	Bridge Ahoy!	Paramount
	Going Places, No. 28	Universal
STRAND	Northern Lights	Vitaphone
	The Village Smithy	Vitaphone

Over at Minneapolis, Kansas, we called on Mr. and Mrs. Musgrave, who operate the Ritz theatre. When we drove up in front of the Ritz we saw them looking out of the box office window and they were laughing, and we don't know yet whether they were laughing at us or April Shower. If they were laughing at April Shower we'd get awfully sore about it, but anyhow, we had a delightful visit with them and also a check for a renewal of their subscription to the HERALD, and that helped a whole lot.

▽

They say there are three or four ways to skin a cat. Well maybe there are, but we wish someone would try a couple of 'em on a big Tom that has been holding an argument with another one under our window all night. We never shot at a cat in our life and missed him.

▽

W. H. Williams has been operating the Rialto at Tonkawa for sometime without the HERALD. We told him he shouldn't try to do it and he agreed with us. We wish all the other boys would act that way with us. We are the easiest guy to agree with on earth.

▽

J. S. Bonner operates the Gray's theatre at Enid. J. S. says we called on him once at Abaline and again in Sherman, Texas, and that he was glad to know that we were still running at large. Yes, we are, but we are keeping our movements under cover as much as we can. J. S. wanted the HERALD and he is going to get it. We wanted to see Mr. Blair, a brother of our old friend Sam Blair at Belleville, Kansas, but we couldn't find him.

▽

Clinton, Oklahoma is away out in the western part of the state close to the "dust bowl," and out there is probably where that red dust came from that the boys got back east the past summer, but C. W. Gutherie kept the Ritz theatre open regardless of the dust. That's the way it is with these Oklahoma boys, you couldn't whip 'em out with an earthquake. C. W. is a mighty swell guy, and you can take it from us without any further proof.

▽

Wesley Ruggles is redecorating his Broadway theatre at Anadarko. It looks like it would be a pretty swell house when he gets through with it. Wesley is going to get the HERALD to give him some additional pointers, just like all the other boys ought to do.

R. M. Rector of the Columbia theatre in the same town didn't want his subscription to expire, and so we consented to look after it for him. We're awfully accomodating that way.

▽

These Oklahoma people are known as "Sooners." We understand that they got that name because some folks settled here while it was known as the "Indian Territory" and before Bill Hart made "Tumbleweeds" and Richard Dix made "Cimarron," all three of which helped to make the picture industry.

Up in Kansas they are known as "Jayhawkers." Jevver see a "Jayhawk"? A Jayhawk looks like a bird that is a cross between a crow and a pelican and its feet run mostly to beak. He's got a beak like a kingfisher.

The Nebraskans are known as "Bug Eaters" although we don't know what a bug tastes like. We expect to go down to Texas in a couple of weeks and call on the "Longhorns" and we hope to find them like we did once when we wrote—

Everything's fine here in Texas
From Brownsville clear up to Colexus,
The Longhorns are putting on fat in the pens
The roosters are in soft with the Plymouth Rock hens
And the girls have shed their's and are now wearing men's
So everything's fine here in Texas.

▽

There are some more boys we'd like to mention but our space is limited, so they will have to go until another time. Won't that be a relief though?

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

THE HERALD Covers the FIELD Like an April Shower.

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the great national medium for showmen

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IT'S A MIRACLE LAMP AT A MIRACLE PRICE. Flood your screen with snow-white light with two brand new Sup-Rex-Arc lamphouses and two S.O.S., stabilamp, 45 amp. rectifiers, entirely complete, for only $595. Trades taken. Ask for proof. S. O. S., 1600-AR, Broadway, New York.

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ORDER NOW! RICHARDSON'S NEW BLUE Book of Projection—6th edition complete in one volume, 714 pages, 153 illustrations. Full text on projection and sound combined with trouble-shooter, $5.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$3 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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THEATRE EMPLOYEES; ADVANCE TO BETter theatre positions. Free booklet shows you how. THEATRE INSTITUTE, 315 Washington St., Elmira, N. Y.

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MOTION PICTURE PROJECTIONIST OR FREE lanced sound service men can make good living representing several standard items needed for theatre use. Must be willing to work on commission basis and willing to carry samples. Good references and territory you can cover. Also bank affiliation. BOX 788A, MOTION PICTURE HERALD.

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WILL LEASE ON LONG TERM OR ARRANGE to buy theatre now operating or already equipped to open. Give complete details in first letter as to seating capacity, population, nearest competition and on what terms available. BOX 786A, MOTION PICTURE HERALD.

WILL BUY OR LEASE PAYING SMALL TOWN theatre. Full particulars. BOX 806, MOTION PICTURE HERALD.

SOUND EQUIPMENT

DO YOUR PATRONS PRAISE YOUR SOUND or grumble? They'll enjoy better tone and range with S.O.S. matched speaker combinations. From $50.75 complete. Free trial granted. Ask S. O. S., 1600-AR Broadway, New York.

GENERAL EQUIPMENT

"YOUR PRICES ARE LOWER," NEW CUSTOMers say. Here's proof: rectifier bulbs, type 49, $4.44; photocells, $3.95; radio mats, 98¢; exciter lamps, 39¢; 2000′ film cabinets, ejector type, enamelled steel, per section, $1.95; film test loops, instructions, $3. Everything guaranteed. S. O. S., 1600-AR Broadway, New York.

WANTED TO BUY

GOOD USED BELL & HOWELL AND MITCHELL motion picture cameras. State condition and lowest cash price. BOX 785A, MOTION PICTURE HERALD.

RECONDITIONED MOTOR GENERATORS FOR use in foreign countries. State make and prices. BOX 787A, MOTION PICTURE HERALD.

NEED IMMEDIATELY RCA SOUND, SIMPLEX, Powers projectors, arc lamps, rectifiers, generators, lenses. Stocks liquidated. Strictly confidential. No delays, no bickering. BOX 804, MOTION PICTURE HERALD.

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MANAGER, EDUCATED NOTRE DAME UNIversity, age 24, five years experience buying, booking, publicity, references. BOX 798, MOTION PICTURE HERALD.

BOOKKEEPER, TYPIST. THOROUGHLY EXperienced, executive office management, 15 years with one concern, employed at present. Write 1050 Lexington Avenue, New York.

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A 200-SEATER, BUILDING AND ALL GOING. Town of 800 population. $3,000 down, rest time. Write for particulars. H. M. NAFUS, Grand Rapids, Ohio.

PAYING SURBURBAN THEATRE, 450 SEATS, 25,000 population, location middle west, good contracts, cash deal. This is no give away. Nibblers don't answer. BOX 805, MOTION PICTURE HERALD.

USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, motion picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalog H free. MOVIE SUPPLY COMPANY, LTD., 844 So. Wabash Ave., Chicago.

PRE-INVENTORY SALE: RECONDITIONED Peerless, Strong, Brenkert Super Morelite and G.E. Mazda lamphouses. Hertner, Westinghouse, Century-Roth generators, Forest rectifiers, General Register ticket machines. Old equipment taken in trade. Tell us your needs. AMUSEMENT SUPPLY CO., INC., 341 W. 44th Street, N. Y.

SPECIAL ON METAL BOTTOM SPRING cushions, newly covered, new leatherette, cotton and springs at $1.15 each. Veneer back, panel back and fully upholstered chairs at extremely low prices. All parts for chairs. ALLIED SEATING CO., 358 W. 44th St., New York.

PRE-INVENTORY SALE: RECONDITIONED theatre chairs, any amount, all types; veneer seats 75¢ and up, spring seats, veneer back, fully upholstered chairs, all reconditioned, attractive, $2.00 each and up. AMUSEMENT SUPPLY CO., INC., 341 W. 44th Street, N. Y.

GO WEST, EAST, NORTH OR SOUTH. YOU won't find better values in opera chairs. 15,000 from 75¢ up. American Seating, Irwin, other makes. Many re-constructed, refinished. S. O. S., 1600-AR Broadway, New York.

SACRIFICING PHOTOTONE, LARGEN, SYNcrotone, Perfectone, Dramaphone, other standard soundheads for Simplex and Powers, $15 up. They're specials this month. Write S. O. S., 1600-AR Broadway, New York.

BUY THE BEST OF NEW AND RECONDItioned theatre equipment at wholesale prices: rebuilt Simplex double-bearing mechanisms $195 each; single-bearing $160 each; new double bearing intermittent movements for Simplex $57 each; Powers 6B, mechanisms completely rebuilt $73.50 each; 6B stands $42 each; new Ashcraft Suprex lamps; low-intensity Peerless good as new $170 pair; Strong $170 pair; Super Morelite $170 pair; soundheads $55.50 each; amplifiers and speakers; portable sound equipment; theatre chairs, veneer 90¢ each; spring $1.95 each; sound screens 26¢ sq. ft.; lower Simplex magazines $14.90 each. Compare our prices before you buy. BODELSON & CO., 5060—40th St., L. I. C., N. Y.

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AIR CONDITIONING CHARTS THAT REPRESENT standard practice in air conditioning for motion picture theatres. Practical advice on how to attain the best atmospheric conditions for your house winter and summer. Devised to be put on the wall for constant reference. Available until the supply is exhausted at 25¢ each, payment direct. BETTER THEATRES, Rockefeller Center, New York.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK

With the usual apologies to MOTION PICTURE HERALD

WHAT GENE AUTRY DOES FOR ME

REPUBLIC PICTURES

Republic

"OH, SUSANNA!"

Gene Autry, Smiley Burnette, "Champion," The Light Crust Doughboys—Just finished "Oh Susanna!"; largest business in four years. No telling what it would have done on Saturday. Tell Gene Autry hurry and make another.—J. V. Carter, Jr., Majestic Theatre, Comanche, Texas.

Ed. note: Gene has made another, several others in fact—"Ride, Ranger, Ride," "The Big Show" (Texas Centennial special), "The Old Corral," "Round-up Time in Texas." Three more, including a second special, to follow.

CAROLINA PLAYHOUSES, INC., AYDEN, NORTH CAROLINA.

When something good in motion pictures comes our way, I will take enough time to express my appreciation for its value.

There is probably no star more popular for small towns with a big outlying rural section than Gene Autry. It is my serious belief that Gene Autry's music is the thing that is most vital in his popularity.

William S. Hart was admired by thousands for his fast gun-play. Gene Autry is loved by theatre patrons for his music. He is handsome on the screen and everything he does is of high entertainment value. I am glad to take this little time to tell you that my firm opinion is that Gene Autry is the strongest bet you have, or will find in several years to come.—W. C. Ormond.

COLONIAL THEATRE, KANNAPOLIS, N. C.

As box office attractions I find that the Gene Autry westerns are so far above the other action pictures that there is no comparison between them. My box office receipts on Autry pictures are on a par with the biggest box office pictures on the market. They certainly are worth praising.—W. W. Powell.

NILES THEATRE, ANAMOSA, IOWA

We played "Oh Susanna!" on a Sunday and Monday to an excellent business. In fact it out-grossed three major features played on Sunday and Monday about the same time. In fact, to be perfectly frank with you, it ranked right along with "San Francisco" and "Rhythm on the Range" in receipts. This is a great picture for rural audiences and young folks and if our brothers will check their houses closely, they will find that this is where they get their business on Sunday.

We understand that some of the exhibitors say that we are crazy to play westerns on Sunday, that their people would run them out of town. You can tell them for us that they lack guts, and if they wish to make some real money, to play one of the Gene Autry Singing Westerns on Sunday with the right kind of shorts and they will build up something for the future.—Clifford L. Niles.

IN these, the exhibitors' own words, the theatremen of the nation are given first-hand information on the foremost western star in the business today. The lowdown on box office performance by the men behind the box offices. It is a service for exhibitors by exhibitors. Address all communications to—

What Gene Autry Does for Me
REPUBLIC PICTURES CORP.
1776 Broadway, New York

GENE AUTRY

Musical Westerns

Now booking at your

REPUBLIC EXCHANGE

"OH, SUSANNA!"

Released Aug 19th. With Smiley Burnette, Champion and those sizzling singing sensations of the South—The Light Crust Doughboys.

"RIDE, RANGER, RIDE"

Released Sept. 30th. With Burnette, Kay Hughes and The Tennessee Ramblers.

"THE BIG SHOW"

(Texas Centennial Special)

Released Nov. 16th. Featuring four, count 'em, musical units: Sons of the Pioneers, The Jones Boys, Beverly Hill Billies, Light Crust Doughboys.

THE OLD CORRAL

Release Dec. 21st. Smiley Burnette, Autry's famous horse "Champion" and Sons of the Pioneers.

ROUND-UP TIME IN TEXAS

Release Feb. 28th 1937. Maxine Doyle, a new leading lady for Gene, and The Cabin Kids.

AND 3 MORE

including a second Special of the calibre of "The Big Show."

NOTE:

Eight "Three Mesquiteers" westerns, eight Johnny Mack Browns and eight Bob Steeles, also available at your Republic Exchange, will duplicate Gene Autry's performance at your box office.

GRAND AND EARLE THEATRES, MOUNT AIRY, N. C.

Autry is head and shoulders above the other singing western stars as far as my audiences are concerned. Continue to give him the right material and good direction as well as supporting casts and I'm sure that he will continue to be the box office tonic that he is. And, boy, I think I know my westerns.—P. A. Boone.

"OH, SUSANNA!"

The best Autry to date. Business above average. Autry building all the time. We have established a good following for the Autry pictures.—C. J. Schultz, Orpheum Theatre, Tremonton, Utah.

ANSONIA THEATRE, WADESBORO, N. C.

Gene Autry for my town is the best western star on the screen today.—L. L. Drake.

THE BIG SHOW

A Western that goes behind the scenes for many novel and amusing situations, an 'opera' that is replete with plenty of music and singing, and a moving and spectacularly exciting script, this production is of a fine, pleasing grade. Smiley Burnette lends plenty of comedy interest. For the most part the action is on the site of the Centennial, and this should prove an audience draw.—Motion Picture Daily. Pardon us for sneaking in the comments of an exhibitors' paper.

Songs and Six-guns

GENE AUTRY

Republic's Singing Western Star

THE OLD BOY'S LUGGING 2 BAGS THIS YEAR!

Cecil B. DeMille's "The PLAINSMAN"

starring

GARY COOPER

and

JEAN ARTHUR

with

JAMES ELLISON
CHARLES BICKFORD
HELEN BURGESS
PORTER HALL

Directed by
CECIL B. DeMILLE

"COLLEGE HOLIDAY"

with

JACK BENNY
GEORGE BURNS
and
GRACIE ALLEN
Mary BOLAND
Martha RAYE
MARSHA HUNT
ELEANORE WHITNEY

Directed by
FRANK TUTTLE

Paramount Pictures

N HOLIDAYS IT ALWAYS PAYS TO PLAY A PARAMOUNT PICTURE

MOTION PICTURE HERALD

U. S. Circuit Court Holds
Bank Nights Are Lotteries

Television Broadcasters
Eye Hollywood for Talent

Newsreels Conservative
On British Controversy

American Universities
Extend Courses on Films

Dividends and Bonuses
Reflect Wide Earnings

Austro-German Film Deal
Threatens U. S. Exports

High Taxes on Admissions
Are Protested in Holland

VOL. 125, NO. 11 — In Two Sections—Section One — DECEMBER 12, 1936

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"BORN TO DANCE

Just when you thought that the record-shattering "San Francisco" and the wondrous "Great Ziegfeld" must remain forever the greatest money-makers in all show history along comes a picture that TOPS EVERYTHING!

THE MAGICIAN OF THE BOX-OFFICE!

He's got plenty more up his sleeve!

IT BEATS THE EARTHQUAKE!

"San Francisco" and "Great Ziegfeld" records go boom! Isn't it wonderful!

MORE WEEK-END OPENINGS FOLLOWING LAST WEEK'S RECORD-BREAKERS!

BRIDGEPORT—Beats "San Francisco" "Great Ziegfeld" "Tugboat Annie" and all M-G-M history-making hits.

HARTFORD—Same sweet story as Bridgeport above!

BUFFALO—Same sweet story. *Beats everything!*

DAYTON—Greater than the great "Great Ziegfeld"!

WILMINGTON—Tops the topmost "Frisco" "Ziegfeld", etc.

NEW YORK—Capitol is 16% better than zippy "Ziegfeld"

EVANSVILLE—Mightier than M-G-M's mightiest!

SALT LAKE CITY—"Born To Dance" sweeps the town!

SPOKANE—"Frisco" business jams Main stem! Oh boy!

HOUSTON—"Ziegfeld's" totals left behind! Terrific!

ATLANTA—As Houston went, so went Atlanta. Swell!

MEMPHIS—They've forgotten the all-time records of "Tugboat Annie" since "Born To Dance" whirled into town!

DANCING INTO ITS 2ND WILD WEEK!

Flash! Happy hold-overs are just beginning:

PHILADELPHIA, PITTSBURGH, NORFOLK, RICHMOND, CHICAGO, DENVER, LOS ANGELES, MILWAUKEE, SEATTLE, SAN FRANCISCO, SAN DIEGO *and more as we swing to press!*

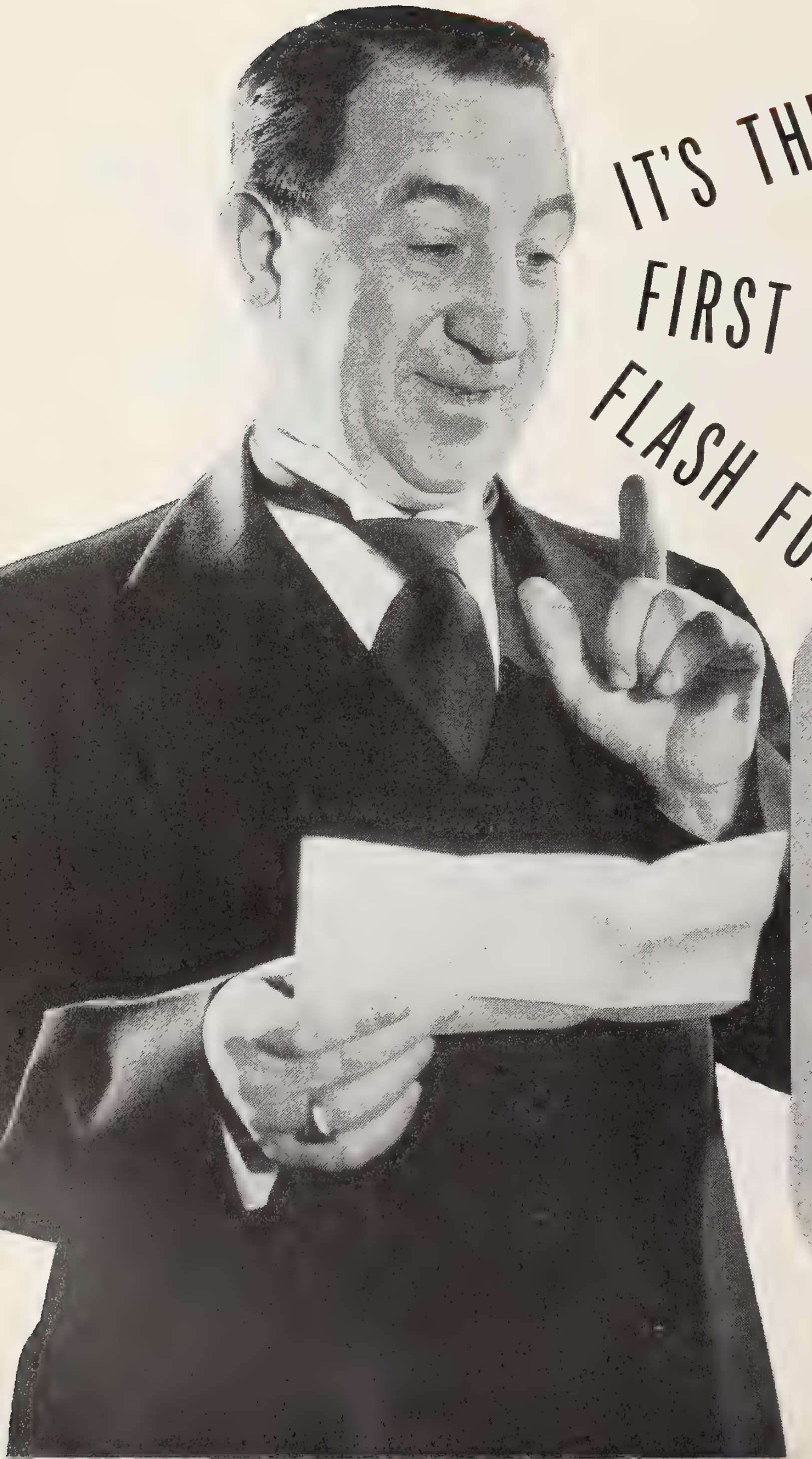
"IS RUNNING WILD!

"BORN TO DANCE"
starring
ELEANOR POWELL
with
James Stewart • Virginia Bruce
Una Merkel • Sid Silvers
Frances Langford • Raymond Walburn
Alan Dinehart • Buddy Ebsen
Directed by Roy Del Ruth • Produced by Jack Cummings

And now turn to page 19

This Is Positively NOT Another Rave for 'Gold Diggers'!

"It is a gra
that should set



IT'S THE
FIRST COAST
FLASH FOR

"SING M

JAMES MELTON • PATRICIA ELLIS

ANN SHERIDAN • WALTER CATLETT • HOBART C

Your

nd comedy-musical
exhibs singing!”

—DAILY VARIETY

E A LOVE SONG”

• HUGH HERBERT • ZASU PITTS • ALLEN JENKINS • NAT PENDLETON

AVANAUGH • Directed by Raymond Enright • Music and Lyrics by Harry Warren & Al Dubin

A Cosmopolitan Production • A First National Picture

Happy New Year Show from Warner Bros.

FOR YOUR MOST PROSPEROUS NEW YEAR!

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

1937's SPECTACULAR MUSICAL SMASH!

MOTION PICTURE HERALD

Vol. 125, No. 11

December 12, 1936

THE NATION RE-MAPPED

THE motion picture industry is likely to find itself very much a party at interest in the proposal for Federal incorporation of all organizations engaged in interstate business. Most of the theatre circuits and all producers and distributors serve territories that are geographically, not politically, bounded and with boundaries that rarely or never coincide with state lines.

The Federal chartering of businesses just now gets added attention by the recently gained support of Senator Borah. Friends of the movement are hastening to urge that it is not at all to be confused with the Federal licensing scheme contemplated by the bill introduced in the last Congress by Senator Joseph C. Mahoney. However, with the trends what they are in the manifestations emanating from Washington, the distance from charter to license does not appear so great.

Meanwhile the current issues and discussion bring forceful realization that the industrial and social developments of the era have created communities based on relations and propinquities of time and space that have nothing at all to do with the works of the surveyors and boundary commissions of the days when we traveled by stage and horseback.

A VERY fairly accurate map of the present adjustment of the population areas of the United States into what may be called "business states" is presented by the pattern of the motion picture's exchange system with the screen's key cities as the capitals.

Another mapping, which would be found to contain many closely identical lines, could be had by surveying the effective boundaries of circulation of the larger newspapers. Such titles as The Kansas City *Star*, The Chicago *Tribune* and The New York *Times* immediately bring visualization of defined areas, great states within the nation and widely overspreading political boundaries, just as do the motion picture distributor place names like Boston, Los Angeles or Denver mean regions not even remotely related to the shape of the states in which they are located.

It would seem that the ancient, honorable and well intended doctrine of state's rights, at least as it pertains to how and with whom we do business, is up against a set of circumstances which have been growing more and more complex with the development of communication and transportation. Whatever this does to other business it will also do to the motion picture.

IT is interesting to recall, too, that this unofficial but economically determined set of business states was first and most clearly defined by the experiences and evolutions of the motion picture distribution system, first apparent and effective some twenty-seven years ago. It was then that the Motion Picture Patents Company, having surrounded the industry, set about making it efficient and through its General Film Company distributing arm eliminating wasteful confusions and duplications of distribution which contributed only to the receipts of the express companies. Generally the exchange boundaries were determined by a sort of rule of thumb calculation in balancing the cost of time for a print in transit against film rentals.

Once upon a time, or about twenty years ago, one distributor operated sixty-eight exchanges in the United States and Canada. Now something less than half that many seems to be ample.

Meanwhile the political trend toward a new order of Federal attention to business and the obliteration of state lines is not necessarily to be considered integral or identical with the economic remapping of the nation by business, or indicative of any inherent sympathy between the movements. Here, and the world over, governments are having a time of it seeking to relate themselves to a world made or being made over by the new technologies. Broadly it may be observed that business is more immediately responsive and elastic than government.

The motion picture industry, which has recently been engaged in an extensive and intensive process of social adjustment, will, in this connection, note a certain cogency in the remarks of Mr. James M. Landis, of the Federal Securities and Exchange commission, in Augusta the other day when he urged a convention of investment bankers to consider that "self-regulation" would be their most effective response to the significances of the last national election.

△ △ △

A RECENT excursion into newspaper files of two decades ago discovered a great pother of attention by the press, through the instrument of city-beautiful movements, addressed at the "billboard menace," a competitive advertising medium. That reminds one that only the other day it was radio.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

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This Week

Chance Games Setback

The most severe setback suffered to date by Bank Night came this week in a ruling by a United States circuit court of appeals in Denver that the game, owned by Affiliated Enterprises, Inc., is so closely akin to a lottery that it is not entitled to copyright protection. More than 5,000 theatres in the country pay from $5 to $50 a week for licenses from Affiliated to use Bank Night.

The decision is quoted on page 13.

Earnings Increase

Motion picture earnings continue to mount substantially, as reflected this week in seven dividend declarations, five bonus payments and an estimated 30 per cent appreciation in the valuation of motion picture stocks.

Financial news of the week also includes an analysis of the Paramount structure, as reported on page 43.

Plane Economy

Use of planes for transporting players to and from remote and widely separated locations has been demonstrated as a practical economy by George Hirliman in production of "Park Avenue Logger."

Gus McCarthy's "Hollywood Scene" appears on page 35.

Newsreels and England

American newsreels this week placed before the public the first motion pictures of King Edward VIII and Mrs. Wallis Simpson of Baltimore, just as the political crisis brought about by the friendship threatened to come to a climax in London. The subject was treated in a dignified manner by all the newsreels. Many of the pictures were taken months ago.

The story is on page 15.

Honoring Zukor

More than 600 executives and members of the motion picture industry gathered in Hollywood's Trocadero last Thursday night to assist the Academy of Motion Picture Arts and Sciences in honoring Adolph Zukor, chairman of the board of Paramount, who is celebrating his 25th year in the industry. At the same time, Neil F. Agnew, vice-president and general sales manager of Paramount, announced in New York that silver medals would be presented to the 204 exhibitors who played "Queen Elizabeth," starring Sarah Bernhardt, in 1912 and 1913, the first picture of feature length sponsored by Mr. Zukor.

Details of the Silver Jubilee celebration are on page 41.

Exhibitors Elect

The annual meetings of two exhibitor organizations this week resulted in the reelection of the presiding officers. Charles Picquet was again chosen to head the North and South Carolina Motion Picture Theatre Owners, and Sam Pinanski was again elected president of Allied of Massachusetts, MPTOA affiliate.

Details of these and other exhibitor organization activities are found on page 16.

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Self-Regulation

United Artists this week became the third major distributor to accept trade practice proposals submitted by the Motion Picture Theatre Owners of America. The company will eliminate recording and score charges and will cooperate in the establishment of local conciliation boards for the settlement of disputes. Edward Kuykendall, president of the MPTOA, announced that he will convene his trade practice committee in January to discuss further concessions with distributors and to formulate plans for the local boards.

The present status of the MPTOA program is outlined on page 23.

New Chicago Outlet

Exchange managers in Chicago would welcome a decision by the Board of Education December 16th to lease the McVickers theatre in the Loop to Balaban and Katz. They point to the fact that many pictures cannot get an opening in downtown Chicago until 90 days after national release date.

Developments of the week in the Chicago sector are detailed on page 76.

Profit in Experience

Up may go the salary list but down comes production overhead when name contract players are assigned to low-budget productions, according to current Hollywood production philosophy.

How this can be is explained on page 35.

Hays Returns

Will H. Hays, president of the Motion Picture Producers of America, Inc., returned to New York this week from a European trip, saying that he was "immensely pleased" with the accord reached with the Italian government concerning the withdrawal of American film revenue from Italy. Mr. Hays refused to comment on his conferences with the Italian officials, saying the details would have to come from the State Department or from Rome. He also announced that no successor to John Boettiger, his assistant, who resigned last week, would be named.

See page 38.

Three Re-creations

Three productions figuring in the studio news of the week are re-creations of pictures made a short generation ago and approved by box offices of that era. They are "Seventh Heaven," "Clarence" and "Quality Street."

Details pertaining to these and other pictures are given on page 35.

Step toward Television

Television broadcasts on a commercial scale took another step toward actuality late last week with the demonstration, before an audience composed chiefly of representatives of the press, of the coaxial cable recently constructed between New York and Philadelphia. Dr. Frank A. Jewett, president of the Bell Telephone Laboratories, conducted the experiment and said "This is not a television circuit as we are demonstrating it, but it is a necessary step toward television." Other developments in the visual broadcasting field also took place in England and concerned the Baird Television Company.

Detailed account of the demonstration and other happenings are found in the story on page 61.

Sales Gatherings

Mid-winter sales meetings by Columbia Pictures and Universal Pictures were concluded this week and Paramount and General Pictures announced they would hold similar meetings next month in Hollywood and Chicago respectively.

Details appear on page 28.

Slow Unionization

A gradual process of unionization rather than an intensive drive for a closed shop in the motion picture industry is the plan of the Screen Actors' Guild, according to Kenneth Thomson, secretary of the organization. In Hollywood after attending the American Federation of Labor convention in Florida and after conferring with theatrical labor leaders in New York, Mr. Thomson said that no business directly affecting labor in motion pictures was considered but that valuable contacts had been made.

See page 64.

WPA Competition

The concentrated attack of all Broadway theatre interests is suggested as the only means of defeating the competition of the WPA Federal Theatre Project.

The idea is explained on page 17.

Aylesworth on Education

M. H. Aylesworth, chairman of RKO and former president of the National Broadcasting Company, pointed out that educators must cooperate with the radio broadcasting and motion picture industries in order to utilize fully these entertainment mediums as adjuncts to instruction, in a speech at Princeton University this week.

The film executive's views are quoted on page 26.

For British Juveniles

Five hundred British theatres are providing children's matinees weekly for 600,000 youngsters, but by trebling the number of houses participating in the plan a million dollars of new revenue could be realized annually, raising the income from this source alone to $5,000,000 a year, Simon Rowson said at a London conference called by the British Film Institute.

Details on page 68.

Briskin on Radio

Samuel Briskin, RKO vice-president in charge of production, believes that a careful and exhaustive survey of the effects, good or bad, of radio broadcasts by motion picture stars is the greatest need of the moment in connection with that problem. Such a survey is needed, he said, before producers can form any policy toward the continuance or the control of such radio appearances.

An interview with Mr. Briskin is reported on page 26.

Dutch Protest Taxes

Theatre owners in Haarlem, Holland, threaten to close their theatres if the proposed increase in admission taxes from 20 to 25 per cent goes into effect. The Dutch Motion Picture Federation has been asked to mediate between the theatre owners and the municipality.

This and other news of Holland will be found on page 70.

Readjustment in Vienna

Austro-German negotiations looking toward readjustment of regulations governing film imports have brought about a meeting in Vienna of American distributor representatives at which were discussed three methods of offsetting possible resultant inroads upon American revenues.

A resume of the situation and a presentation of the plans discussed are given on page 60.

Color in Germany

Opticolor, color process developed by German technicians, will not be in general use for some time in German theatres because of the cost involved for new equipment, says a report from R. M. Stephenson, United States trade commissioner in Berlin, to the Department of Commerce. Adoption of the process for general use would entail expenditure of approximately 17,586,000 reichmarks by theatre owners, the report estimates.

See page 46.

Kiss Censor Dies

The man credited with having limited screen kisses to three feet of film in the state of Pennsylvania, died on Wednesday in Philadelphia. He was Dr. Ellis Paxon Oberholtzer, distinguished historian and author, who, as a member of the Pennsylvania Board of Motion Picture Censors from 1915 to 1921 was responsible for ruling the "clinch kiss" out of motion pictures shown in that state.

Dr. Oberholtzer, known throughout the industry for his strict decisions in ordering eliminations, dropped dead as he entered a library in Philadelphia. He was 68 years old. A graduate of the University of Pennsylvania, he had studied in Berlin, Paris, Heidelberg and Vienna. Among his numerous books was "The Morals of the Movies."

French Copyright Law

Under a proposed law now being considered by the French Government the rights given to an author under a copyright are so broad that it may be impossible for producers to make enforceable exclusive contracts for production of any work by a French writer. The bill, if approved, may prevent the entrance of the United States into the International Copyright Convention.

The wide difference between the new law and the generally accepted conception of a copyright is explained on page 28.

Up to the Ostrers

Unless the Ostrer Brothers can deliver to John Maxwell, head of British International Pictures, the 5,100 "A" or voting shares of Metropolis and Bradford Trust, holding company which controls 57 per cent of Gaumont British, the deal for the purchase by Mr. Maxwell of G-B control will collapse, it was indicated Tuesday in London.

Studying the Screen

The motion picture is gaining considerable attention from educators as a subject of study in itself, apart from its value as a tool for the use of teachers in the field of visual education.

This story is on page 57.

Berry Picking

Proposals by industry and labor for a new definition of interstate commerce under which the Federal Government would be authorized to regulate hours, wages and conditions of labor, were to be the chief business to be discussed at the meeting of the National Council for Industrial Cooperation, called this week in Washington by Major George L. Berry.

An account of the meeting is on page 66.

This Week in Pictures

FOR PREMIERE. Sol Lesser, producer of "Rainbow On the River" for RKO-Radio release, and Mrs. Lesser arrive in New York to attend the premiere of the picture, in which Bobby Breen is starred.

MIDSEASON CONCLAVE. Columbia Pictures executives are seen on visit to Chicago for the company's annual midseason sales meeting at the Drake Hotel last weekend. Left to right, Lou Weinberg, Lou Astor, Phil Dunas, Rube Jackter, L. Pikor, Abe Montague, M. Hannock, Joe McConnville, A. Levy, Max Weisfeldt and M. Grad.

DOES COLLEGE PAY? Robert Whitney (right), graduate of the University of California, believes it does. He gave up psychiatry to appear on the stage opposite Katherine Cornell and Universal Pictures has signed him to a contract. His first film will be "She's Dangerous."

YES, THIS IS PARIS. Edward G. Robinson, Warner Brothers First National star, is seen with Mrs. Robinson as entertained by the press. The jovial journalist second from Mrs. Robinson's left is Mons. Pierre Autre, staff correspondent in the French capital for Quigley Publications and himself active in theatre management.

IN BUENOS AIRES. Arthur W. Kelly, United Artists vice-president and general foreign sales manager, was greeted by representatives of the South American press on his arrival in Buenos Aires in the interests of his company. Shown are South American journalists and members of the United Artists organization at one of the receptions which were given during the executive's visit.

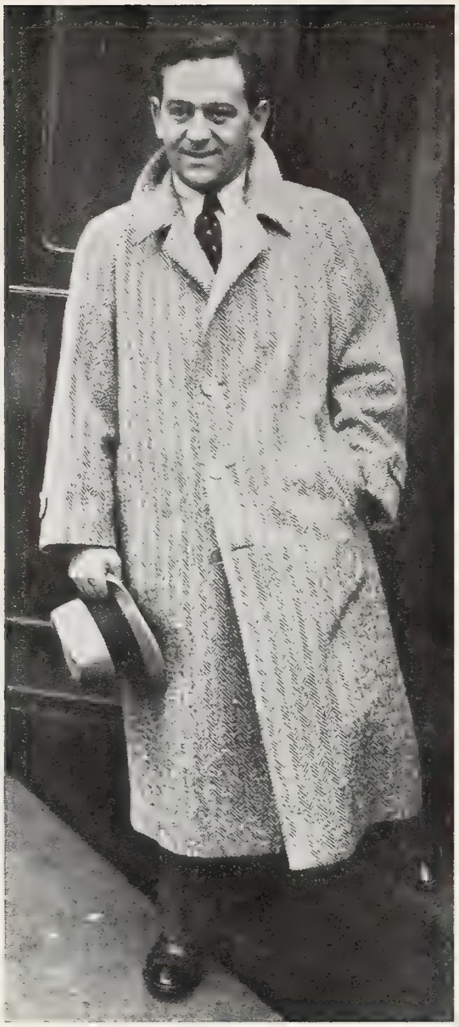
AT OPENING. Burgess Meredith and Margo, stars of the stage play and the RKO-Radio film version of "Winterset," by Maxwell Anderson, attend the premiere at Radio City Music Hall.

PAPERS OF IMPORT. Edward Elien, London, England, Al Friedlander, president of Fortune Film corporation, Friedrich Feber, composer, director and producer of "The Robber Symphony," and J. K. Chapman, vice-president of Fortune Film corporation, are shown at signature ceremonies attending consummation of a contract for U. S. distribution.

TRY THIS ON YOUR MARQUEE. The name of the young lady on the left is Aulikki Ratawaara and she has been given a long term contract to appear in Gaumont-British productions. She is from Finland, where she starred in opera in such fashion as to draw studio attention.

AMPA RESUMES. The newly revived Association of Motion Picture Advertisers held its first open luncheon meeting of the season at the Edison Hotel, New York, last week, with President Gordon S. White presiding, Jay C. Flippen serving as master of ceremonies, and with Margo and Bobby Breen, stars of RKO-Radio pictures, as guests of the session. District Attorney W. C. Dodge was speaker.

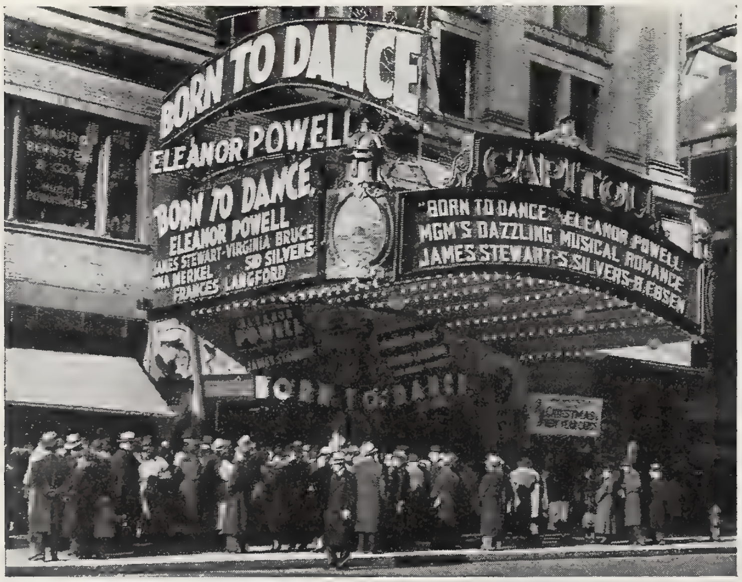
FELICITATIONS. Deanna Durbin, who will make her film debut in "Three Smart Girls," Universal, celebrated her fourteenth birthday in New York last week, and expressed a wish to meet Mayor Fiorella La Guardia, who welcomed her to his office and conveyed his official felicitations on the day and on her opportunity in motion pictures.



ON SCENE. William Wyler, co-director of "Lloyds of London," Twentieth Century-Fox production, is seen on arrival in the British capital for the premiere at the Leicester Square.

TRIBUTE. Cecil B. DeMille, producer of "The Plainsman," Paramount Silver Jubilee release, stopped off in Denver while en route to California and placed a wreath on the grave of Colonel William Frederick Cody, otherwise Buffalo Bill, whose life was contemporary with the period treated of in the DeMille production.

HOMEWARD BOUND. Anna Neagle, who will be starred in "The Three Maxims," Herbert Wilcox production to be distributed by GB in America, returns to England after visiting New York.


BORN TO DANCE
ELEANOR POWELL
BORN TO DANCE
ELEANOR POWELL
AMES STEWART-VIRGINIA BRUCE
NA MERKEL SID SILVERS
FRANCES LANGFORD
CAPITOL
"BORN TO DANCE" ELEANOR POWELL
MGM'S DAZZLING MUSICAL ROMANCE
JAMES STEWART-S.SILVERS-B.EBSEN

HELD OVER. Sidewalk scene in front of the Capitol theatre, New York, as "Born to Dance," Metro-Goldwyn-Mayer feature starring Eleanor Powell, went into its second week. James Stewart is seen in the principal male role opposite the dancing star in the musical.

PICTURES LATER ON. W. Ray Johnston, president of Sterling Pictures Corporation, and Scott R. Dunlap, vice-president in charge of production, have purchased these works for picturization. A list of these and other recent stories bought for filming was published in the preceding issue.

'BANK NIGHT' NEAR-LOTTERY, U.S. APPEALS COURT SAYS

Denver Bench Says Registration Plan Appears To Be "Subterfuge to Escape Stigma of Being Lottery" in Ruling

Indiana District Court Dismisses Infringement Action; Georgia State Bench Says Chance Game Violates Lottery Laws

Continuance of the stormy career of chance games, costing the motion picture industry millions of dollars annually in money awards, was threatened this week by three court decisions, one of which gave the practice its severest blow to date.

The United States circuit court of appeals in Denver held that Bank Night is so closely akin to a lottery that the game is not entitled to protection under the copyright.

This decision was followed by action of the United States district court in Indiana in dismissing a copyright infringement suit instituted by the owners of Bank Night against an exhibitor group of Fort Wayne, Indiana, headed by Jack Eiser.

The state court of appeals in Georgia declared Bank Night violates the state anti-lottery laws.

Wisconsin called a halt to chance games.

Illinois merchants and clergymen continued their fight to rid the state of cash awards at theatres.

In a unanimous opinion by three judges, the tenth United States circuit court of appeals in Denver declared that Bank Night, owned by Affiliated Enterprises, Inc., was not entitled to the assistance and protection of a court of equity. The court also said that it appeared that the elaborate registration system was only a "subterfuge to escape the stigma of being a lottery."

See Possible Ban on Chance Games

Theatre men in the west construe the decision as meaning the possible outlawing of all forms of giveaways in places where admission is charged, even though no charge is made for the chances on the prizes. The court said in its decision that it was plain that if everyone participating in the drawings refused to buy admission tickets the prizes would not be offered.

The case went to the circuit court from the United States district court of northern Oklahoma. The district court had refused to grant Affiliated Enterprises an injunction stopping Fred Gantz of the Star theatre, Sand Springs, Okla., from using Bank Night. Affiliated had pleaded infringement and unfair competition. Mr. Gantz did not deny using the plan but said infringement was impossible.

In the decision, the circuit court upheld Mr. Gantz, ruling that while no one has a right to reprint or republish the copyrighted book of instructions, anyone may practice and use the methods described in the manual without infringement, such practice being far removed from the offense of republishing the book.

Used in 5,000 Houses

Bank Night was originated a few years ago by Charles U. Yaeger, then a booker for Fox Colorado theatres. The plan became popular, was copyrighted, and at present more than 5,000 theatres are using the plan under license, according to Affiliated Enterprises. Mr. Yaeger is president of the company and Rick Ricketson, manager of Fox Intermountain theatres, is his partner. The company started in two small office rooms but soon bought a two story building on film row in Denver for its headquarters. Included in the company's holdings at present are half a dozen theatres, a printing company, a film trailer company, and Div-vy, another giveaway plan.

THEATRE BECOMES "SHOOTING GALLERY"

"Bulls-Eye," a new audience game, was introduced for the first time at Loew's Lincoln Square, New York, last week. It is a simple mechanical contrivance whereby a person in the audience can press the "trigger" of a wooden pistol and cause numbers to flash on a target on the stage. The day after the introduction the legal department of Loew's received a telephone call from the office of Paul Moss, city license commissioner.

"We've heard about your 'Bulls-Eye' game. You must have a shooting gallery license if you are shooting at a target."

The legal department finally convinced the authorities that the house is still a motion picture theatre.

Theatres adopting the plan are reported to be paying from $5 to $50 a week, according to their seating capacity, for use of Bank Night, and salesmen for the company are said to be paid a commission of 30 per cent.

The case of Affiliated against Gantz previously had been dismissed by the district court at Tulsa. After the dismissal, the company took the case into federal court of appeals. Emmet Thurmon, attorney for Affiliated, said after the decision that he will file at once for a rehearing and, if denied this, will appeal to the United States supreme court.

Mr. Thurmon pointed out that the decision was the first made against Bank Night, the plan having been upheld in five state supreme court decisions. He warned that "anyone who thinks the contentions of my client are not good may shortly find himself in court. The decision will not deter Affiliated Enterprises, Inc., from continuing its suits against infringers."

Claims Reviewed

Parts of the decision of interest to exhibitors follow:

"The plaintiff, in further support of its claimed rights to said plan and system (Bank Night) and to the relief which it seeks, alleges that as author and proprietor of said plan and system it has procured copyright therein in accordance with the statutes of the United States and is the owner thereof. A copy of the copyrighted pamphlet or sheets consists of three printed pages. It does no more than describe the socalled plan or system. An additional exhibit to the bill with the heading 'Bank Night Instructions,' consisting of two pages has printed on it 'Copyrighted by Affiliated Enterprises, 1934.' It consists of further description of the plan or system and how it may be carried out, including minute details of the drawing and payment of the amount of the prize advertised, and as if from over-caution and apprehension it repeats: 'All persons must be allowed to register without payment of an admission fee.'

"Assuming the copyrighted matter to be within constitutional purpose and also within statutory requirements there are no allegations of fact showing infringement of the copyright. Defendant did not reprint, publish, copy or vend the claimed copyrighted matter, so far as the bill shows. The complaint is that he used the plan and system. The plan or system is not covered by plaintiff's copyright and could not be. In Bake vs. Seldon 101 U. S. 99, the court said: 'Now while no one has a right to print or publish the book, or any material part thereof, as a book of instructions intended to convey instructions in the art, any person may practice the art which he has described and illustrated therein. The use of the art is a totally different thing from a publication of the book explaining it.'

Trademark Not Allowed

"Plaintiff in support of its claimed rights in said plan and system alleges that its said plan and system is designated as Bank Night; that prior to the filing of the bill it made application to the Secretary of State of Oklahoma for registration and recording of the words 'Bank Night' as a trademark and form of advertising of its said plan and system for the purpose of obtaining, and did obtain the right asked. As to this we think it is sufficient to say that our examination of the statutes of Oklahoma discloses no such authority for the registration and recording of a trademark for the purposes here claimed. The Oklahoma statutes confine the filing of trademarks to manufacturers or dealers in specified goods; to persons or unions that have adopted or used designs of advertisements for the purpose of making known that particular wares or merchandise are the product of such workingmen; and trademarks to be used on containers of dairy products.

"Similarly the acts of congress on the subject restrict the use of trademarks to merchandise and provide that they be affixed thereto. We fail to find legislative provision or judicial approval and sanction of the use of trademarks with a plan or system of action. The pleader realized his dilemma. It is alleged:

"'It (Affiliated) has secured a property right and interest therein and the sole right to use said name as a trademark; and that said name has become attached to this plaintiff and become a designation of this plan throughout the United States and the state of Oklahoma, and is known in every state as belonging to and designating the plaintiff and the exclusive property therein.

"'That the plaintiff in the use of the name Bank Night has acquired a valuable reputation and good name, and enjoys the goodwill connected with the use of said trademark in the

(Continued on following page)

WISCONSIN HALTS CHANCE GAMES

(Continued from preceding page)

business of licensing the plan designated thereby.

" 'That the plaintiff as sole and exclusive owner of Bank Night and the goodwill appurtenant thereto, and being desirous of licensing the plan to all possible users, has organized and established a nationwide organization for the sole purpose of advertising and licensing the said plan and use of the trademark Bank Night; and large sums of money have been expended in behalf of such organizing and advertising.'

"This is a bold claim to a right in gross or at large in a trademark. There is no such right. We fail to see that the claimed copyright or trademark in anywise supports the bill.

"The plan or system portrayed in the copyrighted sheets discloses more than once that an admission charge must not be exacted as a condition entitling one to participate in the drawing. Everyone, if he holds or does not hold or buys or does not buy a paid admission ticket to the show, is entitled to register, and he is designated by number and must be permitted to have an equal chance with every other registrant in drawing the prize. This seems to be a subterfuge to escape the stigma of being a lottery. It is apparent that no one would be given prizes if all participants in the drawing paid no admission fees. Show places are conducted for profit. The plan would be wholly worthless as a moneymaking scheme, both to lessee or lessor. It is further apparent that when non-paying participants and those who pay admissions are each given the same chance at drawing the prize the lucky number may represent one who paid to get it only because of his interest in the drawing. Indeed that is more than probable.

"Then how can it be maintained that the supposed evasion converted a lottery or gambling device into a mere altruistic opportunity and occasion to bestow a gift? If not within the literal definitions of those vices, plaintiff's plan and system is too closely akin to have the protection and assistance of a court of equity."

"The order appealed from is affirmed."

Ruled Lottery in Georgia

Chance games in theatres violate the state anti-lottery law, it was ruled by the Georgia state court of appeals in affirming the conviction of Joe Jarman, operator of a theatre in La Grange, Georgia, on a misdemeanor charge. The exhibitor had been sentenced in city court to a fine of $250 or six months in prison. The appeal court decision read in part:

"A motion picture show operator who gives to his customers, in addition to admission to the show, an opportunity to draw by chance a prize or money or property is guilty of conducting a lottery. Mutuality of risk is not necessary to constitute a lottery. The purchaser of a ticket may get value received and the whole risk may be assumed by the operator.

"When the general scheme of such drawing is such that only those who have purchased tickets may participate therein, and are entitled to win the prize, such scheme does not lose its identity as a lottery because some may participate in the drawing who have not bought tickets."

The Lucas & Jenkins circuit discontinued chance games immediately after the verdict.

Wisconsin Exhibitors Warned

Charging that Bank Night and similar drawings for prizes as conducted by eight theatres in Rock County, Wisconsin, are in violation of the anti-lottery statute, District Attorney John H. Matheson has warned exhibitors to discontinue the practice within a week. Police Chief Joseph T. Kluchesky of Milwaukee has announced that he will seek legislation to ban all chance games in theatres as well as pinball machines and similar devices.

UNION CINEMA CIRCUIT PAYING 22 PER CENT

The year's statement of Union Cinema Co., Ltd., of England, shows a net profit of £45,731 against £30,245 in the previous year, and a final dividend of 15 per cent is being paid on the ordinary shares, making the total for the year 22 per cent.

In addition, shareholders receive a bonus issue of one £1 ordinary share for every twenty held. Union, in which the leading figure is C. F. Bernhard, recently announced an amalgamation scheme with its associated companies—National Provincial Cinemas, Ltd., and Oxford and Berkshire Cinemas, Ltd.

Ban Sought in Illinois

The fight against chance games in Chicago, begun last week by merchants under the ægis of the Better Business Bureau and which is receiving the support of clergymen and others, is continuing. Bank Night and similar plans are lotteries and participants in Illinois are subject to fines of from $25 to $2,000 under an opinion by Attorney General Otto Kerner to Bernard E. Wall, state attorney-elect for McLean County.

Chicago Opinion Awaited

Kenneth Barnard, business manager of the Chicago Better Business Bureau, is awaiting the opinion regarding the legal status of the games which Barnet Hodes, city corporation counsel, was ordered to prepare for Mayor Edward Kelly.

Upon this opinion depended the action the bureau would probably take in the matter. If it found the prize drawings were illegal, plans for prosecution would be started immediately.

In the meantime Mr. Barnard was collecting all available evidence to show that the games were illegal and should be stopped. The decision handed down in Denver which indicated that Bank Night was a lottery, was considered by the bureau manager as very damaging to the statements of local theatremen that they were not operating games that were illegal.

Chicago theatres, however, continued to operate the various games as usual. The State-Lake with "Prosperity Night," a game licensed by Affiliated Enterprises, Inc., owners of Bank Night, had a $4,150 award available this week for those who cared to participate. The Oriental theatre with $3,000 available last week found a winner for $2,000 of the amount and this week has but a mere $1,250 to offer.

Outlying theatres have prizes ranging from $50 to $3,600 and the total of the amounts available throughout the city runs into the tens of thousands of dollars.

One report circulated in Chicago was that pin-game and slot machine operators were back of the drive to oust the games but this could not be substantiated.

"I do not think that there can be any question as to illegality and criminal character of the scheme described in your letter," Attorney General Kerner said. "All of those participating in it in any way are subject to fine of not more than $2,000.

"I think it is also clear that all who have anything to do with such a scheme could be included in a charge of conspiracy to commit a criminal offense, and this charge would subject them to possible imprisonment, not to exceed two years."

Cooperative Plan in Omaha

With the settlement of protests by neighborhood exhibitors on their assessments, Bank Night is scheduled to start in Omaha on December 16th, a week after the last of the free auto nights. Under a cooperative arrangement for the plan 27 neighborhood and downtown houses are included. The first night's prize will be $1,000 to which will be added $500 each week for two weeks provided there is no winner. In charge of the plan are E. R. Cummings, Tri-States district manager; Sam Epstein of Epstein Theatres Corporation; Walter Creal, owner of the Beacon, who will be treasurer; John Quinlan, assistant Brandeis manager, and August Herman, co-owner of the Muse.

National Dissolves Dozen Subsidiaries

National Theatres Corporation has dissolved about a dozen subsidiaries in line with the new tax law, it was learned this week. The holding company has retained many of its companies because of leases and partnerships.

No action has been taken on a second dividend to Chase National Bank and Twentieth Century-Fox, which owns the stock in National. Spyros Skouras, operating head for the circuit, is scheduled to arrive in New York this week from Los Angeles.

UA Officers To Attend Board Session on Coast

George J. Schaefer, Etienne Pallos and Emanuel Silverstone left New York for the coast this week to meet with the United Artists board of directors on production matters. Mr. Pallos, general manager of London Films, plans to remain in Hollywood for a few weeks. Attending the board meeting will be Dr. A. H. Giannini, president and chairman of the board; Mary Pickford, Samuel Goldwyn, Charles Chaplin and a representative for Douglas Fairbanks.

Blank Leaves After Partnership Sessions

A. H. Blank is now en route to Des Moines after preliminary conferences at the Paramount home office in New York on a new operating agreement for the Tri-State circuit of Nebraska, Iowa and Illinois. Mr. Blank's current partnership agreement expires at the year's end. Indications are that a decision will be reached by Paramount within the next few days on either an extension of the present agreement or the terms of a new one.

NEWSREELS ADOPT CONSERVATIVE STAND ON BRITAIN'S ROYAL CRISIS

Four Give King's Friendship for Mrs. Simpson Prominent but Dignified Treatment; Universal Has Special Short Subject

All American Newsreel Material Rushed to London for Distribution at Discretion of British Subsidiaries of the Companies

The first presentation of newsreel pictures specifically referring to Great Britain's "constitutional crisis" over King Edward VIII's contemplated marriage with Mrs. Wallis Simpson, was made this week. In Pathe News, News of the Day, Fox Movietone News and Paramount News the English situation was accorded prominent place, with scenes of the English King and his American friend, all accompanied by dignified commentary remarks. Universal Pictures is to release a short subject on the life of the monarch. The motion picture's treatment is conspicuously conservative in comparison with the "headline" treatment of the press.

Practically all the newsreel companies were prepared for this week's train of events, and were ready to rush to exhibitors film that their cameramen had been photographing as far back as early in the summer.

G-B Pictures in New York, British owned, rushed into Broadway's Criterion theatre—effecting a program switch in mid-week—with "The Life of the Prince of Wales" and "Love in Exile," on a double-feature bill. The Prince of Wales film is a six-reel record of King Edward VIII's life from his early boyhood. "Love in Exile," purported to be the story of a king who abdicated for love, was produced by Capitol Films, in England, for G-B release, and was taken from Gene Markey's novel, "His Majesty's Pajamas."

Fox Movietone News was the first to reach Broadway theatres, sending out scenes of the King and Mrs. Simpson swimming at the French Riviera. The pictures were made five months ago, Truman Talley, head of Fox Movietone said.

For Exhibitors First

Less than 12 hours after the reels were distributed, Mr. Talley said, he was swamped with telephone calls both at his office and home from magazines, newspapers and photo syndicates asking for copies of the pictures, some of the offers being as much as $100 for a single frame. Mr. Talley refused to sell, however, on the theory that he had a "scoop" and exhibitors should get the pictures first, he added.

At Paramount News, W. P. Montague said, "We released to all our clients last Friday a special of 350 feet, giving the facts of the story up to that time. The pictures included scenes of the King, the Duke of York with his wife and daughters, Prime Minister Baldwin, scenes of Mrs. Simpson, her birthplace, her Baltimore home, the school to which she went, her two former husbands and a sequence on Mrs. Simpson, Mr. Simpson and the King in the window of St. James' Palace in London.

"We are releasing this week interviews with Lord Marley, Hugh Walpole, and man-in-the-street type interviews with typical Canadians to give us the point of view of both English and Dominion subjects. As fast as material comes over from England on the developments, we are releasing it to the theatres.

"All our releases have been entirely factual, without sensationalizing or interpreting the pictures, the emphasis being placed on the political rather than on the romantic angle of the story."

Jack Connolly, head of Pathe News, said he was releasing stills of the King and Mrs. Simpson individually and scenes of the two together at the Grand National. The views of church and state are expressed by Bishop Stires and Lord Marley, speaker of the House of Lords.

News of the Day gathered the more recent news shots already made of the King and Prime Minister Baldwin and compiled them with views of the monarch in guard's uniform at the head of his troops in contrast with the cabinet head leaving 10 Downing Street for Buckingham Palace. Mrs. Simpson's features were prominently displayed in the reel.

All the companies, it is reported, communicated with their London offices and discussed the possible complications that might arise from the newsreel treatment of the situation and were all assured that there was nothing to fear in view of the dignified treatment and commentaries of all the reels.

All the American reels also have been rushed to London branches for distribution in the British Isles, subject to the discretion of the English distributors. The editors in New York refused to comment on the possible vetoing of the reels in England, saying that it was not a matter for them to discuss since they had no connection with the English subsidiaries.

Universal announced "the timeliest short feature of the year," entitled "King Edward the Eighth," ready for immediate release. Lowell Thomas, a personal acquaintance and traveling companion of the King, and Charles Ford, Universal newsreel editor, have been working day and night compiling, editing and recording "a unique subject showing with amazing fidelity and the voice of authority the democratic character of the most popular and most talked-of King of England in the last century," said Universal.

"Many Americans had an insight into the democratic behavior of the Prince of Wales," continued Universal, "but Lowell Thomas had a unique opportunity to observe it when he travelled with him for three months on Edward's tour of South America."

"The picture contains a number of interesting highlights from this trip," they continued, "as well as many other human interest scenes of King Edward doing things that no King of England ever dared to do before. He is the first King, for instance, who ever held a reception outside of Buckingham Palace on the lawn. This was his first reception as King. He is also shown fraternizing with the Boy Scouts at their jamboree last year, riding his grandfather's old tricycle at Coventry, hobnobbing with the disabled veterans at Bristol, refereeing a stable boys' boxing bout, as well as in the kingly roles of trooping the colors and reviewing the British navy. He is the first King ever to fly his own plane and is shown inspecting the Royal Air Forces and more recently visiting the South Wales miners."

Embassy Theatre Marquee

The Embassy theatre, Broadway house featuring news and short subjects, attracted attention early this week by its advertising. The marquee, in lights, on one side read, "Life Story of 'Wally.' King and Mrs. Simpson Together." The other side of the marquee had "Life Story of King and 'Wally,' See Them Swim Together." Smaller placards on the walls advertised "See King and 'Wally' in St. James' Palace. Also Life Story of 'Wally'." A large easel was placed on display in front of the box-office, and later moved into the lobby, reading "Special Life Story of 'Wally' Simpson. See Her Swim with King. Also Intimate 'Shots' Thru Palace Window."

This is not the first prominent appearance of King Edward VIII in motion pictures. Several features have emanated from London in recent years showing the King's activities when he was Prince of Wales. From South America came a pictorial record of his trip in the late 1920's when he was referred to as "England's Greatest Traveling Salesman." Prior to that he willingly posed for all the cameras of Kinograms when he made his first trip to Canada and the United States.

King Edward VIII's first newsreel appearance, however, goes back to 1901 when he was photographed by the motion picture cameras of the British Mutoscope and Biograph Company. This scene, which shows him playing as a small boy with a rifle in a soldierly manner, is included in the Paramount release of this week.

CORONATION FILMING UNDER 'CONSIDERATION'

by BRUCE ALLAN

in London

The Right Honorable Ramsay MacDonald, Lord President of the Council, replying to a question in the House of Commons in London this week, said that permission to film and televise the Coronation of King Edward VIII in Westminster Abbey was "under consideration," but that no final decision could be announced until experiments had been carried a little further. The answer is read in the trade as meaning that, if it is technically possible to obtain a picture without interruption of the ceremonial, permission will be given, probably on the basis of all British newsreels having the right to release an officially approved picture. The British Broadcasting Corporation for some time past has foreshadowed a televised picture of the Abbey ceremony as its first historic achievement.

United Press reported from London Tuesday night:

"Moviegoers cheered newsreel pictures of King Edward today, but were given no opportunity to view pictures of Mrs. Wallis Simpson.

"Newsreels advised audiences that, in view of the unsettled situation, they would not show pictures of the chief actors in the love drama. They then flashed a picture of the King, attired in a guard's uniform and riding a horse, and the words, 'God Save the King'."

CAROLINA EXHIBITORS ATTACK DOUBLE BILLS

Convention at Charlotte Opposes Spread of Policy; Other Exhibitor Sessions Held

The Theatre Owners of North and South Carolina, Inc., in its 24th annual convention at the Hotel Charlotte, Charlotte, N. C., December 7th expressed alarm over the spread of "double feature" policy in theatres in this area, and requested the exhibitors of the Carolinas not to adopt the practice.

The theatre owners asserted that the motion picture industry will be cheapened and ruined by theatres persisting in exhibiting two full-length pictures at a single show. A resolution was passed in which the association went on record as opposed to the double feature policy and asked exhibitors not to adopt it.

Another resolution introduced by M. S. Hill of Greensboro, chairman of the resolutions committee, and passed by the association, protested sales practices of Metro-Goldwyn-Mayer, "in attempting each year to increase film rentals on pictures which are not justified by the pictures delivered."

Ed Kuykendall of Columbus, Miss, president of the Motion Picture Theatre Owners of America, in a speech at the meeting pointed out the necessity of theatre owners becoming real community assets. He said civic-minded people should use their theatres for community benefit.

"We must stand ready to combat legislation that discriminates against the theatre owners," said Mr. Kuykendall. "We are perfectly willing to pay our part of the cost of government, but we do not want to be discriminated against. By the attendance of the public at shows, the public designates the type of entertainment it wants. The entertainment is determined by the patronage. Merchants should support the theatres since much furniture and clothing is purchased in imitation of that seen on the screen. We are opposed to the double features policy because it will encourage cheap pictures."

The association approved Mr. Kuydenkall's stand on double features and on the copyright problem, and approved the Duffey bill. The 10-point program of the MPTOA was approved, and the association voted to aid Mr. Kuykendall in making the program "a medium through which fair trade practices can be made effective for the producers, distributors and exhibitors alike."

Picquet Reelected

Charles W. Picquet, who has been president of the association for 13 consecutive years, was re-elected for another term.

Other officers chosen were: H. E. Buchanan, Hendersonville, first vice-president; Albert Sottile, Charleston, second vice-president; Mrs. Walter Griffith, Charlotte, secretary and treasurer; W. H. Hendrix, Greensboro; H. R. Berry, Hartsville; Robert E. Bryant, Rock Hill; Frank Beddingfield, Charlotte; E. L. Hearne, Albemarle; H. F. Kinsey, Charlotte; John F. Miller, Hickory; S. S. Stevenson, Henderson; Lyle M. Wilson, Roanoke Rapids, directors.

Mr. Picquet presided at the sessions, which were held at the Hotel Charlotte. Leaders at the convention said the attendance was larger than that recorded at any other meeting in 10 years.

Mr. Kuykendall's address dealt in detail with most of the problems of the theatre operators. He presented a prospect of improving business over a period of years and commended the Carolinas organization for its effectiveness in dealing with the industry's affairs.

Edward Levy of New Haven, Conn., general counsel of the Motion Picture Theatre Owners of America, addressed the convention on the social security legislation and various other legal aspects of theatre operation.

The afternoon session was given over to discussions on various subjects of theatre operation, relations between the theatre owners and the distributors and producers of films and other divisions of the industry.

Other Exhibitors Meet

Sam Pinanski of the M. & P. Theatres of Boston was re-elected head of Allied Theatres of Massachusetts, MPTOA affiliate, and re-elected also were John Devlin, vice-president; Stanley Sumner, treasurer, and Joseph Brennan, secretary.

M. A. Rosenberg, president of the MPTO of western Pennsylvania, has appointed six committees for 1937. The committees and their officers are:

Ways and Means—E. T. Beedle, Canonsburg, chairman; Sam Gould, Pittsburgh; Joseph Gellman, Duquesne; Frank Panoplos, Clairton, and F. H. McKnight, Pittsburgh.

Arbitration and Grievance—William D. Davis, Pittsburgh, chairman: Fred J. Herrington, Pittsburgh; Dr. C. E. Herman, Carnegie; E. H. Goldberg, Pittsburgh; Harry W. Walker, Sharpsburg, and William Finkel, Pittsburgh.

Legislative—William L. Brown, Tarentum, chairman; William J. Walker, Crafton, and Fred J. Herrington, Pittsburgh.

Membership—Bennett Amdur, Pittsburgh, chairman; William R. Wheat, Jr., Sewickley; Israel Roth, Pittsburgh; Floyd Bender, Millvale, and Charles S. Philbrook, Pittsburgh.

Entertainment—Frank Panoplos, Clairton, chairman; Norman C. Huhn, Pittsburgh; A. F. Glazer, McKees Rocks, Carl A. Poke, Pittsburgh, and Morris Roth, Duquesne.

Public Relations—William Finkel, Pittsburgh, chairman; William L. Brown, Tarentum; Dr. C. E. Herman, Carnegie; Mrs. Martha Guthrie, Grover City, and Peter Antonoplos, East Pittsburgh.

Mr. Kuykendall may not be a candidate for re-election to the MPTOA presidency when the organization holds its annual election in Miami early next March, he indicated in New York this week. Mr. Kuykendall, who recently disposed of his two theatres at Columbus, Miss., may either re-enter exhibition or accept one of several offers which he has received recently, either course being calculated to permit him to make his permanent headquarters near his home.

Edna Buckler Replies

Edna Buckler Tuesday filed an answer in the New York federal court in her $2,000,000 damage suit against Sidney Kingsley, Norman Bel Geddes, Random House and Samuel Goldwyn charging that her play, "Money," was plagiarized by "Dead End."

DeForest Bankruptcy Petition

Lee DeForest, noted radio inventor, has filed a voluntary petition of bankruptcy in the federal court at Los Angeles. He lists his liabilities at $103,943.95 and his assets at $390, all exempt.

Organization Seen Needed in India

by G. A. THAKUR
in Bombay

"The bane of the Indian film industry is the lack of organization and unless all the branches of this industry muster their forces and come under one banner, the progress that the industry has been making will be jeopardized." Thus observed Yusuf Ali Fazalbhoy, director of Bombay Radio Co., Ltd., Film City, and ex-secretary of the Motion Picture Society of India, in a statement to the Associated Press of India. Mr. Fazalbhoy had just returned after an extensive tour of the Continent, America and the Far East studying questions connected with the radio and cinema industries.

Referring to the potentialities of the cinema industry as a means of education in rural uplift, Mr. Fazalbhoy remarked that for visual instruction cinema afforded an invaluable medium, particularly for teaching geography, science, general hygiene and sanitation both for the young and the adult, but without the help of the State, nothing could be capable of producing the right type of pictures for the purpose.

Referring to the lack of organization in the motion picture industry in this country, Mr. Fazalbhoy deprecated the tendencies in some quarters to form independent associations, which he thought would result in nothing but the dissipation of energy.

Referring to the future of the film industry, Mr. Fazalbhoy said indigenous talent in the technical section should be encouraged by all possible means and suggested that much of it would probably be found in the amateur worker. Unfortunately, amateur photography and cinematography is in our country a luxury inasmuch as under the present tariff rules one has to pay practically double the price for the necessary material.

Dictograph Obtains Stay

An injunction was granted Tuesday in the New York supreme court restraining Pirnie, Simons and Company, the A. M. Andrews Investment Corporation and other banks and investment firms from transferring control of their stock in Dictograph Products Company, Inc. The Dictograph company sought the injunction to maintain the status quo pending determination of the ownership of 31,000 shares.

Pathe Application Rejected

The Securities and Exchange Commission in Washington has denied the application of the Boston Stock Exchange for unlisted trading privileges in Pathe Film Corporation common stock on the ground that the stock is not substantially equivalent to Pathe Exchange common, a stock admitted to unlisted trading on the exchange, within the meaning of the regulations under the Securities Exchange Act.

Opens Remodeled Detroit House

The Booth theatre in Detroit, formerly the Gladwin, has been remodeled and reopened by Julius D. London. M. A. Fork is managing the house.

CONCENTRATION OF B'WAY FORCES URGED TO FIGHT WPA COMPETITION

Goal Should Include Widespread Demand for Stage Players as Essential Complement of Film Industry—Ayer

by FREDERICK W. AYER

Frederick Wellington Ayer, author of this article, is one of Broadway's younger stage producers, having achieved success early as the producer last season of "Parnell," an historical play which Metro-Goldwyn-Mayer is about to bring forth in a film version.

His opinions are set forth as reflecting the attitude of the Broadway stage towards the United States Government's competition in theatricals, which competition—in the form of the WPA Federal Theatre Project—also impinges upon the motion picture theatre box office.

The United States Government, which, nearly four years ago, flaunted for a brief time its NRA Blue Eagle in the face of unfair competition, this Fall entered into direct competition with the established legitimate theatre, and while there has been no real attempt on the part of organized managers to concerted action against the invader the situation cannot but be regarded as serious. Criticism of the WPA's Federal theatre project for competition with private enterprise—both motion picture and legitimate theatre—has been recurrent along Broadway for some months past, but thus far nothing constructive has been suggested as a panacea.

To appreciate this lack of organized action against such a problem as now confronts established Broadway managers it must be realized that there actually is no organization, comparable with those in the motion picture industry, capable of handling the problem.

The only exception to this is Actors' Equity Association, all-powerful associate of the American Federation of Labor, and, after all, this happens not to be Equity's problem. Out of some 12,500 theatre people throughout the nation currently employed by the WPA, at least 1,000 are Equity members. This might seem to be a small proportion of total employables, but it must be remembered that all manner of creative and technical talent who under no circumstances come under the Equity auspices, are included in the group, from directors, stagehands and others to scenic designers and painters.

Managers' Problem

The WPA fight, therefore, becomes solely a matter between the manager of the Government, for as long as Equity members are employed that organization is not inclined to complain. It is, furthermore, not a fight for the Dramatists' Guild. That body has little cause for dissatisfaction with the order of things, for, if one of its members can write a sufficiently popular play, the playwright is apt to make nearly as much money as he can through established Broadway production channels. The author is paid $50 per week per unit and it is to be noted that Sinclair Lewis has been receiving in the neighborhood of $1,400 weekly from WPA units throughout the country for performances of his play, "It Can't Happen Here."

Managers, however, appear to be at a loss as to how best to handle the matter. Through their only organization, the League of New York Theatres, which in the past has proved ability only to make a noise, and little more, there have been feeble protests that the Government has broken its "gentlemen's agreement" not to produce within the established theatrical belt, commonly known as Broadway. To this WPA replies that it never had an agreement of this sort, adding that it does not want to compete with the professional stage, merely to provide employment for the many indigent workers of the profession which the theatre is not, apparently, able to do.

Nevertheless the Government now openly boasts that it is an important factor in Broadway show business. No one as close to the picture as the Broadway manager can deny that this is so. WPA shows during the past six months in New York have been doing "S.R.O." business, while Broadway productions have dropped by the wayside in untold quantities and it is obvious, even to the casual observer, that drastic action must be taken if the commercial theatre is to survive.

It is suggested that, while Equity and the Dramatists' Guild are not immediately concerned, there must be a consolidation of all forces in the theatrical business, with stagehand unions, scenic designers' unions, Equity and the Dramatists' Guild working hand-in-glove with the managers. If such a consolidation could be effected, it is inevitable that, for a time, certain hardships would be enforced upon members of the workers' unions. Equity would have to refuse to allow its members to appear in WPA shows; the Guild would have to tell its writers they cannot do business with the Government, the same thing being true with the unions of craftsmen and other creative talent.

Further it should be the goal of the consolidated groups in making this stand against WPA to create a widespread demand for such entertainment as an essential complement of the motion picture industry. That the film industry depends considerably upon the theatre for many classifications of workers cannot be denied and thus far the Hollywood industry has taken little interest in WPA projects, either as a potential competitor or as a source of talent.

Time Declared Ripe for Road Managers to "Cash In" on Growing Interest Fostered by WPA Theatre Publicity

Plans to revive the road and to bring back vaudeville have been common in recent years, but nearly all of them to date have hinged on some sort of govermental subsidy, which never has been forthcoming, and it would seem that the present time offers the best possible opportunity for road managers to "cash in" on a rapidly-growing interest in legitimate attractions in the provinces, this interest due largely to the WPA itself and its nation-wide publicity on the theatre projects.

"The extensive propaganda mills of WPA have constantly ground out statements that the federal government was rebuilding the theatre from the ground up and was planting local roots of interest in the stage throughout the country, rather than pandering to Broadway," writes John L. Gould in the New York *Herald-Tribune*. "More than once, WPA officials have insisted that if the federal government could not save the theatre the ship might as well be abandoned."

Although the ever-delicate situation on Broadway has made theatrical leaders loath to speak officially, particularly because the WPA holds the purse-strings for aiding many needy theatrical folk, the undercurrent feeling about the stage's future is in flat contradiction to the governmental theory.

Say Commercial Theatre Is Alive

The feeling is that the commercial theatre is far from dead, that the essential need is some effective propaganda and a little constructive anti-WPA action such as that suggested above, and that showmanship tactics, involving the use of recognized stage and screen stars and their attendant glamour, are the best attraction for a public denied living entertainment for years, due to depression and motion picture competition.

That the WPA has no intention to slacken its ever-tightening grip on the theatre was evidenced last week by an announcement from regional headquarters on New York by Philip W. Barber, director, that immediate reorganization of the New York project, designed to centralize responsibility, pool production resources and cut red tape, is to be effected. And this despite the fact that the WPA Theatre Project is now weeding out "unneedy" workers by the hundreds.

Combining Materials and Personnel

The plan is to be put into effect gradually during the next two months and it will find seven of the more important units retaining their names but combining their materials and personnel in one main project. The groups concerned are the "Living Newspaper," the "Popular Price Theatre," the Brooklyn-Queens unit, the Bronx-Manhattan unit, the "Suitcase Theatre," "891," and the Negro Theatre.

In practice the new scheme means, simply,

(*Continued on following page*)

UNITED STAGE FIGHT ON WPA URGED

(Continued from preceding page)

that if the "Living Newspaper" wishes to borrow an actor working for the "Popular Price" theatre but not being used at the moment, the actor can be transferred directly without the delays and formality necessary up to this time.

The result, Mr. Barber believes, will be "better plays for the public and more constant employment in actual productions for actors and technical workers."

Responsibility for individual plays under the reorganization plan will be centralized and a national play policy board will be set up. The board will be composed of regional directors whose aim it will be to plan at least three months in advance the program for various regions and, ultimately, the entire country, Mr. Barber reveals. Each board member will be responsible to the national director for his own region and will be a consultant on other districts.

As an example of encroachments which already have been made by WPA on the Broadway scene, the project announced last month that it had taken a lease on the Ritz theatre in West 48th street, formerly a Shubert property. WPA also has on lease the Biltmore theatre and the Maxine Elliott, both of which have been noted in the past as strongholds of the legitimate drama. All three of these houses are within the established Broadway theatrical belt and while the Adelphi is just beyond the boundary, WPA last season leased the Manhattan theatre, giving it up only this year in favor of the Adelphi.

Four Outstanding Successes

Outstanding successes of the federal theatre in New York thus far have been "Murder in the Cathedral," "The Negro Theatre's" version of "Macbeth," "It Can't Happen Here" and "Horse Eats Hat." All of these have been commercial hits, despite the low admission prices charged. Any one of these is considered to be worthy of regular Broadway presentation, but in every instance the WPA has beaten Broadway managers to the playwrights concerned.

Brock Pemberton, outstanding Broadway showman and one who always can be relied upon in a fight, summed up the feeling of legitimate managers toward WPA when, after it had been announced that the Ritz theatre had been leased to the Government, he termed such a move as bad for the commercial theatre.

"More and more the WPA is competing with it," Mr. Pemberton said. "We had a gentleman's agreement with them to keep out of the theatrical district, but they are creeping into it from every direction.

"The better their plays are, the worse they are for the commercial theatre because they offer competition. The worse they are, the worse it is for the commercial theatre because they set low standards and mislead people not acquainted with the theatre, giving them a false idea of it."

There is yet another angle to the fight between the WPA and the commercial theatre about which little has been written. Actors are complaining in ever-increasing numbers that when they resign from WPA service to take regular stage jobs which have been short-lived they are not given preferential rating when seeking to rejoin WPA, this despite the fact that it has been said by Hallie Flanagan, WPA theatre administrator, that all actors on the payroll who attempt to obtain regular employment will be taken back by the relief show projects afterwards.

The resultant effect of such policy on the part of the WPA toward the actor has been an almost complete stultification of his ambition for, rather than take a chance of unemployment, he is sticking to the morsels of bread—$24.83 worth weekly—held out to him by WPA when he might be making both bread and butter on Broadway.

Theatre Forces in Action Again To "Organize" Legitimate Drama

Disregarding any influence which the WPA Federal Theatre Project may have in preventing rehabilitation of the stage, the organized powers of the legitimate theatre moved again late last week to revive the theatre on its own merits by making it attractive to the public.

The League of New York Theatres, the producing managers' organization, Actors' Equity Association, the American Federation of Labor theatrical local, and the Dramatists' Guild, the play makers' union, gathered to again take up the problem but with the same negative results that have featured previous gatherings.

The movement was to seek more support via the radio Wednesday night over the National Broadcasting Company's Red network at midnight with a program featuring an address by Lawrence Robinson, managing director of the American Theatre Movement, and talks by Daniel Frohman, Selena Royle, Mrs. Richard Mansfield, Douglas Montgomery and others.

The consensus of opinion at last week's meeting was lost sight of, however, in the ensuing denials by the Dramatists' Guild representatives that better plays can be written, by Equity that better acting is available and by the managers that admissions could be reduced.

Other suggestions included one for calling in a few motion picture and affiliated theatre executives for consultation with the possible idea of merging the film and legitimate theatres, the stage people to provide plays, and casts, to be put on in the motion picture theatres along with the regular picture program and the profits to be split equally. The latter idea appeared to be the most popular at the time the meeting adjourned.

Kent Heads Seal Drive

Sidney R. Kent, president of 20th Century-Fox, has been chosen chairman of the motion picture section of the business groups cooperating in the 30th annual Christmas Seal sale of the New York Tuberculosis and Health Association.

Quarberg Joining Schulberg

Lincoln Quarberg, former publicity director for Pickford-Lasky Productions, will join the B. P. Schulberg studios, succeeding "Scoop" Conlon, who resigned to organize his own publicity organization.

Sunday Shows Win and Lose

Widespread action pertaining to the showing of motion pictures on Sunday includes passage of a resolution requesting a referendum on the subject at Annapolis, Md., the consideration of an ordinance prohibiting Sunday shows in Waynesboro, Va., and the refusal of the Vancouver, B. C., city council to grant permission for a special Sunday preview of "Nine Days a Queen" on the ground that it would establish a precedent. A test case of anti-Sunday statutes has been introduced in Buena Vista, Va., while church organizations of Lynchburg have announced a boycott of Sunday cinemas recently authorized. On the contrary, the board of aldermen of Greenville, N. C., have sanctioned Sunday shows at the town's two theatres.

Hedges Leaves NBC Post

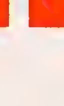
William S. Hedges, head of the National Broadcasting Company's managed and operated stations, Monday resigned his network post to become vice-president of the Crosley Radio Corporation, owner and operators of stations WLW and WSAI, Cincinnati.

Film Board Moves Offices

The New York Film Board of Trade on January 1 will take over the entire 25th floor of the Paramount Building in Times Square. The organization is now occupying a lower floor in the same building.

THAT'S NEWS!

"AFTER THE THIN MAN"
IS EVEN GREATER
THAN "THE THIN MAN"

Give an  *to the critics! Next Page*

(ear)

"PRODIGIOUS" is a fancy word for those Variety muggs! I'll look it up sometime!

"PRODIGIOUS BOX-OFFICE"
says Daily (Coast) Variety

"A worthy successor to 'The Thin Man'. Dashiell Hammett carries on and the screen playwrights, Frances Coodrich and Albert Hackett score again. The personnel is led by the same top names, including Director W. S. Van Dyke, and grosses may even exceed those on "The Thin Man'. Magnetic marquee names, fascinating story handling, all spell prodigious b. o. W. S. Van Dyke's direction is flawless in combining comedy and suspense on a never-flagging level of sophisticated entertainment. Relationship between Powell and Loy is sheer delight. Screen play is outstanding, sparkling in characterization, dialog and incident. Hunt Stromberg's production is distinguished showmanship."

"BIG AT ANY BOX-OFFICE"
says Film Daily

"Big at any box-office. This gay, rollicking comedy mystery should score heavily at the box-office and cast is headed by William Powell and Myrna Loy, who were an ideal team in the 'Thin Man'. They romp through their present roles and pile up the laughs. Comedy situations are fresh, with Director Van Dyke extracting the fullest measure of fun. Albert Hackett and Frances Goodrich, who wrote the 'Thin Man' screen play, did nobly with the script for the sequel. Hunt Stromberg rates much credit as the producer."

Myrna and Bill are trying to look modest but they're proud as H... How've you been! Me too!"

"A WORTHY SUCCESSOR" *says* Hollywood Reporter

"Sequel to the smash 'Thin Man'. A worthy successor. Swell performances from Powell, Loy. Equally as hilarious in its farcical elements and equally as tense and dramatic in the unfolding of its grim mystery."

William POWELL • Myrna LOY
continuing the fun in their sequel
"AFTER THE THIN MAN"
A W. S. VAN DYKE Production
with JAMES STEWART • ELISSA LANDI
JOSEPH CALLEIA • JESSIE RALPH
Alan Marshall • Teddy Hart
Produced by Hunt Stromberg

"A REAL ATTRACTION FOR ALL AUDIENCES" *says* M. P. Daily

"A real attraction for all types of audiences. Dashiell Hammett story a yarn combining hilarious comedy and deep mystery, plus melodrama and crisp dialogue. Audiences will react in lively fashion."

"MIGHTY GOOD ENTERTAINMENT" *says* Showmen's Trade Review

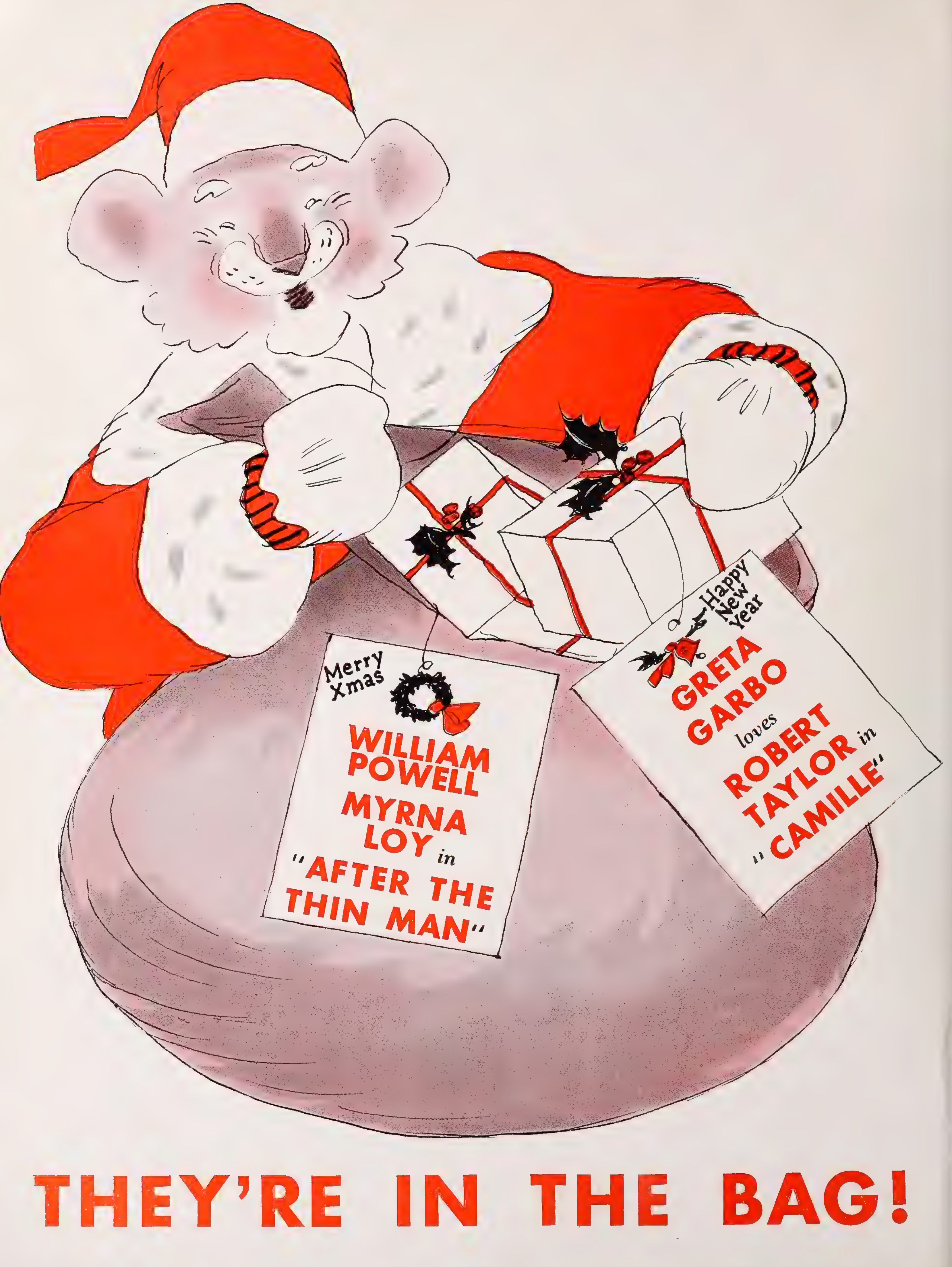
"Just as good as the first one; plenty of comedy suspense and action. A worthy successor to the first 'Thin Man' and if they were produced vice-versa the current one would gather just as many raves as the original production. A mighty good audience entertainment. Cast is splendid."

"And what could be sweeter for the holidays!"

(next page says it!)

"PREVIEW AUDIENCE TREMENDOUSLY ENTERTAINED" *says* Los Angeles Times

"As entertaining as its predecessor if not at times a bit more. Preview audience tremendously entertained."



THEY'RE IN THE BAG!

UNITED ARTISTS THIRD TO ACCEPT MPTOA'S SELF-REGULATION PLAN

Company Agrees to Abolish Recording and Score Charges, Approves Local Boards, Rejects 10 Per Cent Cancellation

Kuykendall To Reconvene Committee on Trade Practices in January; Warns of Legislatures Meeting Next Month

The motion picture industry is proceeding with efforts to establish a program of fair trade practices and arbitration machinery to adjust trade disputes. This week United Artists became the third major distributor to accept, in part, the plan of regulation proposed by the Motion Picture Theatre Owners of America. Universal and Twentieth Century-Fox previously had agreed to the exhibitors' proposals, in the main.

In a letter to Edward Kuykendall, president of the MPTOA, George J. Schaefer, vice-president of United Artists in charge of sales, said the company will agree to abolish recording and score charges and will support the plan for the establishment of local conciliation boards with the provision that further discussions be held on the machinery involved and the jurisdiction of the boards. Because United Artists sells its pictures on an individual feature or producer basis, it cannot grant a 10 per cent cancellation privilege, the letter said.

Mr. Kuykendall, acting for the theatre owners, plans to reconvene his trade practice committee in New York in January to resume individual negotiations with heads of distribution companies in an effort to obtain additional concessions or more liberal definitions of those already granted. It is not expected that all distributors will have announced their decisions on the proposals by that time, but it is assumed that a sufficient number of acceptances of the concilation board plan will have been received to make possible an agreement on final plans for their establishment.

MPTOA Warns of Legislatures

The MPTOA, in a bullein to members this week, called attention to the convening next month of the legislatures of 42 states and Congress and besought the industry to abandon moves to obtain passage of "spite and futile legislation" in order to present a united front against genuinely adverse legislation which it feels will be proposed.

Among prospective measures which would require concerted industry action, if they are to be forestalled or defeated, the bulletin lists new state taxes on admissions; state laws to require two or more licensed operators in every projection booth; banning of juvenile attendance after 7 p. m. and employment of licensed matrons for children's sections during matinees; state and federal attempts to draft minimum wage and maximum hour agreements; more rigid state and city building codes; laws to punish the return of false box office statements as embezzlement; compulsory public liability insurance; employment of a full time house fireman; an increase of municipal censor boards, and "all of the 'half-baked' statutes that will be thought up 'to protect the safety of the theatre patron' once the lawmakers are started on regulation by statute."

Attacking the Neely-Pettengill bill, the bulletin denies that the proposed bill would eliminate block booking and declares that its passage would be certain to bring on a swarm of new censor boards and increase censorship powers and fees.

"Such measures as the proposed criminal laws to prevent designated play dates and to put the affiliated circuits out of business." the bulletin says, "are obviously unconstitutional on numerous grounds, will undoubtedly be tied up in litigation for many years, and can easily be evaded in innumerable ways."

The MPTOA statement urges its own trade practice program as the fairest and most logical method of settling disputes between distributors and exhibitors and call for the full support and cooperation of members for its completion.

A liberal unrestricted cancellation privilege is put forward as the only satisfactory solution for block booking problems and asserts that the present and prospective concessions from distributors on the trade practice program are indicative that real relief of this kind is at hand for every exhibitor.

The bulletin emphasizes the improvement in the moral tone of pictures during the last two years and declares that, as a result, "the only remaining agitation against the morals of the movies is by those who make a living out of such agitation."

Asks Further Consideration

In a letter thanking Sidney R. Kent, president of 20th Century-Fox, for the cooperation of his company in accepting the MPTOA program, Mr. Kuykendall requested further consideration for exceptions to two points taken by the distributor. The company agreed to unconditional cancellation privileges but only in cases in which the exhibitor has purchased all the product offered for sale at the same time, excluding foreign made pictures or pictures not made in the Fox studios.

Mr. Kuykendall requested that this point be reconsidered, and the privilege be allowed to apply to all contracts for ten or more feature pictures. The latter also asked that renewed study be given to the proposal to eliminate score charges which 20th Century-Fox refused to do.

United Artists' Statement

The statement by Mr. Schaefer of United Artists accepting the MPTOA program read as follows:

"(1). United Artists Corporation is unable to grant the 10 per cent cancellation privilege. You know, of course, it has been a long standing policy of selling our product on an individual picture or producer basis. Furthermore, there is no business relation or common interest between the various producers who only use this corporation as a common medium for distribution.

These producers make from three to six pictures a year and do not in themselves attempt to make or supervise a large quantity of pictures.

"(2). We are entirely in accord with your suggestion that local conciliation boards be established with a central appeals board located in New York City.

We would like to have a further discussion as to the machinery of these boards and their jurisdiction of the matters that come up for the special consideration of this Board.

"(3). We believe that the matter of uniform clearance is fundamentally sound but based on the decisions of the federal courts it will be necessary at the time of the sale to negotiate for the necessary clearance.

Oppose Double Features

"(4.) We are decidedly against the practice of over-buying. Again this is entirely in the hands of the exhibitor. We are decidedly against the practice of double features.

"(5). We should like to see an end to all unfair competition between exhibitors but this is a problem that must be worked out.

"(6). With regard to non-theatricals, we are heartily in accord with your suggestions and it has never been our policy to serve such accounts that in any way conflict with the business of a theatre.

"(7). We believe it would facilitate matters greatly if there were a short uniform contract, but cannot agree to adapt one because of recent court decisions. We are in favor of a clear and concise contract, and as short as possible.

"(8). Effective with the sale of our 1937-38 product, this company will abolish the practice of recording charges to the exhibitor.

"(9). It will be impossible to forego the practice of negotiation for preferred playing time due to the fact that so much of our product is played on a percentage basis. Theatres do their best business on Saturday, Sunday and holidays and we feel we are rightfully entitled to a reasonable share of that time. We do not believe that the exhibitor should be required to play pictures that are unsuitable for Saturdays and Sundays and we will be reasonable in that respect.

"(10). Our corporation does not distribute a large number of shorts. We only have the Disney Cartoons and these are sold separate and distinct and are not made a part of our feature sale. We are entirely in sympathy with the movement of your organization for a better understanding between the exhibitor and the distributor and are willing to cooperate with you and any other organization at all times in that respect."

Two Large Studios Get Ultra-violet Sound Units

Edwin M. Hartley, RCA Photophone sales head, who recently returned to Camden, N. J., from Hollywood, reported this week that the installation of the new ultra-violet sound recording channels in the major studios is so far advanced that all of them are due shortly to turn out improved sound.

Four units have been completed for the Twentieth Century-Fox studios, Mr. Hartley said. Similar equipment has been installed at the Warner Burbank studio where recordings are to start by the year end, he added.

Fuller Mellish Passes

Fuller Mellish, veteran stage actor and father of the late Fuller Mellish, Jr., screen player, died in New York December 7th at the age of 71 years.

J. C. JENKINS—HIS COLYUM

Durant, Oklahoma

Dear Herald:

This country around Durant is where they raise the turkeys and pecans, although they didn't raise many pecans this year.

When they take their turkeys to market they drive them along the road in droves like they do cattle. Some places we saw several hundred turkeys in feed lots where they were being fed to get them ready for the Christmas holiday season, and if it weren't for Oklahoma and Texas, the turkey market would be higher than a cat's back. Down here the market runs around ten cents per pound and when we were down here before, they told us that one man sold a gobbler for $12.00. Gosh, but that was some gobbler. If they are that high this Christmas the chances are that we will order sowbelly.

▽

But speaking of that boy Gerald Stettmund, who operates the two theatres at Chandler. Gerald gets pretty doggone ornery once in awhile. Some years ago we called on him and he wrote to the Herald and gave us a pretty good panning and some cartoonist drew a cartoon of us calling on Gerald and it was published in the Herald and Gerald has it on the wall in his office. Our main objection to the cartoon is that it makes us look like Andy Gump. If Andy should see that cartoon he would probably get sore about it. Well, anyhow, we had a nice visit with Gerald and Mrs. Stettmund, just as we always did, for they are pretty swell people.

▽

We always like to go to El Reno and visit Mr. and Mrs. Enloe of the Criterion theatre. They are always so courteous and pleasant, and this time was no exception. Those are the kind of people who make the motion picture industry what it is today. We have a standing invitation to come back some time, and we hope we can.

▽

If you should ever go to Guthrie you should go to the Melba theatre and meet A. R. Powell, the manager, and when you do you will see a swell show and meet one of Oklahoma's ace theatre managers.

When we called on Mr. Powell he said we called on him two years ago and that he was glad we called on him again. We had forgotten it until he called our attention to it. We meet so many of the boys it is hard to keep them all in our mind.

▽

The Griffith Amusement Company of Oklahoma City has probably the largest independent circuit of theatres in the United States, and, we might add, the best managed of any of them. This company is known throughout this Southwest country for their square dealing with the public and also with their theatre operators. Wherever we go we hear nothing but praise of the Griffith Amusement Company, and whenever an operator of a circuit house praises the management you will find that that *is* something. We were treated very courteously when we called on them in Oklahoma City recently.

RCA WILL SPONSOR OPERA BROADCASTS

The Radio Corporation of America will sponsor this season's broadcasts of performances at the Metropolitan Opera House, New York, "as a Christmas gift to radio listeners throughout the world," according to an announcement by David Sarnoff, president of RCA and one of the directors of the Metropolitan Opera Association. The regular Saturday afternoon performances will be broadcast beginning December 26th but the season's first opera broadcast will be the special matinee performance of "Hansel und Gretel" on December 24th. During the last two or three seasons the Metropolitan broadcasts have been presented under commercial sponsorship. They were originally presented as unsponsored sustaining programs.

▽

We had the pleasure of calling on Milan and Sharp of the Lyric theatre at Chelsea and J. D. De Shazo of the Rex theatre at Nowata. Nowata is a fine looking town and we judge that the name comes from the Indian dialect and probably has some meaning but we can't translate it into United States. It is a good town just the same.

▽

We presume that many of the readers of this magazine never saw a cotton field. The first time we ever saw one we thought we were heading right into a snow bank, although it was 100 in the shade.

We wonder what Andy and Herb Anderson of Detroit Lakes and Bill Miller of Cloquet, Minnesota, and a lot more of the boys up north would say if they saw a cotton field. When you see a man stooped over and dragging a sack behind him as long as a sled tongue, don't think it is some kind of an animal and shoot him, it's a cotton picker.

A good crop of cotton stands about waist high, but this season a crop that got knee-high seemed to be the exception. Dry weather cut the crop short like it does the corn crop up in the corn belt, and this makes it pretty tough on the country.

Eli Whitney is entitled to the thanks of this southern country for inventing the cotton gin, for without the gin the whole United States would have to wear hemp for pants, and hemp is pretty doggone scratchy. They run the cotton through the gin and the gin takes out the seed and the seed is taken to a press and the oil pressed out of it and it is called "Cottolene," and Cottolene is used by bakers for making shortening and pastry and other forms of grub.

▽

W. T. Kerr of the Platt theatre at Sulphur suits us just about 100 per cent. W. T. is a graduate of a college, is a football coach and a swell theatre operator, and when you get that combination you have something to write home about. Maybe though it was because he had us renew the Herald subscriptions for four of his theatres that made him seem like he might have come from Nebraska. Anyhow, we are going to swear by W. T. Kerr, but then of course we don't swear (sometimes). But if you should ever go to Sulphur you should go and see W. T. and his show.

▽

Over at Waurika we ran onto a member of the Izaak Walton League, and whenever you find a member of the Izaak Walton League, and a theatre manager, too, you will know that you have found somebody worthwhile. Ed Crew, the manager of the Empress theatre, is the boy.

The season was opening for quail shooting the day we got there and Ed was going out to get some and wanted us to go with him, but we are a hard working Polander and couldn't do it. We'll betcha Ed got the limit, at least we hope so. If Ed can shoot like he can manage a theatre there won't be enough quail left to stock the state. Ed wanted some pheasants to stock the state and we told him to write to Frank B. O'Connell at Lincoln, state game warden of Nebraska, and we thought he could arrange to have some trapped up there for him, as Nebraska had plenty of them. We stocked the state when we were game warden. It sure is a pleasure to run across a theatreman like Ed. There are lots of 'em if we could only meet 'em all.

▽

We saw a girl going down the street today with enough barn paint on her lips to cover a henhouse. Gosh, we'd sooner kiss a hen.

▽

F. J. Jamison operates the Temple theatre at Temple. We called him up at his home and he said, "Boy, I'm coming right down," and he did. We took his renewal of the Herald without any argument. Argument don't get you anywhere, and sometimes it don't get you that far.

▽

There are a few more of the boys that we haven't space to tell about but we appreciate their kindness just the same. Whenever you find a theatreman who is taking the Herald you don't need to watch him, he's generally 100 per cent plus. That is probably because "*The* Herald *COVERS THE FIELD Like an April Shower.*"

Next week we are going down to call on the Longhorns.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

KEEPING A PROMISE

to again deliver the outstanding Holiday Cartoon of the Festive Season!

(M-G-M of course)

It's getting to be a habit!

Each Christmas there comes from Harman-Ising another clever Holiday cartoon that always steals the show during the festive season and continues to play long afterward. This year "The Pups' Christmas" tops all previous efforts in gayety, bright Technicolor and merry music. BOOK IT EARLY AND OFTEN!

A HARMAN-ISING TECHNICOLOR CARTOON WITH MERRY MUSIC

Pride of
M-G-M

PRODUCERS AT SEA ON STARS' RADIO SHOWS

Careful Study of Effects of Broadcasts Is Needed, Says Briskin in New York

A careful and exhaustive survey should be made of the effects, good or bad, of radio broadcasts by screen stars, and the results should be employed to guide future policy of motion picture producers toward the radio, in the opinion of Samual Briskin, RKO vice-president in charge of production.

"Conflicting opinions on the benefits or detriments of such broacasts stand in the way of the establishment of any definite policy by producers," the studio official said, "and only a careful study can solve the problem."

Mr. Briskin, in New York in connection with studio phases of the RKO reorganization plan, said that production activities have not been hampered to any great extent by the receivership. He said that at least half of RKO's product next season may be comprised of "A" pictures. The schedule will include from 50 to 52 features and the increased number of "A" pictures will involve an additional expenditure of from $2,000,000 to $2,500,000 in the production budget, he said. The executive left for Hollywood on Sunday.

Commenting on the controversial subject of broadcasts, Mr. Briskin said that only by a survey such as he advocates can producers determine whether to discourage their continuance or establish machinery for proper control of the stars' appearances. The recently appointed producers' committee, headed by Edward J. Mannix, can do much by persuasion to lessen the more obviously injurious broadcasting activities but it has no power to enforce its decisions because of the provisions of player contracts, he added.

All player contracts except those of stars who are definitely radio personalities prohibit radio appearances without permission of the studio, Mr. Briskin explained. He said that he recently granted permission to Victor Moore and Helen Broderick to appear in a series of NBC broadcasts beginning January 1st. Such permission, he added, is never given except after consideration of the proposed air program and the suitability of the material for the individual star.

More "A" Films Needed

In discussing plans for RKO production next season Mr. Briskin commented that the time is past when a company can produce only three or four big pictures a year. Increased emphasis on "A" pictures next year, he said, will mean the development of new talent by his company. This factor, he pointed out, will account for much of the increased budget expenditure contemplated.

A scarcity of story material has led to the production of unusual pictures, Mr. Briskin said, such as "Winterset" and "The Plough and the Stars." Whether or not producers will do more pictures that are off the beaten path will be determined by audience reaction, he added.

Sees Place for Color

Mr. Briskin's contract with the company extends for three years from January 1st and was not up for discussion during his visit to New York, the executive said. Concerning the reorganization plan he said that there has been no mention of his becoming a member of the board of directors of the reorganized company. He expressed himself as favoring the provision of the plan which would permit company executives and employees to acquire stock in the new company. The plan, as a whole, should be received favorably by stockholders and creditors alike, he said.

Although it is not now planned to use color in any RKO productions either this year or next, Mr. Briskin said that it is his belief that it has a definite place in motion pictures and great value for certain types of pictures, but it cannot be overemphasized and must be used with great care.

Questioned concerning the possible effects of television on motion pictures, the studio chief said that the new medium will, if anything, be of help to the industry.

National Decency Legion Reviews 18 New Pictures

Of 18 new pictures received and classified by the National Legion of Decency during the current week 11 were called unobjectionable for general patronage, five were noted as unobjectionable for adults and two were cited as objectionable in part. The new pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Arizona Mahoney," "Besehl ist Besehl" (German), "Die Ganze Welt Dreht Sich Un Liebe" (German), "General Spanky," "Jungle Princess," "Roaring Lead," "Sing Me a Love Song," "Song of the Gringo," "Stormy Trails," "Three Smart Girls," "Yellow Cruise." Class A-2, Unobjectionable for Adults: "Banjo on My Knee," "Der Mutige Seefahrer" (German), "Laughing at Trouble," "Lloyds of London," "Poil de Carotte" (French). Class B, Objectionable in Part: "Rembrandt," "Wald-Winter" (German).

Minneapolis Kills Limitation Measure

For the third time in six weeks the Minneapolis, Minn., city council committee on ordinances has voted—3 to 2—against a measure to limit the number of theatres in the city. All measures have been advanced on the basis of fire, safety or traffic hazards but are admittedly backed by interested showmen. Minority members of the committee have threatened to bring the matter to the floor of the council.

Aylesworth Urges Educators to Aid Screen and Radio

Educators must cooperate with leaders in radio and motion pictures if the educational phases of these amusement industries are to be developed properly, M. H. Aylesworth, chairman of Radio Keith Orpheum Corporation and former president of the National Broadcasting Company, declared in a speech at Princeton University this week.

Mr. Aylesworth spoke at a reunion of the Guild of Brackett Lecturers which was attended by the faculty of the university.

Radio and motion pictures are primarily amusement enterprises and their interest and adaptability in the field of education are necessarily limited, the film executive said. The usefulness of these mediums in schools is, however, unlimited, he said, and should be recognized and adopted by educators.

"Public information, news, great national events, governmental and industrial affairs are the best means of carrying on education by radio," he said. "The primary field of radio broadcasting in education is in the homes of the people and not in the classroom and it is most effective in what might be called adult education."

After emphasizing again that the screen and radio are constituted chiefly for entertainment, Mr. Aylesworth said:

"The motion picture industry has always been willing and anxious to aid the student in the classroom. . . . However, if we are to make motion pictures effective in the classroom, where we have both visual and aural illustrations and demonstrations, it becomes necessary for a definite plan of instruction which is acceptable in all of the schools, colleges and universities, to be sufficiently outlined for those in the motion picture industry whose duty it is to deal with this subject to intelligently prepare the material for the classroom screen."

Roxy Reorganization Seen Delayed to March

Federal Judge Francis G. Caffey has set December 18th as a new hearing date for filing a plan of reorganization for the Roxy theatre, New York, and close observers of the developments are of the opinion that it is unlikely the property will be freed of court supervision before March. Judge Caffey discharged the Real Estate Bondholders' Protective Committee as intervening parties on December 2nd. There is a growing belief that Twentieth Century-Fox will operate the theatre, ultimately, under a long term lease.

Decision Reserved In Tally-FWC Appeal

Decision in an attempt by T. L. Talley and the Corbar Corporation to have the Fox West Coast receivership case reopened was reserved in the United States circuit court of appeals in San Francisco this week. A decision is not expected for some time. The hearing was on an appeal from a lower court which held it had no jurisdiction.

"TARZAN" TOPICS!

A pageful of pointers on "TARZAN ESCAPES." Here's a typical campaign. You can clean up too, as hundreds of showmen are doing, with this exploitation natural!

(Read how they went to town in Bridgeport, Conn., and the results paid off plenty!)

"TARZAN ESCAPES" LOBBY—Walls draped with truckload of skins, stuffed birds, animal heads, etc . . . promoted from local furriers. 3 ft. cut-out letters strung overhead in lobby. Constructed for advance and during run.

SHADOW BOX STAGE—Stuffed animal heads and skins displayed on lobby floor and in shadow box stage mounted with photos from picture. Colored automatic lighting gave flash effect.

LIVE TARZAN IN LOBBY—Bally man dressed as Tarzan performed with live monkeys in replica of Tarzan bungalow made of large tree branches and mounted on 15 ft. platform in lobby.

FLASH FRONT -Box office made into a hut and draped with leopard skins. Side panels of Weissmuller and O'Sullivan . . . 3 ft. silver metallic cut-out letters on center board with stuffed bird as added ornament. Spotlights suspended from marquee threw bright colors on front.

STREET BANNER—15 x 20 ft. net banner across Main Street visible for many blocks. Lettered in bright colors and spotlighted at night.

MARQUEE POSTER—Colorful 24 sheet sniped with playdate atop marquee. Illuminated at night.

OUTDOOR HOTEL DISPLAY—"Tarzan Escapes" sign made of 3 ft. cut-out letters hung from second story of Hotel at Main and Congress.

ELEPHANT EXHIBIT—300 year old elephant head weighing 450 pounds was a crowd-stopping lobby display. Borrowed from original Barnum museum.

ANIMAL SOUND EFFECTS—Amplified jungle sounds were broadcast over loud-speaker to street.

ILLUMINATED SIX SHEET—Six sheet posted four stories high on building opposite theatre. Panel was brightly illuminated at night.

APE MAN BALLY—On opening day, bally man (dressed in Tarzan costume) attracted thousands by climbing rope ladder suspended from marquee.

CLASSIFIED AD CONTEST—Theatre ad placed on classified ad page and names of Tarzan stars scattered in all ads. Guest tickets to winners.

FREE AD CONTEST—Promoted free ad on classified page via contest inviting readers to hunt thru columns for names of wild beasts in picture.

NOVELTY CO-OP AD—Full page co-op ad in Bridgeport Sunday Herald. Paper ran candid camera pictures of four unknown girls and offered Tarzan tickets to those identifying themselves. Picture received liberal mention in illustrated story and four column art streamer.

"IT'S TRUE" MAT—Two column art feature ran in Times-Star three days in advance of opening with theatre plug and playdate.

ART MAT—Times-Star ran captioned three column mat and special story on top of amusement page.

EXTRA ART—Bridgeport Telegram ran one column, six inch mat scene from picture with story.

"WEEKLY" PUBLICITY—Bridgeport Life, a weekly printed on coated stock, ran three column cut and story.

EXTRA-BUDGET AD CAMPAIGN—Big space ads used in Bridgeport dailies.

FOREIGN PAPER PUBLICITY—Hungarian and Italian papers published special readers.

SCHOOL PUBLICITY—Local high school ran "Tarzan" reader.

LIBRARY DISPLAY—Flash display made of stills, enlarged photos and theatre card, displayed in main library and six branches.

BOOK MARKS—Five thousand theatre-imprinted book marks distributed to lending libraries and schools.

TABLOID INSERT—Five thousand four-page M-G-M tabloid heralds with playdate imprinted distributed in daily papers and house-to-house.

THEATRE PROGRAM—Five thousand theatre programs distributed in advance to patrons and mail list.

"EXTRA" NEWS EDITION—Twenty-five boys distributed "Extra" edition of local daily papers. "Tarzan Escapes" was imprinted in red ink and large type on first page with theatre playdate.

BOOK TIE-UP—Window and counter displays in Grands, Kresge, Five and Ten Cent stores featuring Big Little Book, titled "Tarzan Escapes".

STORE COVERAGE—Mounted stills with copy displayed in twenty-five downtown store windows.

HOTEL LOBBIES—All of Bridgeport's leading hotels featured large theatre displays in main lobbies.

BUS CARDS—One hundred Public Transportation busses displayed 11" x 21" cards.

HOUSE DECORATIONS—Entire house displayed special advance cards in Ladies' and Gents' rooms . . . shadow boxes, transparents, screen trailers . . . two week advance.

FREE PUBLICITY—Total free newspaper lineage on campaign totalled 5,550 lines.

FRENCH COPYRIGHT STEP PERILS U. S. ENTRANCE

Law Considered by Government of France Would Prevent Assignment to Anyone

A new copyright law now being considered by the French Government will if approved, prove a serious obstacle to the entrance of the United States into the International Copyright Convention, may bring the withdrawal of other nations from the convention, and may prevent producers from using material written by French authors and playwrights.

According to a report to the copyright committee of the Motion Picture Producers and Distributors of America the proposed law is so widely different from the American juridical conception of a copyright that producers could not make enforceable exclusive contracts with authors.

"The law was drafted and is sponsored by individuals with a social and economic point of view which is difficult of comprehension for American business people accustomed to dealing in literary or artistic properties commercially," the report points out. The sponsors are quoted as saying that they very definitely desire to depart from emphasis on copyright as a species of property to its treatment as an element of personality involved in "labor."

The report, prepared by Gabriel L. Hess, general counsel for the MPPDA, points out that the proposed bill, by its provisions against alienation of an author's rights, prevents assignments of a copyright to anyone. It does, however, permit the author to make certain concessions, apparently in the form of licenses, to others to exercise certain rights in a limited way.

"Despite the idealistic interest of the sponsors of this legislation in saving authors and men of letters from what they believe to be exploitation by others," the report continues, "legislation of the type proposed will render a distinct disservice to authors. While we still live under socio-economic systems which preserve the profit motive and hold out pecuniary rewards for creative ability, there will be no incentive to be an unsung, unpublished, unproduced and unheard of author. French authors may find that, under the onerous conditions of this law, there will be fewer publishing houses, motion picture or stage play producers, willing to undertake or risk investment in bringing the works or production adaptations thereof to public attention nationally or internationally."

Of three main sections of the law, one devoted to "Publishers' Contracts" is of interest to motion picture producers in the light of the introductory comment that the special regulations are to be applied to all categories of publications "to be sold in stores, for musical publications, for phonograph publications, for cinematographic publications, and for the publication of matters graphic, plastic or applied art." Under the provisions of this section it may be impossible for a producer to negotiate for production rights for other than a specific work or to put an author under exclusive contract.

Basically, the law differs from the American basis of copyright rights, according to the report, in that it assumes that a copyright is inherent in the person of the author, is inalienable, that is cannot be sold or given away, and comprises the moral right to claim authorship of the work and to stop any attack on the work by destruction, deformation, mutilation or any other change, and the pecuniary right to obtain remuneration for exploitation of the work in any form. Simply, this is taken to mean that while an author may grant the right to some one else to produce his work in any specified form, he retains the original right to the work and may, by legal sanction, prevent any change in the work itself or in any provisions of the license he grants.

The law also differs from American legal practice in a point, common also to other European copyright laws, covering the definition of the scope of copyright subject matter. Having no limitation to "writings," oral copyright is included in this scope as it is also in the Rome Convention of the International Copyright Convention. This definition is one of the points which has deferred entrance of the United States into the International Convention.

"Great Guy" Release Set for Christmas

Christmas Day is the date selected by Grand National Films for release of the James Cagney production, "Great Guy." The company expects to have one-third of its entire program completed or underway by the end of December, according to an announcement.

Operator Unions Still Unmerged

Representatives of the Allied union and Local 306 of New York met in the office of Howard Cullman at the Roxy theatre on December 7th and failed to complete ironing out of differences which have prevented consummation of the merger urged by Mayor La Guardia. Another meeting was agreed upon but no date for it was set.

Washington Warner Meeting

Warner Brothers managers in the Washington, D. C., territory this week met in the offices of John J. Payette, general zone manager, for a discussion of policies. Among those who spoke were: George A. Crouch, assistant general zone manager; three district managers—Harry Lohmeyer, Washington; Nat Glasser, Virginia, and Guy Wonders, Maryland; Frank La Falce, director of publicity and advertising; Charles MacGowan, head of the contract department; Alton Pratt, head of the sound department; Louis Ribnitzki, assistant film booker, and George Werner, short subjects manager.

Paramount and General Pictures Set Sales Sessions

Conclusion this week of mid-winter sales meetings by Columbia Pictures and Universal was followed by the determination by Paramount and General Pictures of dates for similar meetings. Paramount set January 8th to 10th, in Hollywood, and General scheduled January 15th, in Chicago.

Abe Montague, Columbia general sales manager, closed the two-day sales convention at the Drake Hotel in Chicago as he disclosed that the company has already sold 87½ per cent of the total available bookings. He also said that a decision would be made shortly relative to the feasibility of roadshowing "Lost Horizon" when it is released. He stated that reports of men in the field on the plan are being studied.

More than 75 delegates were in attendance, comprising division and branch managers, office managers, bookers and the sales forces of the following Columbia exchanges: Washington, D. C., Pittsburgh, Cincinnati, Detroit, Chicago, Cleveland, Indianapolis, Milwaukee, St. Louis, Kansas City, Omaha and Des Moines. Division and branch managers present included Phil Dunas, the mid-central division manager; C. H. Shalit, central division manager; S. A. Galanty, mid-eastern division manager; A. H. Levy, A. S. Moritz, H. C. Bissell, M. Solomon, O. J. Ruby, C. D. Hill, B. C. Marcus, I. M. Weiner and M. H. Evidon. Home office representatives included Joe McConville, Rube Jackter, Lou Weinberg, Louis Astor, Max Weisfeldt, Hank Kaufman, Leo Jaffe, Maurice Grad, Milt Hannock, George Josephs and Leonard Picker.

With James R. Grainger, general sales manager, in charge and J. Cheever Cowdin, chairman of the board, R. H. Cochrane, president, and P. D. Cochrane, vice-president, at the luncheon, Universal held a winter sales meeting at the New York Athletic Club last weekend. "Three Smart Girls" and the forthcoming "Top of the Town" were discussed.

Present were F. J. A. McCarthy, eastern sales manager; E. T. Gomersall, western sales manager; Sig Wittmen, eastern district manager; Harry D. Graham, southern district manager; Clair Hauge, in charge of Canada; Eddie Bonns, short subjects sales manager; A. J. Herman, New England district manager; William Kramer and Sidney Singerman of the home office, and Leo Abrams, David Miller, J. Kaufman, Nate Sauber, Joseph Engel, Edward Heiber, Peter Dana, Morris Joseph, W. P. Kelly and S. Brint.

Paramount's annual production conference will be held at the Ambassador Hotel in Los Angeles from January 8 to January 10, instead of at Palm Springs as originally scheduled.

General Pictures will hold a convention of exchange men in Chicago in January with Henri Elman, Chicago franchise holder, in charge.

William Danzinger has rejoined the Metro-Goldwyn-Mayer publicity department in the New York home office.

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

There is more than one unfathomable aspect to the United States Government's Social Security Act which, beginning January 1st, and thereafter forever more, imposes a compulsory tax on motion picture and all other business employees against old age insurance that becomes due and payable at 65. The rigid optimists of the Administration point out that Mr. John Q. Citizen, on the average, will receive some $85 per month after 65, and they arbitrarily establish 77 as the average age of mortality. Their point is that the average man not only reaches age 65, but putters about until he's 77.

The payoff is that the United States Government's Bureau of Census now announces that man's average span of life is 59 years!

▽

In the thickly populated Jewish section of New York's Bronx they advertise Universal's picture as "My Man Gottlieb," so Red Kann reports.

▽

Tsk-tsk Department:

"We're keeping pace with the times," shouts the Roanoke theatre in bold newspaper advertisement display. "Two weeks ago," they continue, "we inaugurated the Triple Feature Program in K. C. It was accorded an ovation—literally a landslide. Today momentous events are taking place, courses are being changed, new thoughts are taking hold of the people, and the same thing is true of the entertainment world. So we say, 'We are keeping the pace.'" And with that eloquent introduction the Roanoke theatre management announces three feature productions—"Three Wise Guys," "Meet Nero Wolfe" and "Navy Born"—all for the magnificent charge of ten cents.

That may be keeping the pace in Kansas City's bitter double-bill battle—but it's certainly not keeping the peace.

▽

"In one of your recent columns," Bill Crouch writes from Chicago, "you told how Robert Taylor's recent visit to his home town, Beatrice, Nebraska, brought out the fact that Taylor's name is Arlington Brugh. Well, Bob's full name is Spangler Arlington Brugh, and the name of the girl whom he beaued around in high school days was Katie Heffelfinger. Just in case you've been panting to know."

▽

"Writer, director and prospective star would all benefit from seeing the story staged before being filmed. New constructive ideas would be generated, and I believe the final picturization would be a better one as a result."—Hollywood Director Edward H. Griffith, in *Film Daily.*

A better idea would be to have the writer, director and prospective star see the completed motion picture, observe how it "flops" and then make it over the right way. That's the pre-view method.

▽

The Daily Express, in London, concludes that "film stars need the constitution of mules, the hides of rhinoceri, the memory of elephants and the agility of mountain goats."

Forgetting, of course, that sometimes acting helps.

▽

"I do not believe," concludes Simon Rowson, of London, "that any exhibitor is really indifferent to the spiritual, intellectual and artistic qualities of the pictures he exhibits."

Many a turkey put to roasting for holiday tables had a theatrical inspiration.

Mrs. E. J. Myrick, whose husband is managing director of the United Chain Theatres in New Orleans, is, on the occasion of this turkey-season, celebrating her third year as America's only large-scale woman turkey raiser. Mrs. Myrick's turkey farm is a 300-acre expanse near Folsom, La. She regularly travels to the spot from New Orleans with bundles of scientific turkey-raising journals to do the job along "completely scientific lines." Today she has 1,800 large turkeys, healthy, well fed and in the best of shape for the Christmas carving knife.

She does not build shelters for them, but has them roost in the open. Mrs. Myrick developed her own feed, and worked out the idea of shifting the flock every so often from one part of her farm to another, keeping them together with a large screen. As soon as they have eaten up all the green things she moves them to avoid any danger of disease from contamination. Outside the main enclosure is a smaller one, a "jail" for misbehaving turkey-cocks. When they fight they are segregated this way, so as not to be a disturbing influence on the weaker sex. Within a day or so they calm down and they're let out on parole.

▽

Judge magazine finds the real optimist in the person of the munitions manufacturer watching a newsreel.

▽

John Martin, the editor, promises that his "Time Magazine," and its March of Time, too, will report Edward the Eighth as it would have reported Henry the Eighth. But Henry would have enjoyed the publicity more than Edward.

▽

Bob Selig, salesman in the Denver office of GB Pictures, encounters the strangest kinds of opposition out in that wild and woolly territory of Colorado.

Calling on an exhibitor the other day in a town in the heart of the cattle country, Bob had great difficulty holding his man's attention to the subject of a GB block contract for the new season. The exhibitor's mind kept wandering to cattle. Obviously, the theatre business was second to his trading in horses, cows, pigs and sheep.

His patience exhausted, Selig finally rapped loudly on the exhibitor's desk. "Hiram," he shouted, "You only see me once in a while—and you can see these cattle every day. Let's talk motion picture business!"

"Wa-al," drawled Hiram, "how many head o' fillums have ye?"

▽

Henry Ginsberg, business manager of David Selznick's producing organization, becomes an unsung hero with his candid observations in the New York *Post* anent the serious business of scanning cost sheets and directing the financial destinies of a well organized producing company.

In the vanguard of this small army of "voices in the dark," Mr. Ginsberg travels at great length on the economics of film making, and then concludes with the sage observation that, "It all boils down to a simple formula: Motion pictures are produced for profit."

George Hunter, operating the Fox Orpheum theatre at Atchison, Kansas, is at least resourceful. His patrons are for the most part intense admirers of Gary Cooper, and thereby was born a "bogey-man" when Hunter was faced with the necessity of advertising GARY COOPER in "THE GENERAL DIED AT DAWN." He got around it, however, by advertising in the newspapers a word of assurance to the Cooper fans. "Don't worry about Gary Cooper," the ad said, "He doesn't face the firing squad—he's the guy that puts the General on the spot."

▽

"When Mae West kisses," sighs Wally Westmore, Paramount makeup man, "she hardly disturbs her makeup. All I got to do before the next scene is replace a divot here and there."

▽

The courts have been asked to decide a controversy said to involve several song writers—and thus settle, once and for all, who wrote "The Prisoner's Song."

Ted Cook thinks it might be simpler justice to give them all the limit, and let it go at that.

▽

Bill Thomas and Max Shane, in Hollywood, are press agents first, screen writers second, but good business men always.

Some time ago Thomas and Shane quietly finished a story about, and called, "San Francisco Bridge." On their instructions, their agent carefully withheld copies until the bridge opened, the other week. Both Mr. Thomas and Mr. Shane had in mind the producers' incessant cries for stories of timely topics. Then, with headlines on the opening from all local papers attached, copies of the writers' manuscript were delivered to all studios in town, with a note which read, "How's this for picking stories from the news?"

▽

"The number of murders committed annually in Europe," observes London's theatrical *Era*, "tends to diminish in proportion to the population."

Naturally, since murders diminish the population.

▽

We have seen nothing in the newsreels of any Spanish toreador dangling a cape over the parapet and deftly drawing it aside as a three-inch shell whizzes past. We have seen nothing in the newsreels of any Spanish toreador.

▽

One R. J. H. Johnston, a reader, writes to the editor of the New York *Times* calling attention "to a flagrant disregard for safety in some local motion picture houses."

"In their efforts to keep the cash registers ringing," he complains, "managers of Broadway theatres sell tickets far in excess of available seats. A departing customer, too, takes hazardous risks in facing the milling hordes intent on having his newly vacated place."

"Historians tell us that it was possible to cross the famous wheatfield at Gettysburg after the battle without stepping even once on the ground, the fallen men were so numerous. Any night we can walk into a local movie and make the trip from the last row balcony to a front row loge without touching a step in the aisle; each step provides a fine human cushion."

Schenck Awarded Option on Stock

The stockholders of Loew's, Inc., gathered at their annual meeting in New York Tuesday and approved a five-year personal contract for Nicholas M. Schenck, president, and the transfer of the late Irving G. Thalberg's unexpired five-year option for the annual purchase of 9,698 2/5 shares of stock at $40 per share by a vote of 970,414 to 4,284. More than 100 stockholders attended the session, which was conducted by J. Robert Rubin. The contract is the first Mr. Schenck has had with the company.

All officers of Loew's were reelected at a board meeting Wednesday.

Under provisions of the five-year contract, Mr. Schenck's salary and percentage continues as heretofore. He has been getting $2,500 a week, plus two and a half per cent of the net profit after deductions of $6.50 dividends on the preferred stock and $2 on the common stock. Last year, it was said by Mr. Rubin, on a query by a minority stockholder, the president received $312,000 and the year before $186,000.

The transfer of Mr. Thalberg's unexercised stock option was the subject of much criticism. A number of the minority stockholders were of the opinion that Mr. Schenck's salary or bonus should be increased rather than transfer the option. It was pointed out also by Mr. Rubin that in 1932 Mr. Schenck turned down a long-term stock option as well as a service contract, stating at the time that he felt it was for the best interests of the company that the others get the contracts.

The stock arrangement, as passed, provides that Mr. Schenck cannot sell the stock for less than $15 under what he pays for it; and that if the stock is under $55 he cannot sell. In the event the president should die within the five-year period, his estate can claim the stock option for the given year, provided death takes place after February 1.

Mr. Schenck, Mr. Rubin, David Warfield, George M. Armsby, David Bernstein, I. Frey, Leopold Friedman, John R. Hazel, C. C. Moskowitz, William A. Parker, Thomas Nelson Perkins and William A. Phillips were reelected directors of the company.

During the meeting, Mr. Bernstein, who is treasurer, said that all Loew employees earning $50 and under a week who have been with the company or any of its subsidiaries for more than a year will receive two-weeks' salary as a Christmas bonus. Other employes in the same brackets who have been with the company less than a year will be given a bonus on a sliding scale.

Nicholas M. Schenck and Al Lichtman are scheduled to arrive in Hollywood this week from New York.

Goetz-Gordon Partnership

Harry M. Goetz's partnership with Max Gordon, Broadway stage producer, officially began in Philadelphia Monday night when "The Woman," initial stage play under the arrangement, opened its tryout engagement. Of the new company, Max Gordon Plays and Pictures Corporation, Mr. Goetz is president, Mr. Gordon vice-president, and Marcus Heiman secretary and treasurer.

FROM READERS

MEMORIAL SERVICES FOR DEAD PROPOSED

To the Editor of the Herald:

For some time it has been my wish to always try to do some things which will keep clean in the minds of everyone our industry and its people.

And so, adding another thought to these attempts, now comes the idea of "Memorial Services" to be held once each year in memory of those who have passed from our midst. It is indeed astounding to see the large list of names which I have gathered, and it is my proposal to set aside that great enemy "selfishness" and let friends, former business associates and relatives attend with us such a service to pay homage and to show our respect in this direction.

Therefore, I would like with your cooperation to gather a committee and for us decide on the best efforts that we may lend toward this movement.—Ben Roman, 395 Fort Washington Avenue, New York City.

ADVISES EXPLOITING OF NEW WESTERN STAR

To the Editor of the Herald:

To date I have played two Grand National pictures, "White Legion" and "Song of the Gringo." "White Legion" is all right, nothing startling or sensational but a good feature for a double feature program or a family night.

However, I am glad to say that "Song of the Gringo," with Tex Ritter, is decidedly one of the better westerns. My patrons all went out praising the picture highly and I anticipate a very nice business on the next Ritter. I did much better on this one than I do on the average western.

It will pay the exhibitor to do a little extra advertising and exploiting not only to sell the new company but also the new star.—Ed Mansfied, Regent Amusement Co., Kansas City, Mo.

David Freedman, Writer, Dies of Heart Attack

David Freedman, script and "ghost" writer for comedy stars of radio, stage and screen, and collaborator of Eddie Cantor on magazine articles and books, died unexpectedly at his home in New York Tuesday following a heart attack. He was 38 years old and is survived by his wife, Mrs. Beatrice Freedman; three sons, Benedict, Noel and Toby, and a daughter, Ida.

At the time of his death, Mr. Freedman was involved in a suit against Mr. Cantor for $250,000 he claimed was owed him by the comedian as his share of the radio, picture and vaudeville earnings of Mr. Cantor for the last several years.

H. M. Warner Will Miss Meeting of Stockholders

Harry M. Warner, president, will not attend the annual stockholders' meeting of Warner Brothers Pictures in Wilmington, Del., on Monday. He is now on his way to Hollywood where he will remain two months.

WPA Discharges Striking Actors

The climax of the "sit-down" strike of 175 employees of the Federal Theatre Project of the Works Progress Administration in New York, as a result of the wholesale reduction over two weeks ago in all WPA ranks, was reached this week when the dissenting workers were discharged by Edmund H. Levy, Deputy Works Progress Administrator, in the absence of Colonel Brehon Somervell, New York WPA Administrator, who is in Washington. Approximately 100 of the discharged employees had been employed in the theatre project and the others in the labor project.

The "sit-down" strikers had been denied food by the WPA guards watching them since the strike started several days ago, and went out to a nearby restaurant. When they returned to the WPA headquarters at 701 Eighth Avenue, they were denied re-entry to the building and handed "pink slips" discharging them.

Mr. Levy announced that the dismissals had been ordered in compliance with a ruling by Colonel Somervell, which read:

"Notice is hereby given that all employees who collect or congregate on premises belonging to or rented by federal or New York City WPA projects to constitute an interruption of the regular work of the project, or who enter upon and remain, or remain on property occupied by WPA projects without official consent after closing hours, will be subject to immediate dismissal."

Actors Equity was also drawn into the dismissal disputes at its last meeting when arguments between angry WPA actors and Equity officers were narrowly diverted as the WPA workers demanded aid from the organization in keeping their federal jobs. Some 992 federal workers are scheduled to be dropped and many of these are actors.

Meanwhile, in Los Angeles, where the second largest Federal Theatre Project outside of Manhattan is concentrated, 300 employees will be dropped from the theatre project roll, according to J. Howard Miller, western regional director. This move is a result of the general reduction of WPA ranks and will reduce the Los Angeles payroll about 7,000, Mr. Miller said.

On the other hand, Administrator Harry L. Hopkins in Washington indicated a halt to any general WPA dismissal policy. He gave assurance that none needing work would be dropped. New York City lay-offs were stopped.

Court Postpones All William Fox Actions

Vice-Chancellor W. Frank Sooy has postponed all action in the New Jersey chancery court on the $9,535,000 William Fox receivership because of the growing complication of actions in other courts. The hearing on a show cause order involving efforts to have All-Continent Corporation placed in receivership and further restrained from disposing of its assets, was set over indefinitely. Decision was postponed to January 5 on an application made this week to dismiss Mr. Fox personally from this action.

You have a New Year's Date with

THAT GIRL PA

GAYETY SWEEPS THE SCREEN FOR THE HOLIDAY

FIVE NEW KNOCKOUT
SONG NUMBERS BY THE MAN WHO
WROTE HALF THE HITS OF THE MUSICAL STAGE...
ARTHUR SCHWARTZ
COMPOSER OF SUCH SCORES AS
"THE LITTLE SHOW" . . . "BAND WAGON" . . .
"REVENGE WITH MUSIC" AND A DOZEN MORE...
LYRICS BY EDWARD HEYMAN...
THE NEW TUNES:
"SEAL IT WITH A KISS"..."CALL TO ARMS"..."LOVE
AND LEARN" . . . "MY NEPHEW FROM NICE"
. . . "MOONFACE"

LILY PONS

The sweetest singing lovely girl who ever trilled a note to win a nation's heart . . . . .

JACK OAKIE

The charming cutup with the winning way and the smile that says "come on and have some fun!"

Gene RAYMOND

The big romantic threat to the dreams of Every-girl from fourteen to fifty . . . . . .

from
RIS
SEASON!

A great, big, good-time musical show . . . bubbling over with rollicking romance and swingtime rhythm! . . . Laugh piled on laugh, tumbled over drama, and rolled into song! . . . with a big-name cast goin' to town in a picture alight with the golden glow of happiness arrived . . . exploding in the dazzling joy of glorious life awinging!

LILY PONS
GENE RAYMOND
JACK OAKIE ★ RAYMOND

THAT GIRL from PARIS

with
HERMAN BING MISCHA AUER
LUCILLE BALL FRANK JENKS

Directed by LEIGH JASON
A PANDRO S. BERMAN Production
Music by Arthur Schwarz
Lyrics by Edward Heyman

RKO RADIO PICTURES

LITHO U

THE HOLLYWOOD SCENE

Three Re-creations

Of the 10 latest pictures put into production, two are re-creations of films that in years past thrilled legitimate stage and motion picture audiences. One is the memorable "Seventh Heaven," which first lifted Janet Gaynor and Charles Farrell to stardom. The other is Booth Tarkington's "Clarence." Other than these, the starters are new material. A similar representation shows in the list of completed pictures, where "Quality Street," made once before, about a decade ago, has been readapted for modern audiences.

In the new "Seventh Heaven" version, which Henry King is directing for Twentieth Century-Fox, Simone Simon and James Stewart will be seen in the roles which originally featured Miss Gaynor and Farrell on the screen. The supporting cast includes Gregory Ratoff, John Qualen, Gale Sondergaard, Victor Killian, Mady Christians and Thomas Beck.

Under its own sponsorship Paramount started "Clarence." It will present Roscoe Karns, Charlotte Wynters, Johnny Downs, Eleanore Whitney, Eugene Pallette, Spring Byington and Richard Powell. George Archainbaud is directing. The second number on the Paramount program is "Bring Me His Ears," a Harry Sherman Hopalong Cassidy production. William Boyd, Jimmy Ellison and George Hayes are starred with Stephen Morris, Nora Lane, John Beach, Charlene Wyatt, Trevor Burdette, Al Bridge and George Chesebro. Nate Watt is directing.

Two pictures started at Warners. In "The Case of the Stuttering Bishop" Ann Dvorak, Donald Woods, Linda Perry, Anne Nagel, Gordon Oliver, Tom Kennedy, Helen MacKellar and Craig Reynolds will be seen. William Clemens is directing. With William Keighley at the helm, "The Prince and the Pauper" started. The cast includes Billy and Bobby Mauch, Barton MacLane, Murray Kinnell, Montague Love, Claude Rains, Fritz Leiber, Donald Crisp and Errol Flynn.

MGM started "Under the Cover of Night." Edmund Lowe and Florence Rice are starred, with Henry Daniell, Frank Reicher, Theodore Von Eltz, Sarah Haden, Dorothy Peterson, Zeffie Tilbury, Robert McWade, Nat Pendleton and Eric Welton. George B. Seitz is directing.

Columbia started "Raiding Guns," which will feature Charles Starrett, Peggy Stratford, Charles Middleton, Ed LeSaint and Ted Oliver. Leon Barsha is directing.

For Radio release, George Hirliman started "Park Avenue Logger." With practically all work being done on location, the cast lists George O'Brien, Beatrice Roberts, Gertrude Short, Bert Hanlon, Ward Bond, Willard Robertson and Robert Emmett O'Connor. David Howard is directing.

A serial, "Dick Tracy," was started by Republic. Under the direction of Ray Taylor and Alan James, it will feature Ralph Bird, Kay Hughes, Smiley Burnette, Carleton Young, Fred Hamilton, John Holland and Richard Beach.

Maurice Conn Productions began work on "Dawn Rider." The cast features Ariane Allen, David Sharp, John Merton, John Ward, Roger Williams, Stanley Blystone, Frances Walker, Earl Dwyer and Allen Greer.

Though the number of finished productions is small, two of them seem to be of the class that excites patron and exhibitor interest. Potentially in this group is Radio's "Quality Street." In it Katherine Hepburn, Franchot Tone and Fay Bainter are featured with Eric Blore, Cora Witherspoon, Estelle Winwood, Florence Lake, Helena Grant, Bonita Granville, Clifford Severn and Sherwood Bailey, George Stevens directed.

More important of the two completed Twentieth Century-Fox Films undoubtedly is "Stowaway." A Shirley Temple picture, it also will present Robert Young, Alice Faye, Eugene Pallette, Helen Westley, Arthur Tracher, Allan Lane, J. Edward Bromberg, Astrid Allwyn, Robert Greig, Jayne Regan, Julius Tannen, Willie Fung, Phillip Ahn, Helen Jerome Eddy, William Stack and Honorable Wu. William A. Seiter directed. The Jones Family in "Off to the Races" presents Jed Prouty, Slim Summerville, Shirley Deane, Spring Byington, Kenneth Howell, June Carlson, George Ernest, Florence Roberts, Billy Mahan, Ann Gillis, Russell Gleason and Fred Toones. Frank R. Strayer directed.

"Avenging Angels" was completed by Treasure Pictures. The cast lists Noel Madison, Lila Lee, Ethel Jackson, Douglas Walton, Harry Holman, Arthur Singley and Snug Pollard. Victor Halperin directed.

The final picture, "Battle of Greed," Crescent, features Tom Keene.

WARNERS SEE RECORD WITH ELEVEN IN WORK

With 11 pictures now in production and tests for another being conducted, the Warner Brothers-First National studio at Burbank claims to have set not only a company record but what they believe to be a record for the industry. Four pictures entered production last week end, in addition to seven others already before the cameras. According to Jack L. Warner, vice-president in charge of production, every one of the 22 sound stages on the Warner lot is occupied daily for the first time in company annals.

Experience Pays

Major producers will use more of their name contract players in their lower bracket budget pictures during the coming season. Successful experiments by Warners and MGM have shown that it is possible to bring in a picture within low budget requirements with two or more high salaried players in the cast. The reason is that the additional salary cost is more than balanced by the fact that a picture can be made more quickly with capable performers handling the top roles.

Pictures dependent on inexperienced actors to interpret the story take longer to make and are subjected to delays which are not encountered when experienced players work.

MGM's success with pictures boasting such names as Franchot Tone, Lionel Barrymore, Stuart Erwin, and others has made others pause to consider. Warners have launched "The Great O'Malley," which offers Pat O'Brien, Sybil Jason and Humphrey Bogart and are planning others. Other producers are expected to fall in line.

▽

Plane Economy

Picture companies have taken to the air for entertainment and production purposes before, but seldom has one made use of airplanes as has George Hirliman in connection with production of "Park Avenue Logger" previously.

Needing lumber camp sequences, it was discovered the best available locations were in Eureka, Cal., Grant's Pass, Oregon, and Bellingham, Wash. Sound trucks, technical and labor crews were sent to the locations over the road and via rail. To get George O'Brien, leading lady Beatrice Roberts, director David Howard, camera man Frank Good, associate producer Leonard Goldstein and assistant director George Sherman to the sites, a 14-passenger Boeing Transport plane was chartered.

Leaving Los Angeles on December 3 for locations that previously had been selected, also by plane, the company made locations in three states in four days and was scheduled to arrive home on Sunday, the 6th.

Chartering a plane for such a purpose may seem to be a costly undertaking. But when it is considered that by using the old-fashioned means of transportation 10 days would be required just to move the company around, the experiment is economical not only from a time-saving viewpoint but from that of expense as well. Additional cost entailed by using the plane was fully made up for by the amount of money saved in cutting down the number of days alloted to the production schedule.

CHRISTMAS ATTRAC
MUSIC HALL . . . ELEV
DAYS AT THE WORLD'S

Bobby **BREEN**
in
RAINBOW ON THE RIVER
with

MAY ROBSON
CHARLES
BUTTERWORTH

BENITA HUME ★ ALAN MOWBRAY ★ LOUISE BEAVERS
HENRY O'NEILL ★ MARILYN KNOWLDEN...and the
FAMOUS HALL JOHNSON CHOIR... Produced by
SOL LESSER PRINCIPAL PRODUCTIONS

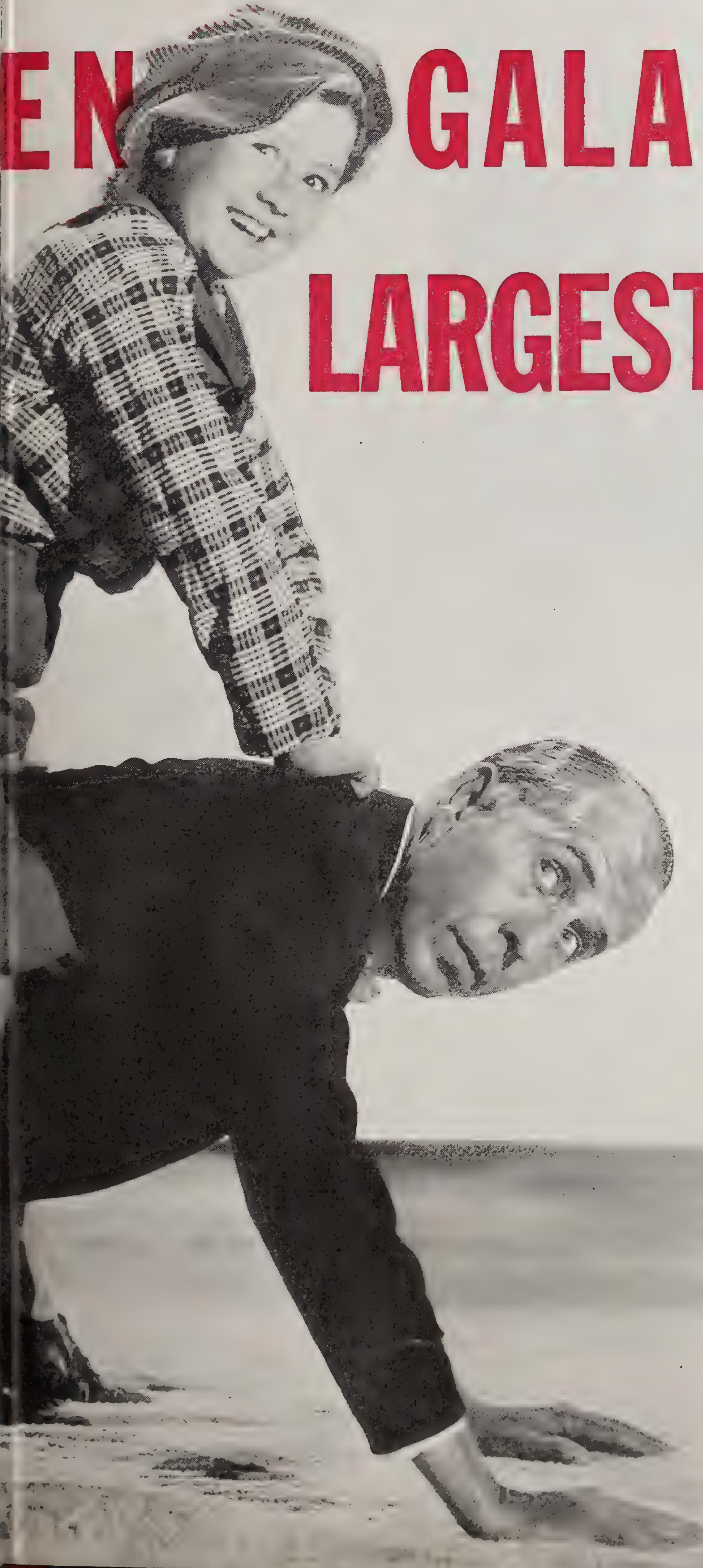
Directed by Kurt Neumann
Adapted from Mrs. C. V. Jamison's novel "Toinette's Philip"

RKO
RADIO
PICTURES

TION AT RADIO CITY

EN GALA HOLIDAY

LARGEST THEATRE!



PREVIEW TRADE CRITICS SHOUT "GRAND SHOW AND BIG BOX OFFICE"!

"BOUND TO CLICK FOR A SHOWMAN'S HARVEST" —Variety Daily

"SWELL . . . BOBBY BREEN TOPS IN STRONG BOX OFFICE PICTURE."—Hollywood Reporter

"DESTINED TO STAND WELL IN THE LIST OF THE SEASON'S MORE POPULAR ATTRACTIONS" —Motion Picture Daily

"THIS IS A GRAND LOAD OF ENTERTAINMENT" —Film Daily

"THE PROVERBIAL POT OF GOLD AT THE END OF THE RAINBOW WILL BE FOUND BY SHOWMEN WHO ARE FORTUNATE ENOUGH TO PLAY IT." —Showmen's Trade Review

Hays Returns With Italy's Film Accord

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., returned from Europe on the *Normandie* Monday and said that he was "immensely pleased" with the accord reached with the Italian government concerning the withdrawal of American motion picture revenue from that country and the importation there of American pictures.

Beyond stating that "an accord had been reached in principle," Mr. Hays declined to discuss the agreement, saying that details would have to be made public by Ambassador William Phillips at Rome, whom Mr. Hays credited with the success of the discussions.

Italy had proposed a drastic limitation of imports of American motion pictures and a decree which would have retained in these two-thirds of the revenue of American film companies derived from that country, with additional limitations on the uses to which such credits might be put. Earlier reports from Italy indicated that no quota restrictions would be imposed and that approximately 50 per cent of the Italian revenue could be withdrawn without specific limitations on the uses to which the balances remaining in Italy might be put.

Mr. Hays said that the American State Department and Ambassador Phillips had been "thoroughly cooperative and most helpful" in the situation and that there was apparent in Italy "a sympathetic understanding of the problems there of the American film industry."

Mr. Hays said that he had not been fully informed concerning the objectives of the meeting called by the National Council for Industrial Progress, which was to open in Washington Wednesday, and that as a result no decision had been made at that time on sending an official industry representative to the meeting.

The MPPDA president also said that no successor would be named to fill the post vacated by John Boettiger, his assistant for the past two years, who resigned recently to become publisher of William Randolph Hearst's Seattle *Post-Intelligencer*. Mr. Boettiger's work, he said, would be absorbed by others in the organization.

When queried by ship news reporters for metropolitan newspapers on the recurrent reports that James A. Farley would become associated with the MPPDA in some official capacity, Mr. Hays said: "That's your story. It belongs to the newspapers and all I know of it is what I learn from you."

Mr. Hays, who was accompanied by Mrs. Hays, was met at Quarantine by Carl E. Milliken, Gabriel L. Hess, Frederick L. Herron, Kenneth Clark and Walter Trumbull, of the MPPDA, and John Flinn, former secretary of the Code Authority for the industry.

While abroad, Mr. Hays visited Paris and London, in addition to Rome, and while in England was honored by the Film Group of the Federated British Industries.

PHOTO BY COSMO-SILEO

MR. AND MRS. WILL H. HAYS

AMPA Picks Board And Committee

The Associated Motion Picture Advertisers' new board of directors and committees were announced last Thursday in New York by Gordon S. White, president, at a meeting at the Hotel Edison. Mr. White pointed out that the selections are subject to approval by the membership at a later session. District Attorney William C. Dodge was guest of honor at the luncheon.

The new board comprises Mr. White as chairman, Paul Gulick, Ralph Lund, Herbert S. Berg, Don Hancock, Marvin Kirsch, Ray Gallagher and Paul Benjamin.

On the finance committee are Mr. Berg, chairman, Mr. Kirsch and Mr. Gallagher.

Mr. Gulick is chairman of the membership committee which includes Joseph Gallagher, Paul Lazarus and Mr. Lund.

Al Sherman heads the publicity committee which consists of Jose Schorr, Peggy Goldberg, Jack Harrower and James P. Cunningham.

Tentatively set on the committee on arrangements for annual awards are Vincent Trotta, chairman, and Barret McCormick.

Although it has been decided to hold meetings every other week, an exception to the rule will prevail this week when a special session will be called to hear George Hummel, of the Times-Wide World, explain and demonstrate the new portable sending apparatus of World Wide Photos, besides Friedrich Feher, composer and director of "The Robber Symphony" and Cyril Von Baumann, of the Roosevelt-Baumann Ecuador Exposition.

Parents to Join Board of Review In Film Selection

New York's machinery for independent selection of suitable programs for a potential weekly audience of 200,000 local school children and parents and relatives was extended this week to embrace a plan for pre-viewing all product long before it reaches theatres.

According to the National Board of Review of Motion Pictures, under whose auspices the School Review group known as the Schools Motion Picture Committee will now review films, more than 50 public and private schools are represented in the movement inaugurated less than a year ago. Mrs. Alonzo Klaw, chairman of the committee, said upwards of 50,000 students already are being influenced by the activities of the committee.

The plan had its origin in formation of the Schools Motion Picture Committee, with Mrs. Alonzo Klaw, of Friends' Seminary, as chairman; Mrs. William Barclay Parsons, Jr., president of the Parents' League, vice-chairman, and Mrs. Irving Heyman, chairman of the Horace Mann School Motion Picture Committee, as secretary, aided by an executive committee consisting of Mrs. William T. Kennedy, Mrs. Russell Patterson, and Mrs. William Platt. Its purpose was to select complete weekend programs for young folk between the ages of 12 and 16, that also have adult interest and appeal.

Members of the committee see all releases in advance, qualifying first as regular members of the Review Committee of the National Board of Review of Motion Pictures.

In addition to Mrs. Klaw and Mrs. Heyman, the following names have been submitted for membership to the Reviewing Committees of the National Board of Review, so that they may participate in the Schools Committee reviewing: Mmes. T. Merrill Prentice, Collier Platt, Jacob Gould Schurman, Jr., Austin Purvis, C. Blake Townsend, Whittemore Littell, Whitney Shepardson, Russel H. Patterson, James A. Edgar, Charles V. Graham, Peter Oliver, S. C. Coleman, John B. McAfee, E. A. Asherman, Howard Hamershlag, Albert Clay, Stephen Davenport, Archibald Richards, David L. Richardson, William Platt, Gilmer Siler, Alfred Loomis and Mrs. John L. Rutherford.

Fannin Election Assured

At the next meeting of the board of directors of the International Seating Corporation, W. A. Fannin, formerly district manager for Heywood-Wakefield Company, will be elected president. C. C. Koontz has just returned to International Seating offices in New York from a trip to southern and western key cities.

Joseph Steiner, sales manager for Tobis-America, has returned to New York after a sales tour of the country on which he completed arrangements for simultaneous openings of "Carnival in Flanders" in key cities on January 1st. The picture is going into its fourth month at the Filmarte, N. Y.

這幅秀蘭鄧波兒的畫
片、與尋常不同.

Which means...

DIFFERENT

in locale . . . exotic,
picturesque, China!

DIFFERENT

in cast . . . the best
Shirley's *ever* had!

•

...and even Shirley is

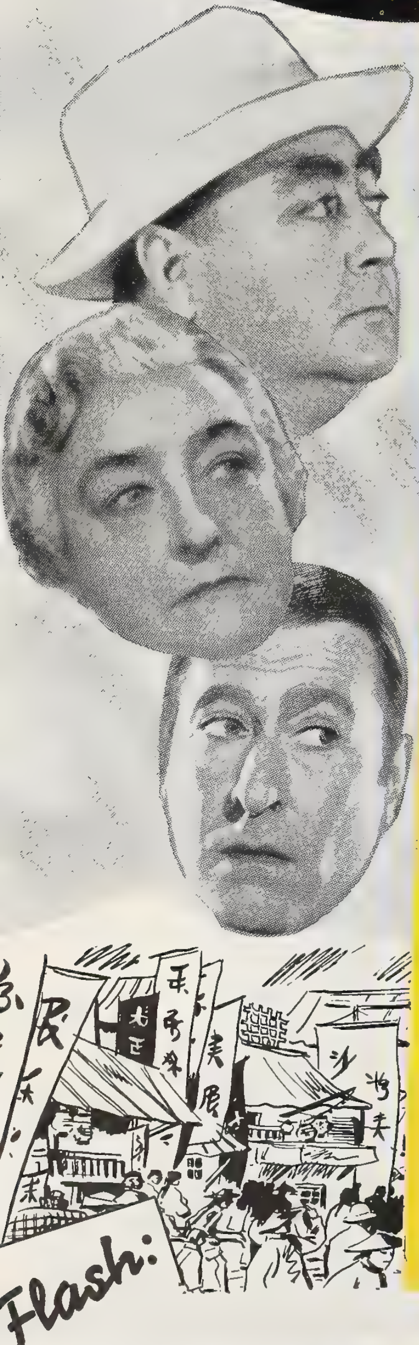
DIFFERENT!

She talks and sings
Chinese!

FOR CHRISTMAS RELEASE!

more entertainment

THAN THERE'S TEA IN CHINA!



20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

FAR-OFF Shanghai's war-lord bandits, danger, thrills, excitement . . . its music, laughter, mystery, glamour, romance! Everything to make it the Shirley Temple picture you've been hoping for!

Shirley TEMPLE

in

STOWAWAY

with

Robert **YOUNG** · *Alice* **FAYE**

and

EUGENE PALLETTE

HELEN WESTLEY • ARTHUR TREACHER

J. EDWARD BROMBERG • ASTRID ALLWYN

Directed by William A. Seiter

Associate Producers B. G. De Sylva, Earl Carroll, and Harold Wilson. Screen play by William Conselman, Arthur Sheekman, Nat Perrin. Story by Sam Engel. **Darryl F. Zanuck in Charge of Production**

•

Shirley and Alice sing THESE SWELL NEW SONGS BY GORDON & REVEL: "Good Night, My Love", "I Wanna Go to the Zoo", "A Dreamland Choo-Choo to Lullaby Town", "You Gotta S-m-i-l-e to be H-a-Double-p-y", "One Never Knows, Does One?"—**and** "That's What I Want for Christmas" **by Caesar and Marks.**

Flash: **"LLOYDS" COMPLETE SELL-OUT 1st 2 WEEKS ASTOR & CARTHAY CIRCLE**

600 HONOR ZUKOR IN HOLLYWOOD
JUBILEE MEDALS GO TO 200 OWNERS

Many Stars of Silent and Sound Era Attend Testimonial Gathering of Executives and Academy

More than 600 guests attended the dinner given by executives and stars of the industry in cooperation with the Academy of Motion Picture Arts and Sciences at the Trocadero in Hollywood last Thursday in honor of Adolph Zukor, chairman of Paramount. It was the first of the Zukor Silver Jubilee social activities. Paramount will be host to 3,000 in Hollywood January 7th.

At the event Thursday, the guests were addressed by Louis B. Mayer, Jesse L. Lasky, Joseph M. Schenck, Frank Lloyd and others who have known Mr. Zukor or have been associated with him since his first days in the industry. The honor guest spoke briefly in acknowledgment.

Many stars were present of the silent as well as the sound era who made their first appearance before a motion picture camera as players on Mr. Zukor's roster, including Marguerite Clark, the Paramount production head's first "discovery," who journeyed from her home on New Orleans' St. Charles Avenue to California to pay tribute to the man who directed her screen career.

Boris Morros, associated with Mr. Zukor for many years as managing director of the Paramount theatre in Times Square and now musical director of the studio, was chairman of the entertainment program which included Jack Benny, Irving Berlin, George Burns, Martha Raye, Bert Wheeler, Gertrude Niesen, the Ritz Brothers, Tony Martin and others.

The dinner was planned by a committee which included Darryl F. Zanuck, George Jessel, Frank Capra, Claudette Colbert, Cecil B. DeMille, Howard Estabrook, Henry Herzbrun, Grover Jones, Mr. Lasky, Mr. Lloyd, Carole Lombard, Nathan Levinson, Mr. Mayer, Mary Pickford, William Powell, Norman Taurog and Waldemar Young.

The ceremonies were highlighted with the presentation of an inscribed silver cigar box to Mr. Zukor by the Academy. Mr. Zanuck was chairman of the dinner and George Jessel acted as toastmaster. Joe Lewis was master of ceremonies.

Following is a partial list of the guests at the dinner:

Edward Arnold
Samuel Bischoff
Harry Joe Brown
George Burns
Gracie Allen
Irving Berlin
Frank Butler
Charles Bigelow
George Bagnall
Jack Benny
Mary Livingston
Benny Baker
Charles Barton
Fred Beetson
Joseph I. Breen
Stanley Bergerman
Dwight Culver
Edward F. Cline
Frank Capra
Walter DeLeon

Paul Kelly
Walter Woolf King
Sidney Kent
Jerome Kern
Henry King
B. B. Kahane
Harold Lloyd
Arthur B. Lamb
Albert Lewis
Louis D. Lighton
David Loew
Lucien Littlefield
Jesse L. Lasky
Rufus Le Maire
T. Lesser
Jeff Lazarus
Ernst Lubitsch
John McCormick
Francis Martin
Paul Muni

Hans Dreier
Richard Dix
Wilhelm Dieterle
E. A. Dupont
Carl Dreher
Dr. and Mrs. Francis de Dajkovich
Francisca Gall
John Emerson
Anita Loos
Lou Edelman
Harry Edington
Farciot Edouart
M. Feld
George Fitzmaurice
Frank Forrest
Walter Frisby
Bryan Foy
Lewis E. Gensler
Benjamin Glazer
L. D. Grignon
Donald Gledhill
William Goetz
Dr. and Mrs. A. H. Giannini
Don Hartman
Henry Herzbrun
Arthur Hornblow, Jr.
Myrna Loy
Harold Hurley
John Hammell
Rupert Hughes
Franklin Hansen
Robert Hickson
Walter Herzbrun
Mr. and Mrs. Hyde
Grover Jones
Julian Johnson
Al Jolson
Ruby Keeler
Edwin H. Knopf
Bert Kalmar
Bert Kalmar, Jr.
Jacob Karp
Ralph A. Kohn

J. P. McEvoy
Fred MacMurray
Joel McCrea
Frances Dee
E. J. Mannix
Jack Oakie
George C. Pratt
Ben Piazza
Dr. and Mrs. Joel Pressman
Claudette Colbert
Dave Rose
Harry Rapf
Charles Rogers
Sigmund Romberg
Bogart Rogers
Loren Ryder
William Rudolph
Theodore Sparkuhl
Karl Struss
Joseph Schnitzer
Melville Shauer
Rosita Moreno
Edward Small
William Simon and party
Lew Schreiber
Norman Taurog
Harlan Thompson
John Trent
Charles Vidor
W. S. Van Dyke
Sol M. Wurtzel
Manny Wolfe
Sam Wood
Ray Wilkinson
J. L. Warner
Hal Wallis
John V. A. Weaver
Richard Wallace
Clarence Loomis
Waldemar Young
E. Zukor
Darryl Zanuck
Adolph Zukor

The Mesdames Ida Koverman, Mildred Zukor Loew also were in attendance and the following:

Dorothy Arzner
Beulah Bondi
Madeleine Carroll
Vina Delmar
Jean Fenwick
Frances Farmer
Alice Fay
Sheila Graham
Sally Haines

Alma Lloyd
Miss Marks
Miss Moore
Gertrude Niesen
Mary Pickford
Virginia Pine
Joan Perry
Martha Raye
Mona Rica

(Continued on following page, column 3)

OHIO EXHIBITORS FELICITATE ZUKOR

Among the final acts of the delegates to the Independent Theatre Owners of Ohio convention last week at the Deshler-Wallick Hotel in Columbus was the passage of a resolution congratulating Adolph Zukor on his Silver Jubilee. A copy of the resolution was wired to Mr. Zukor at the Paramount studios in Hollywood.

Another resolution criticized Paramount's accessories selling policy as a "burden upon exhibitors." A copy of this resolution also was mailed to Mr. Zukor.

Exhibitors in U. S. and Canada Who Played "Queen Elizabeth," First Feature, To Get Silver Medallions as Tribute

More than 200 exhibitors serviced by exchanges in 22 key cities in the United States and Canada who played "Queen Elizabeth," starring Sarah Bernhardt in the first full-length picture shown in America, through which Adolph Zukor pioneered in production, will be awarded silver medallions by Paramount Pictures, it was announced in New York this week by Neil F. Agnew, vice-president and general sales manager.

It was in 1912, according to Terry Ramsaye's history of the motion picture, "A Million and One Nights," that Mr. Zukor first became interested in "Queen Elizabeth," which had been produced in Paris by Louis Mercanton. Mr. Zukor, Joseph Engel and Edwin S. Porter, who produced Rex pictures for Universal, formed the Engadine Corporation and bought the American rights to the film for $18,000. Mr. Zukor then got for it a license from the Motion Picture Patents Company and it was decided to roadshow the film. The picture was not proving a success along these lines when Alexander Lichtman, now assistant to Nicholas M. Schenck, president, at Metro-Goldwyn-Mayer, and then only a short while out of the army, joined Engadine as a salesman, selling the picture for a total of approximately $80,000 for a handsome profit. Meanwhile, Mr. Zukor and his associates had formed Famous Players Film Company and his climb to the top of the industry was well started.

Of the list of 204 exhibitors who will receive the medallions, 106 are in the East, 68 in the West and 30 in Canada.

A complete list of exhibitors from the various exchange centers follows:

New York: William Brandt, Leo Brecher, Morris Fleishman, Charles Steiner, A. H. Schwartz, Lawrence Bolognino, Walter Reade, A. Fonchi, Grant W. Anson, Michael Mindlin, Lou Blumenthal, Charles Goldreyer, Elias Meyer, Louis Schneider, Benjamin Moss and W. A. Landow.

Brooklyn: Rudy Sanders, J. Motta, Morris Kutinsky, Max Leventhal, Joseph Finger, and Morris Goodman.

Philadelphia: Jay Emanuel and A. S. Goldsmith.

New Haven: I. J. Hoffman, Peter Perokas, Palace, New Britain; C. H. Wilkinson, Wilkinson Theatre, Wallingford, Conn.

Columbus: George Zeppos, Rex, Wheeling, W. Va.; T. K. Kearse, Kearse Theatre, Charleston, W. Va.; Max Stearn, Southern Theatre, Columbus; M. E. Hynes, Opera House, Buckhannon, W. Va.; Joe Adorno, Savoia Theatre, Columbus; and Al Taylor, Dixie, Columbus.

Pittsburgh: John H. Harris, A. Moore, William Finkel, M. Manos, Greensburg, Pa.; D. S. Coyle, Charleroi, Pa.; Ed Beedle, Connonsburg, Pa.; A. E. Andrew, Emporium, Pa.; William Wheat, Sewickley, Pa.; George Wilson, Tyrone, Pa., and A. P. Way, DuBois, Pa.

Jacksonville: Mayor John T. Alsop, Jr., Frank Montgomery, Judge A. T. Titus, Daytona Beach; L. B. Kalbfield, Palatka; S. Beacham, Orlando; C. D. Cooley, Tampa; Carle Kettler, West Palm Beach; Fred Williamson, Winter Haven; N. W. Remond, Lake Wales; M. Bennett, Ocala; B. B. Gar-

(Continued on following page, column 1)

TRIBUTES PAID TO ADOLPH ZUKOR

Film executives crowded the Trocadero in Hollywood for the dinner-dance commemorating the 25th anniversary in motion pictures of Adolph Zukor, sponsored by the Academy of Motion Picture Arts and Science. From left to right are Frank Lloyd, Joseph Schenck, George Jessel, toastmaster, Mr. Zukor, Darryl F. Zanuck, Louis B. Mayer and Jesse Lasky.

Exhibitors to Get Jubilee Medals

(Continued from preceding page, column 3)

ner, Lakeland; S. A. Lynch, Miami; E. J. Sparks, Miami, and Earle M. Fain, Lossburg.

Oklahoma City: Frank Deal, Wynnewood; D. A. White, Collinsville; Harry Lowenstein, Ardmore; J. J. Jones, Checotah; J. H. Griffith, Miami, Okla., and A. A. Moulder, Sapulpa.

Cincinnati: Jerome Jackson, Charles Weigle, Ike Libson, Herman Bley, F. W. Huss, Jr., Peter L. Smith, Bellevue, Ky.; A. J. Holt, Carthage, O.; A. B. Hyman, Huntington, W. Va.; H. Bank, Williamson, W. Va.; H. L. Binder, Xania, O.; R. E. and E. J. Myers, Chillicothe, O.; H. C. Willet, Cozy Theatre, Morehead, Ky.; Hartley Battson, Morehead.

Atlanta: Tony Sudekum, Nashville, Tenn.; Albert Settile, Charleston, S. C.; Adolph Cortatowsky, Albany, Ga.; Oscar Morgan, Paramount Exchange.

Dallas: Oscar Korn, L. G. Bissinger, J. D. Jones, San Angelo, Tex.; D. C. Caraway, Clifton, Tex.; Roy W. and B. C. Howell, Coleman, Tex.; John W. Howell, Coleman, Tex.; T. Miller Davidge, Durant, Okla.; Harry Gould, Fort Worth; M. Kindel and M. Sadler, Weatherford, Tex.; J. W. Courtney, Mineral Wells, Tex.

New Orleans: E. V. Richards, M. H. Jacobs, Victor Howard, F. H. Heiderich, Bertrand Kiern, Julius Scharff, New Iberia, La.; J. C. Keller, Eunice, La.; E. C. Breaux, Houma, La.

San Antonio: W. J. Lytle, Sam Schwartz, Eagle Pass; Paul J. Poag, Del Rio; Bruce Collins, Corpus Christi; A. Martini, Galveston, Tex.

Seattle: J. Von Herberg, James U. Clemmer, Frank Newman, Sr., John Hamrick, Ed Halberg, Port Angeles, Wash.; W. D. Gross, Juneau, Alaska; E. W. Groesbock, Enumclaw, Wash.; H. T. Moore, Tacoma; E. A. Zabel, Olympia; Fred Mercy, Sr., Yakima; E. G. Abbott, Sedro Woolley, Wash.

Sioux Falls: E. L., J. M. and P. J. O'Leary, Grand Theatre, Dell Rapids, S. Dak.

Salt Lake City: Horace Burkinshaw, Sandy, Utah; Mrs. W. G. Hyde, Miles City, Mont.

Milwaukee: George Fischer, Otto Meister, John Adler, Marshfield, Wisc.; Otto Andres, Cudahy, Wisc.

St. Louis: Joe Hewitt, Robinson, Ill.; Oscar Turner, Harrisburg, Ill.

Chicago: N. Wolf, A. Roth, Aaron Jones, Barney Balaban, Herman Schoenstadt, Claude Sigler, Julius Goodman, J. Lerner, Argo, Ill.; William Pearl, Highland Park; Ezra Rhodes, South Bend, Ind.

Kansas City: A. F. Baker, M. W. Reinke, E. Van Hyning, Iola, Kan.

Portland: W. A. Graeper, J. A. Bradt, W. E. Tebbetts, W. G. Ripley, Longview, Wash.; Oscar Phelps, Hillsboro, Ore.; Robert Marsden, Jr., Marshfield, Ore.; W. A. Long, Oregon City, Ore.; F. A. Watrous, Forest Grove, Ore.; George Whiteside, Corvallis, Ore.; Sam Whiteside, Corvallis, Oregon.

San Francisco: Sam Levin, R. A. McNeil, Ralph Marks, Hyman Levin, Otto Roeder, Aaron Goldberg, Charles Michaels, Fred Williams, L. Kaliski, Oakland; E. W. Stokes, Oakland; John Peters, Oakland; Allen King, Oakland; F. W. Rodgers, Corning; M. Stanley, Fairfield; M. Maln, Fairfield; J. J. Mohy, Sonoma; Frank Panero, Delano; William Tamblyn, Nevada City; M. Enean, Pittsburg, Calif.; Paul Sprague, Quincy; John Distasio, Sacramento; H. C. Castler, Winnemucca, Nevada; F. Stamm, Antioch, Calif.

Canadian Division: F. Kerr, New Westminister, B. C.; J. R. Muir, Vancouver; A. Lipson, Prince Rupert, B. C.; John Hazza, Calgary; Alex Entwistle, Edmonton, Alta.; Pete Egan, Calgary; S. R. Tyler, High River, Alta.; Joseph Derry, Kenora, Ont.; A. E. Mellon, Portage La Prairie, Man.; P. W. Mahon, Prince Albert, Sask.; H. A. Morton, Winnipeg; J. Miles, Winnipeg; R. Besler, Winnipeg; H. N. Jernberg, Winnipeg; S. Weiner, Winnipeg; R. McClelland, Toronto; Jule and J. J. Allen, Toronto; C. A. Welsman, Toronto; Miss Jane Eimonds, Lindsay, Ont.; B. Whitham, Cornwall, Ont.; S. Delaney, Gananoque, Ont.; W. L. Stewart, Toronto; George Ganetakos, Montreal; Joseph M. Franklin, St. John, N. B.

Fortune To Handle "Robber Symphony"

"The Robber Symphony" will be the first picture to be handled through the recently formed Fortune Film Corporation, an agreement having been closed by Al Friedlander for Fortune with Edward L. Klein of Concordia Films, Ltd., of London, the producer. The picture, featuring Magda Sonja and Hans Feher, is described as the first "composed" film and was written, directed and composed by Friedrich Feher. Production was at the Elstree studios in England with exteriors photographed in the Austrian Alps. Mr. Friedlander is negotiating for a Broadway theatre in New York. He plans to run the picture on a two a day basis with Mr. Feher conducting a symphony orchestra for the run of the picture.

600 at Hollywood Dinner to Zukor

(Continued from preceding page, column 2)

Francine Larimore
Ida Lupino
Frances Langford
Jane Storm
Charlotte Wynters

The Messrs.
George Auerbach
Larry Blake
Bob Burns
Myrt Blum
James Cowan
Emanuel Cohen
Sam Coslow
Earl Carroll
Harry Cohn
C. J. Dunphy
Eugene Delmar
Howard Estabrook
Leif Erikson
Sam Frey
E. J. Grainger
T. Keith Glennan
Cary Grant
Raymond Griffith
Sid Grauman
A. B. Hilton
Al Hall
Cornwell Jackson
George Jessel
Al Kaufman
Edward J. Kay
Carl Laemmle, Sr.
Carl Laemmle, Jr.
Abe Lastfogel
Robert Leonard
Frank Lloyd
Fred Leahy
William LeBaron
E. J. Loeb
Mervyn LeRoy
F. D. Langton
Rouben Mamoulian
A. C. Martin
Boris Morros
Victor Moore
Brian Marlow
John Miljan
L. B. Mayer
Tony Martin
Wilbur May
Leo McCarey
Ray McCarey
Bob Moreno
Mr. Normanly
George Raft
Robert Riskin
Ritz Brothers
Charles (Buddy) Rogers
Richard Rowland
Hal E. Roach
G. A. Rasdall
Maurice Revnes
Wesley Ruggles
Fred Schuessler
O. Serlin
B. P. Schulberg
Harry Sherman
Sir Guy Standing
Louis Stevens
Randolph Scott
Joseph Schenck
Benjamin Thau
Robert Vignola
Bert Wheeler
Stuart Walker
Arthur Walker
Eddie Welch
J. T. Reed
Harry Ruby

SEVEN DIVIDENDS, FIVE BONUSES, 30% STOCK GAIN REFLECT EARNINGS

Fourth Quarter Earnings of Paramount Are Expected to Be in Excess of Those of Nine Previous Months Combined

Numerous dividend declarations and surprise bonus payments to employees are the latest evidence of the marked upward trend in motion picture earnings.

This week's dividend crop will harvest rewards to the thousands of stockholders of Columbia Pictures Corporation, Keith-Albee-Orpheum, Marcus Loew's Theatres, Ltd., of Canada, Loew's London Theatres, Paramount Pictures, Inc., Trans Lux, and Balaban and Katz.

Radio-Keith-Orpheum Corporation—emerging in reorganization from receivership—Twentieth Century-Fox, Loew's, Wometco Theatres and Wisconsin Amusement Enterprises have started the bonus-payment move in motion pictures. Others are expected to follow, with several of the other "Big Eight" companies reported to be considering such action.

Wall Street nodded approvingly at the estimates by financial editors of a 30 per cent increase in the valuations of motion picture stocks on the New York Stock Exchange between November 1st and December 1st. The appreciation started when the general market took an upward swing immediately following the Presidential election, when motion picture stocks on the Exchange took on an added value of some $82,172,500 in the two weeks between the election and November 16th, rising from a $812,592,000 valuation to $894,764,500.

Paramount Quarter High

News from the Paramount headquarters atop the home office building at Times Square indicated that the fourth quarter earnings are expected to exceed those of the whole previous nine months, which earnings totaled $2,256,685. Too, it was said, that aggregate savings of $5,000,000 are expected as a result of the economy program inaugurated following the reorganization last year. Immediately all three Paramount stock issues reacted to this news and on Tuesday the stocks set new highs for the year. Most active of the group was the common, which gained one and five-eights points to a high of 23 on a sales turnover of 48,300 shares. The first preferred rose seven points to 166 on a trading of 4,300 shares, while the second preferred gained one and one-quarter points, to a new high of 20¾ points.

Indications that Paramount's earnings for the fourth quarter in 1936 might exceed the $2,256,685 net for the whole nine months came last Friday when estimates were made by observers on the outside that the final three months probably will bring a $2,500,000 profit to the company.

Earnings for the first two months of the current quarter will approximate $1,750,000, and a December net of $750,000 is not unlikely, in the opinion of informed sources, reported MOTION PICTURE DAILY. The figure for the final quarter, however, will depend to a large extent upon the receipt of additional dividends from theatre subsidiaries and whether or not anything is applied to earnings for the period from the $700,000 remaining of the special inventory reserve of $2,500,000 which was set aside out of 1935 earnings, it was said. In the first three-quarters of this year a total of $1,800,000 of the special reserve was applied.

CIRCUIT ANNOUNCES BONUS AND PRIZES

A $15,000 *bonus plan and prize money totaling* $19,000 *payable each quarter to managers and their assistants has been announced by H. J. Fitzgerald, general manager of the Wisconsin Amusement Enterprises. Distribution of the money will be based on business increases over a certain quota in each theatre. Theatre cashiers, formerly receiving* $10.50 *weekly minimum salary and* $15 *maximum, will be increased to* $12.50 *and* $18, *it was announced at the same time. The circuit comprises* 49 *houses in Wisconsin and Michigan.*

Dividend action on the company's first preferred was postponed by the Paramount board at its meeting yesterday until December 10. The board stated its intention of declaring a dividend on that date, payable on December 26 to stockholders of record on December 15, but said that it was found to be "impossible to determine the amount of the dividend until the latest possible earnings statements and dividend declarations have been reported by subsidiaries and received by Paramount."

Delay in receiving the necessary reports is occasioned by "the number of subsidiary companies controlled by Paramount and the ramifications of various tax problems," the company said.

Earnings and dividend prospects for the year end were discussed the other day with the board by a number of Paramount's principle theatre operators, it is understood. In New York at this time were N. L. Nathanson, of Canada; L. J. Ludwig and John Friedl of Minneapolis; Karl Hoblitzelle of Dallas, and A. H. Blank of Des Moines.

At the year end, arrears on Paramount's first preferred will amount to $12 a share, and $1.20 a share on the second preferred. According to the board's statement, there is no intention of taking dividend action on the second preferred at the December 10 meeting, on Thursday.

Regardless, financial editors of the news press predicted that Paramount's dividend payment would be set anywhere between $6 and the entire $12 arrears. The *Evening Journal,* New York, quoted "an officer of the company" as saying that a substantial payment "may have to be made."

"Sensational rise in earnings in the third quarter and the surtax clause (of the tax law) are chief factors forcing payment by the company," added the Journal.

$5,000,000 Savings Expected

The opinion was expressed by *Motion Picture Daily* that "aggregate savings of $5,000,000 are expected by Paramount officials to result from a program of current and future economies involving both operations and refunding."

Of this amount approximately $1,500,000 was said to have been realized already through home office and studio economies which have been placed in effect during the past four months. Another $2,000,000 in savings is anticipated on or immediately after January 1. Of this amount, $500,000 will reflect further economies in studio operations, bringing the total savings from increased operating efficiency to $4,000,000.

Dividends Coming from Columbia, KAO, Loew's Canadian Theatres, Loew's London Theatres, Paramount, Trans Lux

On January 1 Paramount will call in approximately $25,000,000 in bonds and other obligations of subsidiary companies both here and in England, which are now outstanding at interest rates of six per cent. The obligations will be replaced by private financing to cost three per cent. an official of Paramount said, according to the *Daily.* He estimated the saving from this source at $1,500,000.

Within six months, it was added, the outstanding $25,000,000 of debentures of Paramount Pictures, Inc., which also bear six per cent interest, will be called in by the company and likewise replaced with private financing which also would cost three per cent and result in a saving of another $1,500,000. None of the new financing will be public, it was said, and while the identity of the financing group was not divulged, it is believed that Atlas Corporation, Lehman Brothers and associates will figure prominently in the refunding program.

The home office and studio economies referred to, do not involve reductions of either personnel or salaries, it was explained. The home office economy program was described as "already completed," while savings at the studio are being effected largely through Adolph Zukor's success in keeping productions within budget limitations.

Refunding Underway

"Paramount Pictures, Inc., with current earnings running at the rate of around $1,000,000 monthly, is well on the road to recovering its former position as the leader in the industry in size and earning power," said the *Wall Street Journal* this week. "A continuation of this rate of business would place Paramount close to the top of the industry in annual income.

"Theatres are sharing in the general upturn in attendance throughout the country, studio operations are again on a profitable basis and, with the resulting improved credit of the company its six per cent funded debt is being refinanced on a three per cent basis.

"The stated policy of the present management is aimed at not only controlling the largest chain of theatres in the industry but also again showing the largest gross and net earnings," declared the *Journal,* adding:

"The refunding program is well underway. There are $24,998,182 six per cent debentures of the parent company outstanding, callable at par, and $20,058,422 mortgages and bonds of subsidiaries on which interest rates average around six per cent. Since Paramount and its subsidiaries now have over $20,000,000 cash on hand, it is planned to retire a portion of the debentures and refund the balance with three per cent serial bank loans. The various subsidiary obligations will also be refunded in a similar manner. Thus, arrangements have been completed for refinancing the $3,500,000 mortgage on the studio properties at three per cent for six years.

"It is hoped that this program will be completed within the next six months, effecting an annual saving in charges of around $1,000,000.

"To further reduce operating expense, plans call for a reduction of about $1,000,000 in New

(*Continued on page* 46)

The whole trade's humming!

20TH HAS TURNED THE TRICK AGAIN!

THE LONGER IT RUNS, THE BIGGER IT GETS!

Gloriously "BANJO ON MY KNEE" is fulfilling the great box-office predictions made for it . . . and proving itself the word-of-mouth wonder of the year! In KANSAS CITY it beat "Pigskin Parade" and "To Mary"! In INDIANAPOLIS the 2nd and 3rd days topped the opener by 60% and 100%, respectively. Leading "Girls' Dormitory" in ALBANY, the 3rd and 4th days each were 80% bigger than the 1st two days. At HOUSTON, steady building made the 4th day nearly double the opener. In BALTIMORE it's ahead of "Sing, Baby, Sing"! 2nd day at LOUISVILLE was 200% of the opening. In BRIDGEPORT 2nd and 3rd days were 50% and 130% bigger than the 1st day.

LLOYDS OF LONDON' SWINGS INTO ITS 3RD SM

Barbara **STANWYCK** and *Joel* **McCREA**

in

BANJO on my knee

with **HELEN WESTLEY • BUDDY EBSEN**
WALTER BRENNAN • WALTER CATLETT
ANTHONY MARTIN • KATHERINE DE MILLE
THE HALL JOHNSON CHOIR

Directed by John Cromwell

Associate Producer and Screen Play Nunnally Johnson. Based on a novel by Harry Hamilton. Music and Lyrics by Jimmy McHugh and Harold Anderson.

Darryl F. Zanuck
in Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

SH WEEK AT THE ASTOR AND CARTHAY CIRCLE

FILM EARNINGS SHOW FURTHER GAINS

(*Continued from page 43*)

York controlled operating expense and a cut of about $1,000,000 in studio overhead.

Studio Improvements Cited

"Paramount reported a net profit for the September quarter of $2,013,764 after applying $200,000 inventory reserve—most of this net coming in the last two months of the period. Profits during the final quarter have been running at a better rate indicating the possibility of at least $3,000,000 net for the last three months.

"Although the sharp turn around in Paramount's affairs since last summer has been due mainly to the comeback in earning power of its chain of nearly 1,500 owned and associated theatres, important improvement has been made in studio operation in the last few months, putting this division of the business in the black. High-cost pictures, carried over from last year's schedule, caused losses in the production division in the first six months of 1936. These losses were partly charged against a reserve of $2,500,000 set up from 1935 earnings. New films being currently released or scheduled for release in coming months are expected to be much better in quality and are well within budget costs.

"Paramount's studios are now in charge of Adolph Zukor, chairman of board, who has spent a life time as a producer. Under his management, Paramount earned over $5,000,000 from its film production in 1933 and around $4,000,000 in 1934, when the theatres were still losing money. It is believed Paramount production department can again be built up to this lever of earning power.

"Paramount has by far the largest chain of theatres of any amusement company, about 1,100 leased, owned in fee or controlled by stock ownership, and a total of nearly 1,500 including associated houses," continued the *Journal.*

Theatres' Improved Status

"During the depression, most theatres lost money as a result of high overhead and low level of attendance, but during the receivership period Paramount and its subsidiaries arranged favorable adjustments in leases and debt charges of theatres. Now, with attendance and admissions on the upgrade, the improvement is reflected sharply in net. Once past the break-even point, from 70 per cent to 75 per cent of additional box office gross goes directly to net, since the only important item of increased expense is a higher film rental based on a percentage of the theatre gross.

"Average admission prices have risen slightly but exact figures are difficult to obtain since few general box office advances are made. During the depression, attendance was larger during the bargain hours and smaller when the higher evening prices prevailed. Now with more people at work, some of the bargain prices have been eliminated and attendance is larger at the regular price showings.

"Paramount's theatre operations are in charge of Barney Balaban, president of the company, who built up one of the most successful units in the chain, the Balaban and Katz theatres grouped around Chicago.

96 Cents a Share Earning Seen

"Paramount has not yet issued an income account covering the first nine months of operation as a whole. In the first quarter net was $718,922 after applying $800,000 of the inventory reserve; in the second quarter there was a net loss of $476,000 after applying $800,000 of the inventory reserve; and in the third quarter net was $2,013,764 after applying $200,000 of the reserve. On this basis, net for the nine months period was apparently about $2,300,000 after taking advantage of $1,800,000 of reserves set up from previous earnings. These reserves were made necessary because of high cost of films made in 1935, and now that studio operations are on a profitable basis they will no longer be necessary.

"On the basis of its present capitalization, Paramount's earnings in the third quarter were equal to 96 cents a share on 1,610,457 shares of common stock. In the final quarter profits per share should be materially larger. However, in gauging earnings available for the junior shares it should be borne in mind that the 249,981 shares of first preferred are each convertible into seven shares of common and the 644,140 shares of $10 par second preferred are each convertible into 9-10 of a share of common. In the event earnings on the common continue at their present rate, it would obviously be to the advantage of preferred holders to convert. Complete conversion would give the company 3,939,420 shares of capital stock.

Columbia Dividend

The board of directors of Columbia Pictures, at the annual meeting in New York last weekend, declared a quarterly dividend of 25 cents per share on the common stock, and also on the voting trust certificates, payable January 2, 1937, to stockholders of record December 18.

Keith-Albee-Orpheum this week declared a dividend, out of capital surplus, of $7 per share on the seven per cent cumulative convertible preferred stock of the corporation for the four quarters ended June 30, 1933, payable on December 21 to stockholders of record December 14. The dividend covers the arrears due for all of 1933.

A dividend of $5 per share on the common stock of B. & K. has been declared by the company's board of directors. It is the first since July, 1932, when 37½ cents was paid.

Marcus Loew's Theatres of Canada voted an accumulation dividend of $1.75 a share on the seven per cent preferred, payable December 15. Arrears on the stock total $43.75 a share.

Loew's London Theatres also declared an accumulation dividend of 17½ cents a share on the seven per cent preferred, payable December 15. After this payment arrears will total $2.27½ per share.

Trans Lux Daylight Picture Screen Corporation has declared a special dividend of five cents a share, payable December 21 to stockholders of record December 2.

Bonuses Declared

The RKO circuit employees in the field and home office earning $40 and under per week will receive a Christmas bonus of a week's salary, the board of directors decided in New York this week. This differs from last year's bonus in that last year the extra checks were limited to the home office employees and that those earning from $40 to $150 were not included. It is expected the workers will receive the extra checks during the week of December 21.

Stockholders of Loew's, Inc., have approved a bonus of two weeks' salary for employees of a year's standing who earn less than $50 a week.

Twentieth Century-Fox last week announced that $500,000 in bonus checks would be distributed to all employees in the lower salary brackets and to the distribution forces throughout the world. The full bonus will be paid to those in the company employ for one year, with partial sums for those affiliated only six months.

Wometco Theatres, Inc., in Miami this week announced that it would give all employees who have been with the organization five years a two-weeks' salary bonus at Christmas. Those who have been employed for two years will receive one week's salary.

New German Color Process Hindered By Increased Cost

Because of financial difficuties being met at present by the German film industry there is little hope that Opticolor, the color process developed by German engineers, will be in general use in the immediate future, according to a report to the motion picture section of the Department of Commerce from R. M. Stephenson, United States Trade Commissioner in Berlin.

Use of the process by all cinema theatres in Germany would involve a total investment of 17,586,000 reichmarks, the report estimates. This sum would be expended for new projection lenses, new carbons and screens of greater reflecting efficiency. It is pointed out that the amount is about seven per cent of the gross box office receipts for the 1935-36 season. This burden would be added to a sum estimated at 20,000,000 reichmarks spent recently by theatres for installation of additional projectors made necessary by a decree of the Reichsfilm restricting the length of reels to 600 meters.

Although use of the process in production requires only a change in the camera lenses it is estimated that costs would be considerably increased because of the use of special scenic properties and the employment of color directors and other technicians. Additional costs of copying prints would total about 10 per cent of the costs for black and white prints and the cost of the film itself would be about 60 pfennigs a meter compared to 28 or 32 pfennigs for plain negative.

The report points out that German colored film production will be very largely dependent upon the domestic market because "there would be little profit to be made from exports, at least for a long time, as it is safe to assume that many foreign countries would be much slower than Germany in adopting the new method and in many other cases other processes would no doubt be employed."

"Gold Diggers" Take to Train

Forced to entrain for Buffalo when bad weather caught up with them, Warner Brothers' exploitation troupe of flying "Gold Diggers" were delayed 24 hours in that city on their return trip to Hollywood. They stopped at Columbus, O., Monday, Indianapolis, Ind., Tuesday, with Kansas City, Salt Lake City and San Francisco on their itinerary, which would bring them back to Los Angeles this weekend.

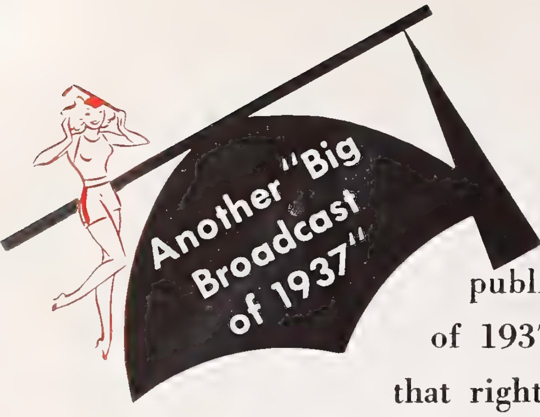
Bud Pollard, director, has filed a voluntary petition of bankruptcy in the United States district court for Southern New York. He lists liabilities of $15,850 and no assets.

Mr. EXHIBITOR: here is your sales analysis on

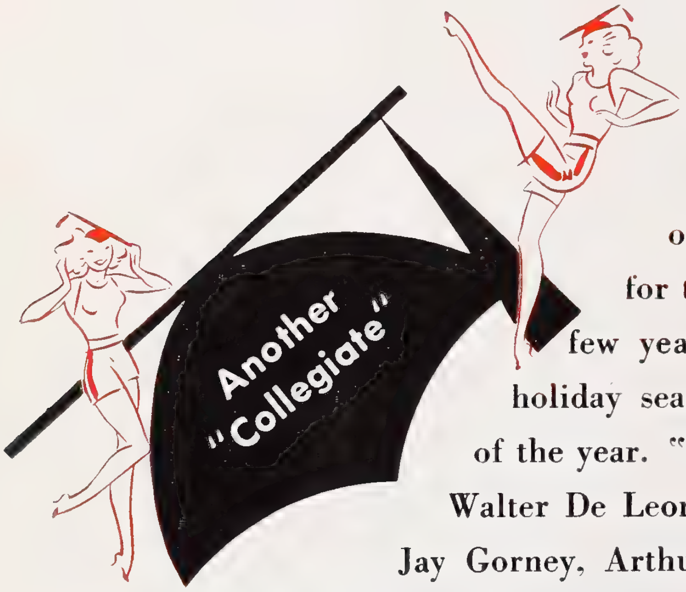
• All the facts you need to know to Put This Big Paramount Holiday Special in the top grosser class

Believing that trade advertising should be informative as well as stimulating reading, Paramount here publishes the first of a series of sales analyses on major Paramount productions. Any questions not completely covered in these analyses will be gladly answered either at your local Paramount Exchange or at the Paramount Home Office, Paramount Building, Times Square, New York City.

Paramount Pictures



STAR POWER . . . is the first and most important sales angle on "College Holiday". Paramount gives you Jack Benny, George Burns and Gracie Allen, and Martha Raye right while the public is hot for them after their smashing success in "The Big Broadcast of 1937". In addition to their popularity with picture fans . . . do not forget that right now is the height of the radio season, and all of them are now radio headliners! In addition to these "Big Broadcast" stars, "College Holiday" presents that tried and true box-office favorite, Mary Boland, with Etienne Girardot, Ben Blue, and a whole lineup of those Paramount youngsters we have been building in recent hit pictures.



TIMELINESS . . . is the next important sales angle on "College Holiday". Realizing that holiday business depends for the most part on youth appeal, Paramount has for the past few years given exhibitors a big-time college musical for the holiday season. Last year's "Collegiate" was one of the big grossers of the year. "College Holiday" has the same appeal plus. J. P. McEvoy, Walter De Leon, Harlan Ware, Frederick Hazlett Brennan, Henry Meyers, Jay Gorney, Arthur Sheekman, Nat Perrin, James Seymour, Bobby Vernon and Edward Welch . . . the pick of Hollywood's gag men . . . have combined to turn out a college musical not "just as good as 'Collegiate'," but about twenty times faster and funnier. Frank Tuttle, who directed the first "Big Broadcast," is in charge of "College Holiday".

More Hit Tunes Than "Rhythm on the Range"

HIT TUNES . . . these days are one of the most important sales angles on any picture. "College Holiday" has actually more potential radio hits than "Rhythm on the Range", Paramount's outstanding tune show for 1936. Ralph Rainger and Leo Robin have knocked out another of their wow numbers, "I Adore You", also "A Rhyme for Love" and "So What?" Burton Lane and Ralph Freed give you "Sweetheart Waltz", "Who's That Knockin' at My Heart". And, in addition to these, plus a Minstrel Number sung by none other than Martha Raye, "College Holiday" contains the Alma Mater songs of seven leading American universities.

PRODUCTION VALUE...means plenty in box-office returns. A fan can smell a weak production a mile away. "College Holiday" is one of those big-time productions which Paramount has been turning out these past few months in impressive succession. Here are a few facts to back up this statement: Sets include a huge Greek temple, covered entirely in white satin, with living models; an acre of the studio's back lot was transformed into the rotunda of a girl's school, jutting out over a real lake; a hotel lobby, one of the largest sets ever constructed at Paramount, is made even more impressive by a mural painted by a noted artist especially for the picture.

"COLLEGE HOLIDAY"

Further facts on next page

PRE-SOLD TO MILLIONS

EXPLOITATION

on "College Holiday" already has been enough to promote it right into the hit class. Jack Benny has plugged the picture on his hit program Sunday nights. And General Foods have begun another campaign similar to their successful dealer tie-up with Paramount for "Big Broadcast". Burns and Allen have plugged the show on their popular weekly program. Martha Raye, joining the ranks of radio stars December 22nd over the Columbia network, begins then to exploit the picture for you (check your local station for tie-in). In addition to this the tunes from the picture have already been featured by Camel Caravan, and Shell Chateau. Readers of Esquire Magazine will read a large advertisement by Gantner Bathing Suits, advertising "College Holiday" and showing a picture of two of the stars, Marsha Hunt and Leif Erikson. These are only a few of the major tie-ups. See Press Book or query your exchange for information on local tie-ins.

Paramount Pictures

"COLLEGE HOLIDAY" with JACK BENNY
GEORGE BURNS and GRACIE ALLEN · MARY BOLAND
MARTHA RAYE · Marsha Hunt · Eleanore Whitney
Johnny Downs · Ben Blue · Leif Erikson · Directed by Frank Tuttle

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"I Promise to Pay"	Original, Lionel Houser. Screen play, Mary C. McCall, Jr., Lionel Houser. Director: D. Ross Lederman.	Chester Morris, Leo Carrillo, Helen Mack, Patsy O'Connor, John Gallaudet, Max Hoffman, Jr., Crawford Weaver, Thomas Mitchell, Henry Brandon.	Editing
METRO-GOLDWYN-MAYER			
"Captains Courageous"	From the novel by Rudyard Kipling. Adaptation, John Lee Mahin. Director: Victor Fleming.	**Freddie Bartholomew, Spencer Tracy, Lionel Barrymore, Mickey Rooney, Charles Grapewin, Billy Burrud, Walter Kingsford, Donald Briggs, Sam McDaniels, John Carradine, Dave Thursby, Leo Carroll, William Stack, Jonathan Hale, Richard Powell, Jay Ward.**	Shooting
"Maytime"	Screen play, Noel Langley. Director: Robert Z. Leonard.	Jeanette MacDonald, Nelson Eddy, John Barrymore, Virginia Reid, Tom Brown, Rafaela Ottiano, Herman Bing, Russell Hicks, Charles Judels.	Shooting
"Parnell"	From the play by Elsie T. Schauffler. Screen play, John Van Druten. Director: John M. Stahl.	Clark Gable, Mryna Loy, Edna May Oliver, Billie Burke, Edmund Gwenn, Montagu Love, Donald Crisp, Alan Marshall, Berton Churchill, Brandon Tynan, Neil Fitzgerald, Phyliss Coghlan, Pat Moriarty, Byron Russell.	Shooting
"The Last of Mrs. Cheyney"	From the play by Frederick Lonsdale. Director: Richard Boleslawski.	Joan Crawford, William Powell, Robert Montgomery, Frank Morgan.	Shooting
"Under Cover of Night"	Screen play, Bertram Milhauser. Director: George Seitz.	Edmund Lowe, Florence Rice, Henry Daniell, Frank Reicher, Theodore Von Eltz, Sara Haden, Dorothy Peterson, Zeffie Tilbury, Robert McWade, Nat Pendleton, Eric Wilton.	Shooting
PARAMOUNT			
"Bulldog Drummond Escapes"	From the novel by H. C. McNeils, Gerard Fairlie. Director: James Hogan.	Ray Milland, Heather Angel, Porter Hall, Sir Guy Standing, Reginald Denny, E. E. Clive, Ivan Simpson, Charles McNaughton, Clyde Cook.	Shooting
"Souls at Sea"	Original, Ted Lesser. Screen play, Grover Jones. Director: Henry Hathaway.	Gary Cooper, George Raft, Frances Dee, Robert Cummings, Henry Wilcoxon, Olympe Bradna, Gilbert Emery, Porter Hall, Jamison Thomas, Beulah Bondi.	Shooting
"Swing High, Swing Low"	Director: Mitchell Leisen.	Carole Lombard, Fred MacMurray, Charles Butterworth, Jean Dixon, Dorothy Lamour, Cecile Cunningham.	Shooting
"Happiness Preferred"	From a story by Frank R. Adams. Screen play, Doris Malloy, Dore Schary. Director: Robert Florey.	Warren William, Karen Morley, Lewis Stone, Richard Carle, Jackie Moran, Christian Rub, Esther Dale, Murray Kinnell, Jonathan Hale, Thomas Jackson, Virginia Sale, Guy Usher, Clarence Wilson, Harry Tyler, Harry Woods, Ruth Robinson, John Wray.	Shooting
"Bring Me His Ears"	Based on a story by Clarence E. Mulford. Screen play and dialogue, Harrison Jacobs. Director: Nate Watt.	William Boyd, Jimmy Ellison, George Hayes, Stephen Morris, Nora Lane, John Beach, Charlene Wyatt, Al Bridge, Trevor Bardette, George Cheseboro.	Editing
REPUBLIC			
"Join the Marines"	Original, Karl Brown. Screen play, Oliver Cooper, Jo Krumgold. Director: Ralph Staub.	Paul Kelly, June Travis, Warren Hymer, Purnell Pratt, Ray Corrigan, Frank Devoe, Reginald Denny, Steve Clemente, Tony Urchell, Lester Dorr.	Shooting
"Bar Z Bad Men"	Original, James P. Olsen. Screen play, George Plympton. Director: Sam Newfield.	Johnny Mack Brown, Lois January, Jack La Rue, Tom London, Ernie Adams.	Shooting
RKO RADIO			
"Michael Strogoff"	From the novel by Jules Verne. Screen play, Anthony Veiller, Mortimer Offner. Director: George Nicholls, Jr.	Anton Walbrook, Margot Grahame, Akim Tamiroff, Fay Bainter, Eric Blore, Elizabeth Allan, Edward Brophy, Paul Guilfoyle.	Editing
"Once Over Lightly"	Original, George Holland. Screen play, Nat Perrin. Director: Christy Cabanne.	Guy Kibbee, Lynne Overman, Una Merkel, Thurston Hall, William Demarest, Big Boy Williams, Harry Tyler, Lucille Ball.	Editing
TWENTIETH CENT.-FOX			
"Death in Paradise Canyon"	Original, Philip Wylie. Screen play, Saul Elkins, Norman Foster. Director: Norman Foster.	Betty Furness, J. Edward Bromberg, Gavin Muir, John Payne, Julius Tannen, Alan Dinehart, Paul McVey, Andrew Tombes, Gloria Ray.	Shooting
"Love Is News"	Original, William Lipman, Frederic Stephani. Screen play, Harry Tugend, Jack Yellen. Director: Tay Garnett.	Loretta Young, Tyrone Power, Don Ameche, Jane Darwell, Gavin Muir, Walter Catlett, Slim Summerville, Stepin Fetchit, Shirley Deane, Julius Tannen, Paul McVey, Dudley Digges, Frank Conroy.	Shooting
"On the Avenue"	Original, Irving Berlin. Screen play, Gene Markey, William Conselman. Director: Roy Del Ruth.	Dick Powell, Madeleine Carroll, Alice Faye, Alan Mowbray, Ritz Brothers, Cora Witherspoon, George Barbier, Douglas Fowley, Paul Gerritz, Edward Cooper, William Eddritt, Joseph McQuinn.	Editing
"Nancy Steele Is Missing"	Original, Charles Francis Coe. Screen play, Hal Lang, Gene Fowler. Director: Otto Preminger.	Victor McLaglen, June Lang, Robert Kane, Paul McVey, Walter Connolly, DeWitt Jennings, John Harrington, Arthur Hohl.	Shooting
UNITED ARTISTS			
"A Star Is Born"	**Director: William Wellman.**	**Janet Gaynor, Fredric March, Adolphe Menjou, May** Robson, Andy Devine, Owen Moore, Elizabeth Jenns, Edgar Kennedy, Jonathan Hale, Arthur Hoyt, Peggy Wood, Adrian Rosley, Vince Barnett.	Shooting
"History Is Made at Night"	Original, Gene Towne, Graham Baker. Screen play, Gene Towne, Graham Baker. Director: Frank Borzage.	Charles Boyer, Jean Arthur, Leo Carrillo, Colin Clive, Ivan Lebedeff, George Meeker, Lucien Prival.	Shooting
UNIVERSAL			
"I Hate Horses"	Original, Philip Dunne, Finley Peter Dunne, Jr. Screen play, Charles Grayson. Director: H. Bruce Humberstone.	William Gargan, Wendy Barrie, Binnie Barnes, Cesar Romero.	Shooting
"She's Dangerous"	Original, Murray Roth, Ben Ryan. Screen play, Lionel Houser, Lewis R. Foster, Milton Carruth, Albert R. Perkins. Director: Lewis R. Foster, Milton Carruth.	Tala Birell, Cesar Romero, Walter Pidgeon, Walter Brennan, Warren Hymer.	Editing
WARNER BROTHERS-FIRST NATIONAL			
"Love Begins"	Original by Ida A. R. Wylie. Screen play, Lillie Hayward. Director: Louis King.	Tom Brown, Mary Maguire, Hugh Herbert, Joseph King, Arthur Aylesworth, Dorothy Vaughan, Teddy Hart.	Shooting
"Call It a Day"	From the play by Dodie Smith. Screen play, Casey Robinson. Director: Archie L. Mayo.	Ian Hunter, Olivia de Havilland, Frieda Inescort, Bonita Granville, Peter Willes, Alice Brady, Roland Young, Anita Louise, Frank Haines, Una O'Connor, Beryl Mercer, Elsa Buchanan.	Shooting
"Her Husband's Secretary"	Story, Crane Wilbur. Screen play, Lillie Hayward. Director: Frank McDonald.	Warren Hull, Jean Muir, Beverly Roberts, Harry Davenport, Clara Blandick, Stuart Holmes, Pauline Garon.	Shooting
"The Cherokee Strip"	Story, Ed Earl Repp. Screen play, Joseph K. Watson, Luci Ward. Director: Noel Smith.	Dick Foran, Jane Bryan, Tommy Buff, Craig Reynolds, David Carlyle, Helen Valkis.	Shooting
"The King and the Chorus Girl"	Story, Norman Krasna, Graucho Marx. Director: Mervyn LeRoy.	Fernand Gravet, Joan Blondell, Edward Everett Horton, Mary Nash, Alan Mowbray, Jane Wyman, Luis Alberni, Torben Meyer, Lionel Pape.	Shooting
"Slim"	Novel and screen play by William Wister Haines. Director: Ray Enright.	Pat O'Brien, Henry Fonda, Margaret Lindsay, J. Farrell MacDonald, Stuart Erwin, John Litel, James Robbins, Henry Otho, Carlyle Moore, Jr., Dick Wessell, Max Wagner.	Shooting

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Rainbow on the River

(Radio - Sol Lesser)

Drama

Taking everything into consideration, the story, cast, musical content and class production support, "Rainbow on the River" has the ingredients to stack up with many of the year's outstanding box office grossers. The material to entertain audiences, particularly those of the family type and women, is there. So is the showmanship stuff needed by exhibitors who go in for business building exploitation.

The story is emotion stirring drama with an appealing punch. Fundamentally it is a tear-jerker in which due respect has been paid to the value of intelligently applied hokum. The cast features the juvenile singing and acting prodigy, Bobby Breen, also May Robson, Charles Butterworth, Alan Mowbray, Benita Hume, Henry O'Neill, Louise Beavers and Marilyn Knowlden, with Lillian Yarbo and Stymie Beard prominent in support. The music, presented by Breen, the Hall Johnson Choir and St. Luke's Choristers, is distinctive and a treat for music lovers as well as the regular run of the mill patrons. This content ranges from the thematic title song to specialties, plantation melodies and sacred hymns. Production settings and detail are of consistent high caliber.

In theme, locales being old New Orleans, New York and the South again, Civil War orphan Phillip is sheltered by his old negress slave mammy, Toinette. A kindly priest, Father Josef, who reveres Toinette's devotion to her charge, traces Phillip's parentage and pleads with Toinette to send the boy to his grandmother, Mrs. Ainsworth. The boy and old slave dread the thought of separation. However, Toinette's hope that the youngster will be raised as quality folks impels her to accede to Father Josef's wishes.

In the home of rebel-hating Mrs. Ainsworth, who ignores Phillip because she does not consider him her kind, his life is cold and spiritless, the torment accentuated by the persecutions practiced on him by Mr. and Mrs. Layton and their brat daughter, Lucille, a selfish family in the house who hopes to inherit the Ainsworth fortune. As dramatic and comic incidents alternately provoke tears and smiles, Mrs. Ainsworth gradually melts under the boy's simplicity, sweetness and charm. Though maintaining her austere dignity, the escape of Phillip's pet mice, a present given him by the priest and a reminder of happier days in the South, which rouses Mrs. Layton to fury, is the turning point in the boy's affairs. About to run away to Toinette, he arouses the household and when the Layton's berate the boy, Mrs. Ainsworth rises in wrath to announce that she's going to investigate thoroughly. Back to New Orleans and to Toinette, who is pining away even though she has been promised the finest funeral ever held, come grandmother and grandchild. When Toinette identifies Phillip as Mrs. Ainsworth's own flesh and blood, the triumph of the trio is complete, as is the disappointment of the avaricious Laytons.

The kind of picture that almost any kind of theatre may be proud to announce as a feature of its program, the production offers, other than its inherent qualities, the fact that it is adapted from "Toinette's Phillip." A showmanship asset that commands respect, it can be used as a means of establishing contacts and creating interest which the merits of the picture will justify.

Previewed in Pantages Theatre, Hollywood. The audience reaction to the story, music and efforts of the players was highly enthusiastic.—GUS MCCARTHY.

Produced by Sol Lesser. Distributed by RKO Radio Pictures. Associate producer, Edward Gross. Director, Kurt Neumann. Based on the novel "Toinette's Phillip" by Mrs. C. V. Jamison. Screen play by Harry Chandlee, Earle Snell and William Hurlbut. Additional dialogue by Clarence Marks. Musical setting conceived and directed by Hugo Riesenfeld. Musical associate, Abe Meyer. Musical score: "Rainbow on the River" by Paul F. Webster and Louis Alter; "Flower Song" by Hugo Riesenfeld and Selma Hautzik; "Old Folks at Home," "Ring, Ring, de Banjo" and "The Camptown Races" by Stephen Foster; "Waitin' for the Sun" by Karl Hajos and Arthur Swanstrom"; Hymn from "Straddella" by Von Flothow; "Ave Maria" by Franz Schubert, and "Holy, Holy, Holy," a traditional hymn. Photographed by Charles Schoenbaum. Art director, Harry Oliver. Associate art directors, Lewis J. Rachmil and Earl Wooden. Costume supervision by Albert Diano. Assistant director, George Sherman. Sound engineer, Hal Bumbaugh. Film editor, Robert Crandall. P. C. A. Certificate No. 2836. Running time, 91 minutes. Release date, December 25, 1936. General audience classification.

CAST

Philip	Bobby Breen
Mrs. Ainsworth	May Robson
Barrett	Charles Butterworth
Ralph Layton	Alan Mowbray
Julia Layton	Benita Hume
Father Josef	Henry O'Neill
Toinette	Louise Beavers
Lucille Layton	Marilyn Knowlden
Seline	Lillian Yarbo
Lilybell	Stymie Beard
Doctor	Eddie Anderson
Flower buyer	Betty Blythe
Mrs. Logan	Theresa Maxwell Conover
Pedestrian	Clarence Wilson
Cabman	Lew Kelly
Superintendent	Lillian Harmer

Hall Johnson Singers. St. Luke's Choristers.

After the Thin Man

(Metro-Goldwyn-Mayer)

Comedy Murder Mystery

The stars of "The Thin Man" and the writing, directing and producing crew that put it together have made a follow-up to that outstanding commercial entertainment feature that has all the earmarks of being a worthy successor. The show of comedy and melodramatic mystery put together in a style to interest showmen and patrons. Atmospherically and in fundamental plot similar to the first picture, "After the Thin Man" nevertheless is refreshingly different. Not directly a sequel, it has the redoubtable amateur detective Nick Charles and his wife Nora and the well remembered little dog Asta further adventuring in the field of baffling crime solution.

Essentially a laugh provoker, the show is also a guess-proof murder mystery. Though long in running time, the film moves at a speedy pace. There are occasional letdowns, but on the whole the feature quickly generates and continually holds interest in its comedy, drama and mystery.

To San Francisco come the redoubtable Nick and his wife Nora, honeymoon bent. About as welcome in the household of Aunt Katherine and his moss-backed in-laws as a case of smallpox, he's immediately jerked into a family scandal. Sister-in-law Selma's husband, Robert, who has been philandering, is murdered. Immediately suspicion is attached to Selma, to David who once aspired to marry her, to night club entertainer Polly with whom Robert has been playing around, the racketeer Dancer, tinhorn thug Casper and a suavely menacing looking Chinese Lum Kee. Aided and hampered by Nora and Asta, Nick sets about unraveling the mastery, to free Selma. As hilarious comedy and suspensful drama have their innings in dialogue and situations, two more murders are committed. Casper is strangled and an unseen janitor shot. As he did in "The Thin Man," Nick gathers all the suspects together, certain that as he goes about questioning of individuals the culprit will give himself away. His idea again succeeds in a thrill packed climax, the twist of which will surprise all who have formed advance conclusions.

The elements of popularity are evident in the personnel value, quality of acting, story telling technique and production detail. It shouldn't require anything more than to remind patrons they have in store a banquet of the same kind as the entertainment provided for them in "The Thin Man."

Previewed in the Fox Wilshire theatre, Los Angeles. Audience reaction was highly favorable.—G. M.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Hunt Stromberg. Directed by W. S. Van Dyke. Screen play by Frances Goodrich and Albert Hackett. From the story by Dashiell Hammett. Musical score by Herbert Stothart and Edward Ward. Songs: "Smoke Dreams," music by Nacio Herb Brown, lyrics by Arthur Freed; "Blow That Horn," music by Walter Donaldson, lyrics by Chet Forrest and Bob Wright. Dance staged by Seymour Felix. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Harry McAfee and Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Oliver T. Marsh. Film editor, Robert J. Kern. Assistant director, Charles Dorian. P. C. A. Certificate No. 2889. Running time, when seen in Hollywood, 110 minutes. Release date, December 25, 1936. General audience classification.

CAST

Nick Charles	William Powell
Nora	Myrna Loy
David	James Stewart
Selma	Elissa Landi
"Dancer"	Joseph Calleia
Aunt Katherine	Jessie Ralph
Robert	Alan Marshall
Casper	Teddy Hart
Abrams	Sam Levene
Polly	Dorothy McNulty
Lum Kee	William Law
Dr. Kammer	George Zucco
Phil	Paul Fix

Happy Go Lucky

(Republic - Albert E. Levoy)

Comedy-Drama

Materials to amuse and entertain fun-loving audiences and arouse exhibitors' commercial interest are provided here in ample quantities. Presented in smart fashion, production, acting and directorial elements being of high caliber, the show is a hokum, farce tinged blending of comedy, romance, melodrama, music, intrigue, mystery, suspense and thrill action. The production is capable of being a front runner in lots of cases.

Around the dual identity plot, treated in a novel and effective manner to add lusty zest to all the excitement provoking mistakes that ensue, the picture builds interest immediately and holds it consistently. In Shanghai, Happy Cole, cocky musical comedy singer, is taken by Mary Gorham to be Bill Lyons, missing transpacfic flier. No amount of explaining will alter

Mary's opinion and Happy is content to let them think he is an amnesia victim. He gets into a few ludicrous messes with producer Davis. But when a bunch of conspirators, headed by Bennett and Matzdorf, intent on stealing American naval aviation secrets, also make the same mistake, Happy is in real hot water. Follows a kidnaping which entails numerous hair-raising fistic melees and escapes, and Happy, who has come to believe that all but him are mad, is hard put to know what to do. Unable to get any assistance from Wallis, international police chief, or U. S. Consul Brown, Happy returns to the stage. Just after producer Newell has mistaken Bill Lyons for his missing performer, Happy taunts a bunch of seagoing gobs to chase him to the house where Mary and her father are held captive. As the sailors go to work, the plot of Bennett and Matzdorf is busted up, Mary is saved for Happy and Mr. Gorham is rescued to give him a radio singing job.

The show is well acted and presented in a manner to provide the maximum amusing entertainment for general audiences. Regan's singing is one of the film's highlights. Yet the whole combination is of such class that no one need be afraid of presenting it to average audiences.

Previewed in Warner Theatre, Beverly Hills. The patronage was enthusiastic over the entertainment offered.—G. M.

Distributed by Republic. A Nat Levine production. Executive producer, Albert E. Levoy. Associate producer, Colbert Clark. Directed by Aubrey Scotto. Screen play by Raymond Schrock and Olive Cooper. Original story by Eric Taylor, Wellyn Totman and Endre Bohem. Photographed by Ernest Miller. Supervising editor, Murray Seldeen. Film editor, Henry Weber. Sound engineer, Harry Jones. Musical supervision, Harry Grey. Songs by Sam H. Stept, Ted Koehler, Ned Washington and Cliff Friend. Costumes by Eloise. P. C. A. Certificate No. 2804. Running time, when seen in Hollywood, 70 minutes. Release date, December 14, 1936. General audience classification.

CAST

"Hap" Cole	Phil Regan
Bill Lyons	Phil Regan
Mary Gorham	Evelyn Venable
Charles Gorham	Jed Prouty
Charlie Davis	William Newell
Bennett	Jonathan Hale
U. S. Consul Brown	Harlan Briggs
Matzdorf	Stanley Andrews
Colonel Wallis	Claude King
Al	Carleton Young
Porozzi	Karl Hackett
Joe	Guy Kingsford
Doctor	Howard Hickman
Coolie	Willie Fung

Headin' for the Rio Grande

(Grand National)

Western

This is a pleasing balanced production of western routine material. With its quota of hard-riding, gun-play, hand-to-hand combat and romantic moods the picture should find favor with western adherents. The photography and settings are assets to the picture being of a higher degree of perfection than is common to productions of its category. In tune with the current vogue in western stars, Tex Ritter, sings and plays the guitar while not otherwise engaged in more perilous exploits.

The picture is particularly fortunate in its supporting cast. Among them are noted some old favorites who fit into the scheme of things very capably, such as Charles King, William Desmond, Warner Richmond and Snub Pollard. Eleanore Stewart is concerned with the romantic and Syd Saylor with the comedy elements of the story. The story itself is typically western of routine vintage.

Ritter and Saylor, two cowboys heading for the Rio Grande, stop to have chow with Budd Buster, who is on his way to market his herd. While there a band of rustlers swoop down on Buster and attempt to intimidate him but Ritter drives them off. Later on Ritter performs the same service for Pop Hart and his daughter, Miss Stewart. Ritter and Saylor trail along with the Hart contingent to protect them.

Ritter gets into an argument with King, one of Hart's hands, and beats him up. King retaliates by shooting Hart. Riter takes Hart into town for medical attention. In the meantime the rustlers make off with Hart's herd. During a melee in a saloon Ritter is accused of killing a man and is put in jail. Buster helps Ritter escape and they with the aid of Indian fighters apprehend the rustlers.

Reviewed in projection room.—PAUL MOONEY, JR.

Produced and distributed by Grand National. An Edward Finney Production. Supervised by Lindsley Parsons. Directed by Robert N. Bradbury. Story by Lindsley Parsons. Screenplay by Robert Emmett. Photography by Gus Peterson. Editor, Fred Bain. P. C. A. Certificate No. 2,801. Running time, 61 minutes. Release date, December 20, 1936. General audience classification.

CAST

Tex	Tex Ritter
Laura	Eleanore Stewart
Travis	Warner Richmond
Chilo	Syd Saylor
Tick	Charles King
Rand	Earl Dwire
Saunders	Forest Taylor
Mr. Mack	William Desmond
Cookie	Snub Pollard
Senator Black	Budd Buster
Cactus	Bud Osborne

Here Comes Carter

(Warner)

Comedy Drama

This is a story about a radio commentator who elects to broadcast uncomplimentary news items about Hollywood personalities with what he and the story seek to establish as justification. As to manner of microphone delivery the character (played by Ross Alexander) is more or less reminiscent of Walter Winchell.

Among the incidents bearing upon the story of his activity are libel suits, gangster attacks and, of course, romantic episodes, clean, in which he figures as hero. The action is swift for the most part and the dialogue contains many bids for laughter. Anne Nagel, cast as a radio singer and the commentator's sweetheart, sings a few song numbers. The picture closes in a burst of gunfire bringing death to the gangster-in-chief under faintly credible circumstances and a happy ending.

The story offers Kent Carter as a film studio publicist discharged for telling the truth about a foppish male star whose brother is the town's top gangster. Carter obtains a radio commentator assignment and broadcasts facts which drive the actor out of pictures. The gangster brother is assailed likewise and orders Carter slugged. Then he decides to kill him when, continuing his broadcasts, Carter blames the gangster for the attack. A policeman kills the gangster.

Whatever exploitation appeal may reside in mention that the picture relates to radio commentation and film studio publicity is available. The title derives, presumably, from the narrator's microphone catchphrase, which is, however, "Here comes trouble," perhaps denoting a title change at some point between shooting and release.

Reviewed at the Palace theatre, New York, where the picture shared a program with "Cain and Mabel" and was quite quietly received.—WILLIAM R. WEAVER.

Produced and distributed by Warner Brothers. A First National picture. Directed by William Clemens. Story by M. Jacoby. Screen play by Roy Chanslor. Music by M. K. Jerome and Jack Schall. Film editor, Louis Hesse. Photography, Arthur Todd. Art director, Ted Smith. P. C. A. certificate No. 2758. Release date, October 24. Running time, 60 minutes. General audience classification.

CAST

Kent Carter	Ross Alexander
Verna Kennedy	Glenda Farrell
Linda Warren	Anne Nagel
Rex Marchbanks	Craig Reynolds
Boots	George E. Stone
Mel Winter	Hobart Cavanaugh
Slugs Dana	John Sheehan
Daniel Bronson	Joseph Crehan
Russ McAllen	Dennis Moore
Steve Moran	Norman Willis
Ben Rogers	John T. Murray
Louie	Charles Foy
Henderson	Ed Chandler
Jackson	Davidson Clarke
Bill	Wayne Morris
Grace Marchbanks	Effie Afton

Racing Lady

(RKO Radio)

Romantic Drama

No race track picture could be a race track picture without the mad whirl about the oval in the final few hundred feet. Nor could one be a race track picture unless somewhat along the line the baddie gamblers gave the honest old man the works. Nor could it be much of a race track picture unless a heroic girl was mixed up in it some way or other.

Well, "Racing Lady" has all the prop standbys and not much else, unless the standard romantic love interest must be counted in. It's hardly an attraction to excite anybody's interest.

After the crooks have put the honest old man behind the eight ball, his daughter takes up the burden of training and racing horses. She gets along pretty well until a publicity mad motor magnate thinks it would be a good idea for him to get into the game for advertising purposes. No one is surprised when the girl and the tycoon fall in love. Nor are they surprised when the girl develops a horse that looks like a hotshot winner. They might get a little provoked when he tries to keep the girl-trained horse he owns out of a big handicap. But that's only the dramatic prelude that stirs the girl up and gets her to put the steed in the race anyway, which, of course, he wins. If anything but all around forgiveness, realization that everybody is a pretty good fellow and the proverbial love and kisses failed to follow, there might be occasion for surprise. But there isn't.

Previewed in RKO Hillstreet Theatre, Los Angeles. The audience enjoyed its own contributions to the evening's entertainment more than it did that provided by the film.—G. M.

Produced and distributed by RKO Radio Pictures. Directed by Wallace Fox. Associate producer, William Sistrom. Based on the short stories "All Scarlet" by Damon Runyon and "Odds Are Even" by J. Robert Bren and Norman Houston. Screen play by Dorothy Yost, Thomas Lenn and Cortland Fitzimmons. Photographed by Harry Wild. Art director, Van Nest Polglase. Associate art director, Field Gray. Sound engineer, Denzil A. Cutler. Film editor, James Morley. Musical score by Roy Webb. Assistant director, Syd Fogel. P. C. A. Certificate No. 2664. Running time, when seen in Hollywood, 58 minutes. Release date, not determined. General audience classification.

CAST

Ruth Martin	Ann Dvorak
Steven Wendel	Smith Ballew
Tom Martin	Harry Carey
The judge	Berton Churchill
Bradford	Frank M. Thomas
Warbler	Ray Mayer
Brass	Willie Best
Abby	Hattie McDaniel
Lewis	Harry Jans
Joe	Lew Payton
Gilbert	Harlan Tucker
Johnnie	Alex Hill

Champagne Waltz

(Paramount)

Musical Comedy

This is an eye-filling, ear-tingling, big-scale musical comedy in which, contrary to custom, neither music nor comedy is slighted at the expense of the other and both are employed at full value without cost to the romantic story of which they are integral parts. This extremely congenial commingling of entertainment factors owes a good deal, no doubt, to the factual nature of material backgrounding the fictional incidents portrayed. In any case, the picture constitutes substantial support for exploitation weighted on the side of romance, music, comedy or spectacle, or for whatever combination or grouping of these may be deemed appropriate for a given situation.

On the side of personnel the showman has Gladys Swarthout, Fred MacMurray, Jack Oakie, Veloz and Yolanda, Herman Bing and Fritz Lieber as highly mentionable personalities effectively cast.

Miss Swarthout sings a number of songs well, all in English, none of operatic character, and

(Continued on page 56)

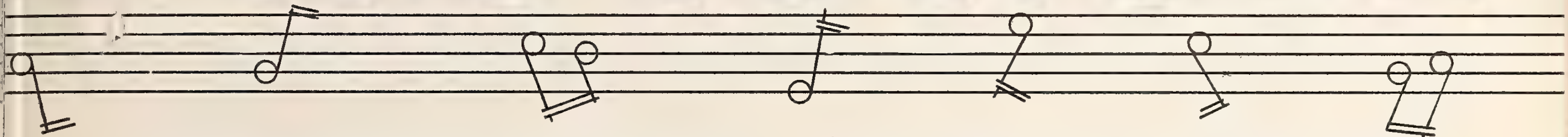
DEANNA RULE

" 'Three Smart Girls' smartest in Universal's history! . . . finest production made this year! . . . To Universal must go the acclaim of the whole picture industry!"
—*Hollywood Reporter*

"Favored with unusual showmanship in production, direction and story, the trio of ingenues in Universal's 'Three Smart Girls' distinguishes this one as one of the outstanding and surprise pictures of the season!" —*Variety*

"I want to prophesy here and now that 'Three Smart Girls' will take its place with 'Libeled Lady', 'My Man Godfrey', 'Theodora Goes Wild' and other top-notch comedies of the current season! It is a honey of a picture with dialogue that scintillates and unbeatable situations! Moreover, this Universal laugh number introduces little Deanna Durbin who fairly sparkles! At fourteen she has the screen presence of a Garbo and the voice of a Grace Moore!"
—*Louella Parsons*

s THE RAVES!!!



"This is young Miss Durbin's first picture. She does an extraordinarily good job! Not only has she a voice with a quality that is astonishing for her tender age, but she also has on her credit side acting ability of a stature that surprises along with her ability as a singer. 'Three Smart Girls' ought to please mightily!" —*Motion Picture Daily*

"To the listeners who have heard Deanna Durbin on our Sunday night program there is nothing more to be said about her lovely voice. But what they do not know is that Deanna Durbin possesses more charm, more poise, more personality than a half dozen of the biggest feminine stars in Hollywood today!" —*Eddie Cantor*

The **NEW UNIVERSAL** *presents*

DEANNA DURBIN

Radio Singing Sensation of Eddie Cantor's Hour in

3 SMART GIRLS

with **BINNIE BARNES**

ALICE BRADY

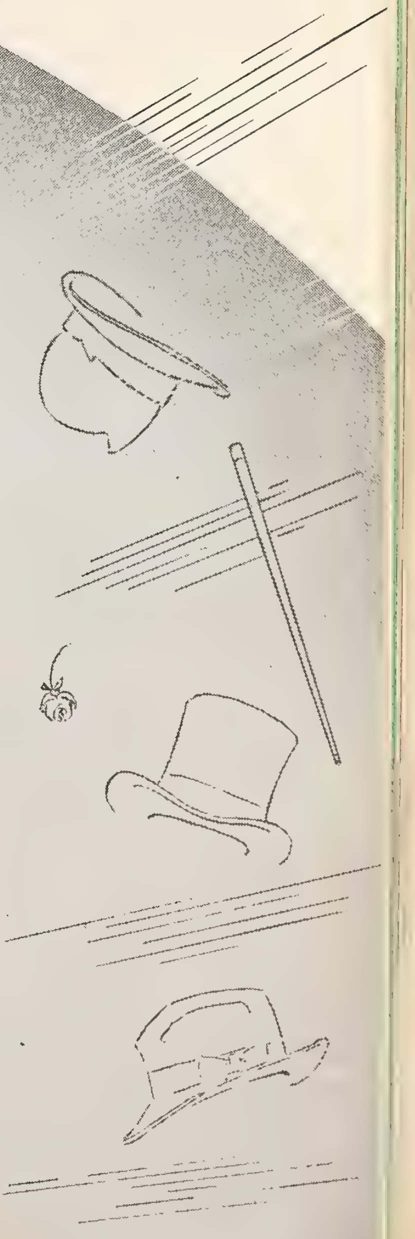
RAY MILLAND

CHARLES WINNINGER • MISCHA AUER

NAN GREY • BARBARA READ • JOHN KING

Directed by **HENRY KOSTER**

CHARLES R. ROGERS EXECUTIVE PRODUCER



(*Continued from page 53*)

enacts with simple charm the principal feminine role. Mr. MacMurray portrays a jazz band leader who croons, a glib young man with contempt for truth, the principal male character. Mr. Oakie heads the comedy division, dealing competently with competent dialogue, and Mr. Bing is a close second in a characteristic assault upon the language. Veloz and Yolanda have two striking dance numbers, one as characters in the story and one as themselves, while Mr. Lieber deals in mature, respectful manner with the portrayal of Franz Strauss, descendant of the great Johann.

The story is essentially simple and not without a measure of historical foundation. Buzzy Bellew, American, takes his jazz band to Vienna and opens an engagement at a cafe next door to the waltz palace conducted by Franz Strauss and his granddaughter, Elsa, in the tradition of Johann Strauss. Prosperity for the Bellew engagement brings failure to the Strauss institution and Buzzy, who has won Elsa's love under an assumed identity, leaves his orchestra and returns to America when she learns the truth. Ultimately he inspires a project whereby the Strauss enterprise, which has collapsed, is brought to New York, where it succeeds. He is finally drawn to the place and discovered by Elsa, who effects an arrangement co-featuring the Strauss and Bellew orchestras as well as a happy ending.

The major portion of the picture has to do with Vienna and is impressively staged. Production numbers, adequately warranted by story events, are staged in logical progression, ranging from a modest folk dance in an Austrian beer garden to a Broadway finale of vast and conclusive proportions, this last to the strains of "The Blue Danube" as played by a symphony orchestra, a jazz orchestra, and finally by both. Memorable melodies of later date are "Paradise in Waltz Time," "On a Merry-go-round" and "Can I Be in Love?"

Reviewed in the Paramount projection room, New York.—W. R. W.

Produced by Harlan Thompson. Distributed by Paramount. Directed by A. Edward Sutherland. Story by Billy Wilder and H. S. Kraft. Screen play by Don Hartman and Frank Butler. Film editor, Paul Weatherwax. Photographer, William Mellor. P.C.A. certificate No. 2628. Release date, January 25, 1937. Running time, 85 minutes. General audience classification.

CAST

Elsa Strauss	Gladys Swarthout
Buzzy Bellew	Fred MacMurray
Happy Gallagher	Jack Oakie
Larry	Veloz (and)
Yolanda	Yolanda
Countess	Vivienne Osborne
Karl Leiberlich	Frank Forest
Max Snellinek	Herman Bing
Frank Strauss	Fritz Leiber
Flip	Benny Baker
Mr. Scribner	James Burke
Mrs. Scribner	Maude Eburne
Waiter	Ernest Cossart
Ivanovitch	Michael Visaroff
Hugo	Maurice Cass

Golddiggers of 1937

(Warner Brothers)

Musical Spectacle

An established and consequently familiar title, a type of entertainment that likewise is somewhat similar, a group of familiar associated personalities, quite a batch of new faces, a lot of comedy, plenty of music and dancing, the expected complement of production spectacle, bevies of pretty girls and elaborate production go to make up the amusement and commercial prospects of this latest version of the "Golddigger" series. The elements that brought popularity to previous editions may be expected to function in like manner in connection with this.

A gag premise has been selected for story purposes. It results in the familiar back and on stage atmosphere. Peek, neophyte insurance solicitor, hounded by an axiom-mouthing executive, is inveigled by chiselers Wethered and Hugo into selling Hobart, ready-to-die producer, a million-dollar life policy. Assisted by Norma, Genevieve, Boop and Sally, Peek's job is to keep Hobart alive while Wethered and Hugo conspire to rush him to the undertaker. To the tune of much singing and dancing, lots of hilarious fun and plenty of atmospheric color, Hobart becomes a gay old codger. As the conspirators are confounded, Peek stages the show, the principal screen feature of which is a black-and-white silhouette, featuring scores of gold-digger beauties in military cadenced marching dances.

With Powell and the Misses Blondell and Farrell performing up to the standard they have set for this character entertainment, Victor Moore, as Hobart, comes through with a show stealing performance, and the comparative newcomers Lee Dixon and Rosalind Marquis are effective in adding to the film's gayety. In one or two cases dialogue lines are pointed for double meaning interpretation, but in relation to the general scheme of things, particularly the comedy contrast, they are hardly of a nature to cause any serious objection.

Previewed in the studio projection room.—G. M.

Produced and distributed by Warner-First National. Executive producer, Hal B. Wallis. Associate producer, Earl Baldwin. Directed by Lloyd Bacon. Screen play by Warren Duff. Based on play, "Sweet Mystery of Life," by Richard Maibaum, Michael Wallach and George Haight. Assistant director, Dick Mayberry. Photographed by Arthur Edeson. Film editor, Thomas Richards. Art director, Max Parker. Gowns by Orry-Kelly. Musical director, Leo F. Forbstein. Orchestral arrangements, Ray Heindorf. Musical numbers created and directed by Busby Berkeley. Music and lyrics: "All's Fair in Love and War" and "With Plenty of Money and You," by Harry Warren and Al Dubin; "Life Insurance Song," "Let's Put Our Heads Together" and "Speaking of the Weather," by Harold Arlen and E. Y. Harburg. P. C. A. Certificate No. 2504. Running time, when seen in Hollywood, 100 minutes. Release date, December 26, 1936. General audience classification.

CAST

Rosmer Peek	Dick Powell
Norma Perry	Joan Blondell
Genevieve Larkin	Glenda Farrell
J. J. Hobart	Victor Moore
Boop Oglethorpe	Lee Dixon
Morty Wethered	Osgood Perkins
Hugo	Chas. D. Brown
Sally	Rosalind Marquis
Irene	Irene Ware
Andy Callahan	Wm. Davidson
Dr. MacDuffy	Olin Howland
Dr. Bell	Charles Halton
Dr. Warshof	Paul Irving
Dr. Henry	Harry C. Bradley
Chairman	Joseph Crehan
Lucille Bailey	Susan Fleming

The Great O'Malley

(Warner Brothers)

Romantic Drama

A human interest character drama, also a comedy leavened dramatic romance, this is of the nature of attractions that audiences take to themselves with consequent surprisingly favorable returns at the box office. Essentially the story is of the regeneration of a hard-boiled New York cop who considers it his duty to enforce the law to the letter. It's told in honest, straightforward style, without any resort to artificial or forced theatrics and in a way that stirs the emotions and sympathies of ordinary folk.

Despite the counsel of superior officer Cromwell and friendly priest Father Patrick to temper his sense of duty with humanness and mercy, flatfoot O'Malley bullheadedly refuses to listen. He picks up Phillips for a minor infraction, and the arrest causes the man to lose his first chance in years for a job. Consequently Phillips commits a robbery in order to obtain food for his wife and child Barbara. O'Malley nabs him and provides the evidence that sends him to prison.

Despised by brother officers, given up as impossible by Cromwell, O'Malley is relegated to traffic cop. There some sense of reason works its way into his skull. Becoming attached to Barbara and interested in school teacher Judy Nolan, O'Malley, not knowing who the child is, does his bit to make life easier for her and her mother. When the child is injured in an accident, he foots the bills that assure her recovery. Then, when he finds she is the child of the man he sent to jail, he secretly helps arrange Phillips' release. Phillips, not knowing that O'Malley is his benefactor and bent only on revenge, shoots the cop. In the investigation that follows, O'Malley, whose experiences have humanized him, claims it was an accident. As he wins exoneration for Phillips, he is reinstated in the respect of the force, in the affections of Judy, and has the lasting friendship of the Phillips' family.

With Pat O'Brien making his role believable and the entire cast contributing high caliber support, this is the kind of attraction that should benefit considerably by word-of-mouth advertising.

Previewed in the Warner theatre, Beverly Hills. The audience paid more attention to it than preview specialists sometimes accord more pretentious attractions. The film's effect on the customers indicated possibilities that it will prove a strong attraction in the field when once the word of its quality gets around.—G. M.

Produced and distributed by Warner Bros. Executive producer, Hal B. Wallis. Associate producer, Harry Joe Brown. Directed by William Dieterle. Assistant director, Frank Shaw. Screen play by Milton Krims and Tom Reed. Based on story by Gerald Beaumont. Photographed by Ernest Haller. Film editor, Warren Low. Dialogue director, Irving Rapper. Art director, Hugh Reticker. Gowns by Milo Anderson. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 2451. Running time, when seen in Hollywood, 70 minutes. Release date, February 13, 1937. General audience classification.

CAST

James Aloysius O'Malley	Pat O'Brien
John Phillips	Humphrey Bogart
Judy Nolan	Ann Sheridan
Mrs. Phillips	Frieda Inescort
Barbara Phillips	Sybil Jason
Captain Cromwell	Donald Crisp
Attorney for the defense	Henry O'Neill
Motorist	Craig Reynolds
Pinky Holden	Hobart Cavanaugh
Doctor	Gordon Hart
Mrs. O'Malley	Mary Gordon
Mrs. Flaherty	Mabel Colford
Father Patrick	Frank Sheridan
Miss Taylor	Lillian Harmer
Tubby	Delmar Watson
Dr. Larson	Frank Reicher

March of Time, No. 4

(RKO Radio)

Very Good

Continuing its dramatic presentation of the world's news in forthright manner, "March of Time" in the current issue covers three subjects of varied interests and origin.

First to Europe and a review of the events leading up to and the culmination of Belgium's new policy of complete neutrality. Several shots are shown of King Leopold, who issued the proclamation that Begium's alliance with France had been terminated, and include the coronation, the auto accident in which the Queen was killed, and the Queen's funeral. There are also shots of Leon Degrelle, Fascist and a power politically in Belgium.

The St. Lawrence seaway plan is presented and illustrated by map and diagram. Needing but a last link to complete the seaway and open up an outlet from the Great Lakes to the Atlantic, the project is discussed pro and con. Opponents of the plan are in the Mississippi River section and the seaport cities along with the railroads connecting these bases with the Great Lake centers. Another complication provides for the drafting of an international treaty with Canada.

In rapid sequence the camera depicts the WPA Federal Theatre Project and the ramifications encountered so far in producing and directing plays, using unemployed actors. Flashback sequences of some oldtime vaudeville acts are followed by scenes of some of the more outstanding productions the theatre project has presented to date, culminating in Sinclair Lewis' "It Can't Happen Here." Running time, 21 minutes.

The city council of Waynesboro, Va., has under consideration a municipal ordinance to prohibit Sunday shows. A vote will be taken on Monday.

AMERICA'S UNIVERSITIES TURNING TO FILMS AS A SUBJECT OF STUDY

Increasing Number of Colleges Gives Courses on Construction of Motion Pictures; Potential Source of Fine Talent

University of Southern California, N. Y. U., and Columbia Among Leaders; Visual Education Activity Shows Growth

A widening educational concept of the motion picture, as a subject for study in itself as well as a new and valuable tool for the use of teachers in various fields, is being fostered by an increasing number of colleges and universities which have inaugurated courses aimed to show the student of what the motion picture is made, thus creating a possible new source for technical and artistic talent for Hollywood.

Although not as well developed as the visual education aspect of the motion picture or as the teaching of film appreciation in elementary and high schools, courses in the artistic, social and technical elements of the motion picture are receiving considerable attention from educators in schools of higher learning the country over. This attention ranges from series of lecture courses at several universities to a separate Department of Cinematography at the University of Southern California, in which instruction is given in the technical production of films as well as in their place and influence in other fields of education.

Educators and those in the industry who are watching the growth of motion pictures as a subject of study and a method of education view these courses in the technical phases of film production as potential training media for future actors, directors, writers or technicians, but regardless, the immediate value to the motion picture and to education of extensive study of the social, psychological and artistic implications of the cinema is already admitted.

Many Courses on Films

One of the principal higher schools emphasizing technical instruction in film production is the University of Southern California. In the Department of Cinematography, which is headed by Dr. Boris V. Morkovin, the courses include those on story and continuity, fundamentals of production, technique of the art director, laboratory methods, acting and expression, camera technique, sound recording and reproduction, and a seminar in comparative cinema directing.

In addition to these the department offers instruction of interest to students in other fields. In connection with the department of music a lower division course entitled "Music and the Motion Pictures" covers the use and development of music in films, first

Two other courses on educational films and on methods of teaching motion picture appreciation of education. A special course on the social and psychological aspects of motion pictures, given by Dr. Morkovin, treats of the evolution of the motion picture industry; distribution, publicity and exhibition; personality and mass reactions of children and adults, and the educational, commercial, industrial, scientific and international aspects of the industry.

EUROPEAN THEATRE SEEN IN DECLINE

"Americans, particularly those in show business, should wake up in the morning and thank God they live in this country," according to Charles K. Gordon, theatrical producer and manager for the last five years of the Apollo theatre in Paris. He returned from Europe two months ago.

Mr. Gordon listed Germany as the "worst country" at present for the legitimate stage or motion pictures because of the limitation of expression. He listed Italy and Russia as next in order as countries in which dramatic expression has been stifled. In France, the producer said, there is liberty of expression but taxes are so high that it is practically impossible to produce any good plays.

New York University Lectures

An inclusive course at New York University, under the joint auspices of the School of Education and the National Board of Review of Motion Pictures, is designed especially for teachers, social workers and those working in community motion picture programs. Given by lecturers, individuals widely known in the industry, it covers the cinema field in its artistic, technical, educational and social phases.

According to the syllabus the course keeps in close touch with the practical school and community programs related to motion pictures, such as the Schools Motion Picture Committee, the Metropolitan Motion Picture Council, and the Young Reviewers of the National Board of Review. Boys and girls from elementary and high school photoplay clubs are brought to the class as visitors and the conduct of their clubs is explained. Graduates of the course are eligible to become members of the reviewing committees of the National Board of Review. The class is under the direction of Dr. Frederic M. Thrasher, associate professor of the university's School of Education and a member of the executive committee of the National Board.

Columbia Workshop Plan

Columbia University, in its courses on the art of the theatre, offers a class on scenario writing and production. The course follows the workshop plan, allowing for individual writing projects. There are lectures, conferences and seminars, some conducted by members of the industry, and exercises are assigned in the writing of story treatments, continuity, screen dialogue, plot building, character delineation, the dramatization of setting and comedy methods. A library of professional scripts and still photographs from produced pictures has been built up for the use of the class and the study of the scripts is paralleled by the projection of the pictures for the class. The course is given by Mrs. Frances Rowland Patterson, a member of the Exceptional Photoplays Committee of the National Board of Review and the author of two books on the motion picture: "Cinema Craftsmanship" and "Scenario and Screen."

At Hunter College for Women, conducted by the City of New York, a course named "A Survey of the Motion Picture Field" is being given this semester. It comprises a series of lectures by notables in the industry.

The lectures were arranged through the cooperation of the Motion Picture Producers and Distributors of America. According to the announcement of the course it is planned to continue later this term and in subsequent terms with specialized courses in various branches of the industry.

Other Universities Active

Other universities, while not reaching as deeply into the study of motion pictures, impinge upon the field in related courses. At Syracuse a study of motion picture production in connection with the university theatre is under the direction of Professor William Falk of the Department of Drama. The University of North Carolina gives a course in motion picture criticism in the Department of Journalism under the direction of Walter Spearman. The English department of the University of Florida is conducting a course on the history and development of the motion picture.

The oldest university interest in the motion picture has been with films as a means of visual education, both in using educational pictures in courses and in instructing teachers in the use of them as aids in child education. This interest has been fostered by the United States Department of Education, which maintains an extensive library of educational films of all types which are loaned to schools on application, and by the recently established Department of Visual Education of the National Education Association.

Courses in Teachers' Colleges

A partial list of universities giving courses in visual education in their graduate departments of teachers' colleges includes state institutions of learning in Arizona, California, Colorado, Honolulu, Indiana, Iowa, Kansas, Minnesota, Missouri, North Carolina, North Dakota, Oklahoma, Oregon, South Dakota, Texas, Utah, Washington and Wisconsin. Others are the New York State College of Forestry, Iowa State College, Marywood College, Boston University and the University of Chicago.

EXPLOITATION NATURAL NO. 1

Inspired by the headlines on the front pages. An "exploitation natural" for live wire exhibitors.

BUDDY *and* **MARY**
ROGERS BRIAN

WEEK END MILLIONAIRE

An ALLIANCE Production

Directed by Arthur Woods

A GB RELEASE
CANADA DISTRIBUTORS
EMPIRE FILMS, LTD.

2 EXPLOITATION NATURALS HOT OFF THE FRONT PAGES!

EXPLOITATION NATURAL NO. 2

Inspired by the headlines on the front pages. An "exploitation natural" for live wire exhibitors.

Based on Gene Markey's Sensational Novel "His Majesty's Pyjamas"

CLIVE BROOK
HELEN VINSON

LOVE IN EXILE

With MARY CARLISLE
Directed by ALFRED L. WERKER

TOPS 'EM ALL

A CAPITOL FILM A GB RELEASE

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AUSTRO-GERMAN NEGOTIATIONS THREATEN U.S. FILM IMPORTS

Representatives of American Companies Meet to Discuss Three Suggested Methods of Offsetting Possible Result

Austria Expected to Change Rules Governing Import of Product from Germany and English-Speaking Nations

by HANS LORANT
in Vienna

Important changes may be brought about in the importation of American films to Austria in the near future. The final settling of this problem depends on the outcome of negotiations between Austria and Germany concerning the film-exchange between these two countries.

Should the German point of view prevail, a larger number of German films would be imported to Austria and this would mean further restrictions and difficulties for American films in this country. That these changes are soon to be expected is indicated by the fact that negotiations have already started between the Austrian authorities and local representatives of American film companies regarding the problem of the American film import to Austria.

Dr. Lanske, president of the Austrian Filmkonferenz, had already discussed with American managers the possible reforms which the Austrian Government might make affecting the conditions of American film importation to Austria.

Three Suggestions Made

Dr. Lanske suggested three possible ways in which to settle the problem of the importation of American films to Austria. These three possibilities are:

Self-contingentation, meaning that the American companies should themselves fix the total number of films imported to Austria, this figure to be lower than the previous quota, and that they should determine among themselves how many films should be imported by each American film company. In this case, the companies would be free from governmental interference, but they would be expected to set the total number of imported films at a figure which should not be too big for the Austrian film market.

Second possibility: *forced-contingentation,* meaning that the total number of American films to be imported to Austria should be fixed by the Government.

Third possibility: *the raise of the price of the permit tickets* which every company has to pay for every film. The suggestion is that the permit tickets of a film running in one copy only should cost 1200 shillings, as they did before, but that the permit ticket of a film running in two copies should be raised from 1800 shillings to 3600 shillings, and that of a film running in three or more copies should be raised in a similar proportion.

This proposition was discussed by the representatives of American film companies at a meeting which was attended by MGM, United Artists, Paramount, Warner Brothers, Twentieth Century-Fox, RKO-Radio and Universal Managers. At first the representatives of Universal and RKO were in favor of the idea of self-contingentation because in this way the American companies would bar all governmental interference. But ultimately they were won over to the opinion of the MGM representative, who opposed the idea of self-contingentation because, he said, it would inevitably lead to further restrictions which the companies would be compelled to make.

REICH SEEN GAINER BY HUNGARIAN PACT

Although the official text of the film agreement recently concluded between the German and Hungarian governments at Berlin has not been made public, information concerning its contents as indicated in informed quarters leads to the general conclusion that Germany has virtually dictated terms, although certain phases of the reported pact are apparently favorable to Hungarian exhibitors.

It is indicated, as well, in Budapest, that American motion pictures will have even less market in Hungary than at present, under the new agreement.

All Oppose Second Method

All representatives opposed vigorously the measure of forced contingentation and they decided to fight against the passing of such an edict. They all agreed that too many American films are imported to Austria, but they were of the opinion that any restriction imposed by the government upon American pictures should be rejected most determinedly by the local managers. They also discussed the possibility of the raise in the price of the permit tickets and announced that films running in one or two copies simply cannot stand any more burdens. A slight raise might be possible in the price of films running in three or more copies.

The representatives of American film companies also discussed the possibility of dubbing their films in Austria to a larger extent than they had hitherto done. But, according to the RKO Manager, the dubbing of a big film since only really good features are worthwhile to be dubbed would cost about 30,000 or 40,000 shillings, and this sum is too large to warrant the American companies in dubbing their films in Vienna.

The situation is so grave that the day after this conference the European managers of MGM and Warners announced that they would have to close their Vienna branches in case of any importing restrictions imposed upon American films by the government.

In order to understand fully the position of American films in Austria, it is necessary to review the development of the film import. The total number of English-speaking films in 1936 was 73, in 1935 this figure jumped to 126, and in 1936 it will probably reach 200. In Vienna and in the big cities audiences became used to English-speaking films, although a few years ago they did not go to see American and British talkies. Now even neighborhood theatres show programs containing English-speaking films only, which a few years ago would have been impossible. Thus the demand for American and British films increased during recent years, while the number of imported English-speaking films increased to even a larger extent, so that the supply is greater than the demand, and thus even the super-products of American film companies can not be properly exploited.

Added to this fact, there is the disadvantage of the large number of second-rate film products imported to Austria.

Big Pictures Carry Others

In the case of a film with two copies, the distributors' expenses are about 11,000 to 12,000 shillings and the average takings are 15,000 to 18,000 shillings. There are a few films which score more than this but they are exceptions. Two or three big box office successes are necessary in a season for a firm if it wants to make up for the losses of the other films, as very often a picture does not bring in more than 6 or 7 thousand shillings.

The representatives of United Artists, Warners and RKO announced that they would be willing to dub a part of their films in Austria every season in case the government gave them some financial aid. A film dubbed in Austria has the advantage of not having to buy a permit ticket, which, in case of three copies, would mean 4,400 shillings saved. But this sum is too small in the face of the high expenses of dubbing and the fact that films dubbed into German in Austria are not allowed to be imported to Germany and will not be allowed to be imported to Czechoslovakia in the near future.

The position of the American companies is rather delicate. The local managers are fully aware of the fact that their productions are not absolutely indispensable on the Austrian market. When, at the conference with Dr. Lanske, one American representative remarked that when the American film companies were compelled to withdraw from the Jugoslavian market they were, after a short time, humbly begged to take up their activities again, he got the answer that such a thing would not happen in Austria.

Of course, if this actually happened, the result would be stagnation in the film market, since variety, originality and the driving force of competition is chiefly provided by American pictures.

BROADCASTERS ALREADY ARE EYEING HOLLYWOOD FOR TELEVISION TALENT

Radio Engineers Laying Plans to Double Facilities at Studio Center As Well As in Her Neighbor City, San Francisco

Erpi Indicates It Will Protect Baird on Patents; Goldsmith Points Out Necessity for the Film Industry's Cooperation

Radio broadcasters, prospering from their recently acquired talent source in California motion picture studios, already are eyeing Hollywood with a view to developing that channel for television—agreeing that Hollywood will be the center of commercial television broadcasting.

And while National Broadcasting Company was estimating this week that some $15,000,000 would be required to string a "coaxial" television cable from the Atlantic to the Pacific, the Bell Telephone Laboratories in New York were conducting further demonstrations of the cable in the open.

Columbia Broadcasting System also has plans for bringing television to Hollywood, these including construction of a $1,000,000 studio there which will contain an experimental television laboratory.

Too, television, was the subject of other developments, as follows:

Electrical Research Products, Inc., motion picture sound equipment subsidiary of the American Telephone-Bell-Western Electric system, indicated its agreement to protect Baird Television Company, of London, on television patents.

Dr. Alfred N. Goldsmith, RCA consulting engineer, pointed out the necessity of the motion picture business cooperating in development of television.

The Federal Communications System, in Washington, let it be known that no hearings are contemplated in the immediate future on allocation of television channels.

The prediction that Hollywood will become the center of television broadcasting activities within the next two years was made by Don Gilman, vice-president of National Broadcasting Company in charge of the Pacific Coast division, on his return to California from New York, where he attended television demonstrations.

NBC television facilities will be increased to 425 scanning lines at an early date, he said, and the talent available in Hollywood will make it a field for experiments.

Engineers are surveying the Hollywood territory and laying plans for doubling radio broadcasting facilities, with similar plans in work for a San Francisco unit, Mr. Gilman added.

Coaxial Cable "Talking Test"

The coaxial cable, more familiarly known now as a "television pipe," installed between terminals in New York and Philadelphia, last week had its first "talking test" when Dr. Frank A. Jewett, president of the Bell Telephone Laboratories, spoke with members of the press, and others, over the circuit which is looped within itself to cover 3,800 miles, although in reality the cable spans less than 100 miles.

Television was not actually demonstrated on the line in this initial speech test because the terminal instruments now in use were said to be unsuitable for motion pictures. "Our main purpose in the preliminary experiment is to reveal the telephone possibilities, not television," said Dr. Jewett. "The performance has been up to expectations and no important technical difficulties have arisen to cast doubt upon the future usefulness of the coaxial-cable system. Much work remains to be done, however, before coaxial systems suitable for general commercial service can be produced.

PARENTS' AID ASKED IN SELECTING FILMS

Desirable motion pictures cannot be achieved unless women, including mothers, "who put over the motion picture industry," support this type of production to the exclusion of undesirable films, Mrs. Willis P. Miner, chairman of motion pictures, New York City Federation of Women's Clubs, said Saturday at a meeting of the Queensboro Federation of Mothers' Clubs. She spoke at the 71st assembly of the organization held at the Hotel Pennsylvania.

Step Toward Television

"This is not a television circuit as we are now demonstrating it, but it is a necessary step toward television. We think we know how to use it for television, but that is several months off. As far as television is concerned, it is still around the corner, and all we can say at this time is that the cable is a possible network link for television transmitters in the future."

The "pipe" will handle the same amount of traffic as one of the present arm-sized cables comprised of 480 wires. Therefore, it was explained, the costs of building and installation are materially reduced. Instead of the usual "Bundle" on paper-insulated wires used in telephone lines, the new cable contains a pair of copper tubes, each about the diameter of a lead pencil. Within it, and about the same size as the lead in the pencil, is a wire held centrally by thin discs of thin rubber, spaced along the wire.

"What we are literally doing along this cable is radio transmission," continued Dr. Jewett, "but we are sending it over what might be called a segregated slice of the ether. In this case, however, all of the ether is in the little pipes of the cable. It is a scheme for making radio transmission free of the elements that bedevil radio, such as static and fading."

Problems "Formidable," Says Sarnoff

A few days prior to the New York demonstration, a glowing picture of the day when television will take its place in the American scene was envisioned by David Sarnoff, president of Radio Corporation of America, speaking in Philadelphia before the Franklin Institute, the oldest scientific society in the United States.

Mr. Sarnoff's invitation to address the institute was in recognition of his 30 years in the field of radio. Prior to the meeting he was feted at a dinner given by the directors of the institute at the Rittenhouse Club.

Mr. Sarnoff said the problems of television were "formidable" but not unsolvable. "Television broadcasting, even more than sound broadcasting, will be the great consumer of art," he said. "It will constantly demand more and better writers, musicians, actors and scenic designers, new thoughts, new words, new songs, new faces and new backgrounds. Television will call for a whole new generation of artists.

"Another problem in television is that of network syndication. Our present facilities for distribution of sound broadcasting cover the vast area of the United States and serve its $128,000,000 people. Similar coverage for television programs, in the present state of the television art, would require a multiplicity of transmitters and network interconnection by wire or radio facilities still to be developed."

"From the standpoint of research, laboratory development and technical demonstration, television progress in the United States continues to give us unquestioned primacy," Mr. Sarnoff said. "The chief distinction between television in this country and abroad is the distinction between experimental public services undertaken under government subsidy, and commercial developmnt undertaken by free initiative, enterprise and capital of the pioneers of America."

No Hearings for a Year

Meanwhile, the Federal Communications Commission in Washington has advised that no hearings on allocation of television channels for commercial purposes are anticipated until approximately the end of another year. The commission's policy now, it was pointed out, is to consider television strictly on an experimental basis in granting licenses.

The commission also expects that in about another year work will start in drawing up definite television standards of practice after reviewing hundreds of pages of testimony and technical data gleaned from the two hearings bearing on television which it held last June 15 and October 5. No further hearings of a general nature on allocation have been scheduled, the commission deciding to pass on individual applications as they arise, as in the case of Farnsworth Television Corporation of Pennsylvania, which was given authority last week to construct a new experimental visual broadcast station to be operated at Springfield, Pa., on various high frequencies with one kilowatt power, unlimited time.

Goldsmith Urges Cooperation

Television was also a recent subject in Rochester, N. Y., where its cooperation with the motion picture industry was asked by Dr. Alfred N. Goldsmith, RCA consulting engineer, in a speech before the convention of the Institute of Radio Engineers. Dr. Goldsmith pointed out that the motion pictures have methods and output which can be somewhat adapted to the needs of a certain part of television procedure, while television can put certain new methods and devices which should be useful at the disposal of the film industry.

"The motion picture field, in our opinion, has little to fear from television broadcasting if it maintains a forward-looking outlook and is well-guided," Dr. Goldsmith said. "Certainly the relationship between these sister arts could and should be pleasant and mutually helpful in the best interests of each."

Dr. Goldsmith also proposed the exclusion of studio audiences from television broadcasts to eliminate annoyance resulting from alleged competition with theatres. He urged that television receiving sets be built in the simplest

(*Continued on page 64*)

FOR CHRISTMAS

"Theodora" is the surprise smash of the year! *Grab it fast for your holiday bookings!* Join the big coast-to-coast parade of theatres topping the great grosses of "Deeds"!

IRENE DUNNE

Theodora Goes Wild

2 MONEY-MAKING

AND NEW YEARS!

PENNIES FROM HEAVEN

Bing **CROSBY**

"Pennies" is perfect for the holidays! Down-to-earth entertainment for kids and grown-ups—with five top song hits! Doing terrific everywhere! *Cash in for Christmas!*

RECORD-BREAKING HITS!

Columbia Pictures

BRITISH PROPOSE BIG PATENT POOL

(Continued from page 61)

possible manner with the smallest number of tuning instruments possible.

"Commercial television broadcasting, to win general acceptance and to enjoy a healthy growth, must be built on the basis of a group of necessary elements. These are a constructive governmental attitude implemented by corresponding regulations, an active group of television broadcasting stations at least partly interconnected into a national network for program syndication, forward-looking program building organizations, careful engineering and manufacturing methods rendered effective by suitable merchandising practices and satisfactory servicing, an enthusiastic and numerous group of home lookers, and finally a number of broadcast advertisers willing and able to secure the part-time attention of the home audience," Dr. Goldsmith said.

ERPI to Aid Baird

In New York it was revealed that Electrical Research Products, Inc., has agreed to protect the Baird Television Company of England affiliate of Gaumont British Pictures, on patents on the television transmitter the English company has furnished the British government, and has granted permission to its British licensees to provide motion pictures to the British Broadcasting Company for experimental television broadcasts without charge until July 5, 1937. It is also said that the company refused, however, to make a general agreement on its television patents with the Baird concern because "it does not know where television is going."

No company in America has asked Erpi for permission to use motion pictures recorded on its apparatus for experimental television purposes, but if such requests are made they probably will be granted, according to Whitford Drake, executive vice-president. Mr. Drake said that American Telephone and Telegraph Company had very clear patents in relation to the use of motion pictures for television.

"We can say with conviction that so far as this company is concerned our long travail is ended, and we now rejoice to feel we are about to face the commercialization of television from an aspect so far of necessity denied us," said Sir Harry Greer, chairman of Baird, at the annual meeting in London recently, the *Wall Street Journal* reported.

Patent Pool Proposed

Following upon the recommendations of the Television Committee, the British Broadcasting Corporation was entrusted with national television transmission. As a result the BBC entered into a contract with Baird for the manufacture and installation of a transmission plant at the Alexandra Palace. As far as the transmission side is concerned the Baird company has spent enormous resources and energies in convincing the authorities that television is practicable. The committeemen emphasized in their report that the companies interested should recoup themselves for their expenditure by the sale of receiving sets, and referred to the desirability of forming a comprehensive patent pool. No definite steps have yet been taken to form such a pool.

"You will appreciate," Sir Harry said, "that while from the point of view of transmission patents we cannot at the moment visualize any return other than a manufacturers' profit on the provision of these transmission sets, we must look to recoup ourselves for our endeavors by deriving revenue from the manufacture and sale of receiving apparatus to the public, and when I say public I include places of amusement, hotels, large blocks of flats, and so on."

The first Baird set gives the largest picture of any set so far publicly exhibited. It is 12 by 9 inches in size, and the company has fixed the retail price of the set at 85 guineas, approximately $425. This receiver can take transmissions on the Baird system and also the Electrical Musical Industries system, which is Marconi controlled.

Close upon the statement of the Baird chairman came announcement in London by Major B. C. Tryon, British Postmaster-General, that the plans to link London with provincial cities by cable for transmission of television programs had been completed and that work would start soon to connect London with Birmingham and Manchester.

Goldwyn to Make Eight Next Year

Samuel Goldwyn has announced that he is scheduling eight pictures for the 1937-38 season, instead of his usual four. He has budgeted $10,000,000 for the schedule. In making the announcement Mr. Goldwyn said;

"The industry is in danger of losing much prestige because of the increase of factory made pictures to meet the double bill market. Product has dropped down generally in recent times, and but for the present freedom of money, box offices throughout the country would be suffering."

The eight pictures include a remake of "Stella Dallas," "Hurricane," "The Adventures of Marco Polo," "Goldwyn Follies," "Dead End," "Revolt of Manila," "Folly and Farewell," and an untitled story being written by Lillian Hellman.

Mr. Goldwyn, David O. Selznick and Walter Wanger have announced jointly that a drive for big name talent on a pooling basis will be started immediately. Each artist contracted will be guaranteed three pictures, doing one for each of the three producers. The new system will not conflict with present production schedules nor will it affect arrangements with talent now under contract, it was said. Adolph Menjou is the first star signed under the agreement.

MGM-Macfadden Tieup Aimed at Amateurs

Pointed at an estimated 750,000 amateur motion picture producers is a 10-weeks campaign to be conducted by Metro-Goldwyn-Mayer in Macfadden publications inviting amateurs to see the Pete Smith short, "Wanted, A Master," reproduced from a 16 mm. amateur production, and submit their works for possible use in like manner. Any films chosen for reproduction will be paid for at the rate of $500 each.

Sound Equipment Licensed

Andre Debrie, Inc., manufacturers of studio and laboratory processing equipment, have been licensed under RCA patents to manufacture and sell a new non-slip printer for accurate film processing which will be based on technical principles developed in RCA laboratories.

Actors' Guild Plans Steady Unionizing Rather Than Drive

A gradual process of unionization rather than, intensive or carefully organized drive for a closed shop in the motion picture industry is foreseen by officials of the Screen Actors Guild, according to Kenneth Thomson, secretary of the Guild.

Mr. Thomson returned this week to Hollywood after attending the American Federation of Labor convention in Florida and after lengthy conferences in New York with executives of Actors' Equity Association. The Guild official said that his purpose in attending the AFL convention was to meet labor leaders and give them evidence that the Guild is willing to cooperate in the labor movement in every way.

The convention did not pass any resolutions nor consider any questions directly affecting the motion picture industry at the Tampa convention, the delegates being concerned chiefly with the split between William Green, president of the Federation and John L. Lewis with his Committee for Industrial Organization. Mr. Thomson said, however, that the national labor organization is fully aware of the actors' group and that contacts made at Tampa may prove of importance at a later date.

The Guild secretary did not reveal the purpose or the result of his conference with theatrical labor chiefs in New York. Actors' Equity and the Actors' Federation of America are supporting the Guild by suspending members now working in pictures who do not join the coast organization and it is believed that even closer cooperation will result from the discussions.

A committee representing producers has been conferring for the last month with Screen Playwrights, Inc., writers' organization, and it has been reported that the negotiations are proceeding harmoniously.

Wilcox To Produce "Victoria the Great"

Herbert Wilcox, British producer, has announced a production of "Victoria the Great," a panorama of the life of Queen Victoria of England. Release is scheduled for June 21, 1937, to coincide with the effective date of the lifting of the Lord Chamberlain's embargo on stage and screen productions, agreed to by King Edward VIII. Negotiations are proceeding to contract a well known star for the title role and an English director who is now working in Hollywood.

"Broken Blossoms" $1.50 Top

Imperial Pictures has leased the Belmont theatre, New York, for the opening on Christmas day of the Julius Hagen production, "Broken Blossoms," at $1.50 top.

YOU COULDN'T HAVE BETTER REVIEWS EVEN IF REMBRANDT PAINTED THEM HIMSELF!

"'REMBRANDT' is a photoplay to put the old legitimate theatre to shame. I wouldn't trade Mr. Laughton's doughty Dutchman for half a dozen Broadway Hamlets . . . Charles Laughton creates masterpiece as Rembrandt in classic screen biography . . . Charles Laughton, admirable actor, presents a three dimensional portrait of a painter in 'REMBRANDT,' the memorable motion picture at the Rivoli. Here is a classic of the screen . . . The result is something for which to be thankful." —Robert Garland, N. Y AMERICAN

"Pictorially engrossing and filled with deft and subtle characterizations . . . It is a masterly achievement that Mr. Laughton has not only invested these interludes with power and conviction, but has integrated the entire photoplay about his warmly vital and many-sided impersonation . . . A film of great visual beauty." —Howard Barnes, N. Y HERALD TRIBUNE

"Laughton plays 'REMBRANDT' to perfection . . . Rich in color, this film portrait of an artist is a handsome acquisition for Charles Laughton's personal gallery. His followers will experience delight in 'REMBRANDT.' It is a handsome, absorbing, provocative film." —Bland Johaneson, N. Y DAILY MIRROR

"A distinguished film, as produced and directed by Korda. An incisive portrait of a genius, as projected on the screen by Laughton. Elsa Lanchester gives a fine and sensitive performance of the little maid whom Rembrandt loved through later years. Gertrude Lawrence gives distinction to the role of Geertje, who was Rembrandt's mistress." —Kate Cameron, N. Y DAILY NEWS

"Charles Laughton does his most brilliant acting to date. A distinguished and beautiful film that bears the unmistakable stamp of his genius. Adjectives like 'breath-taking,' 'haunting' and 'startling' are of small use. No matter how admirably they may have served their purpose in describing the grandeurs of other outstanding films that have come his way, they sound hackneyed when applied to 'REMBRANDT.' For the beauty of the film is, in its use of light and dark, like nothing the screen has ever before achieved and is as difficult to describe in words as these qualities in one of Rembrandt's paintings or etchings." —William Boehnel, N. Y. WORLD-TELEGRAM

"We can only recommend it in the strongest terms. A great, and rich, and glowing motion picture, a picture signed all over with distinction, like one of the master's own canvases. 'REMBRANDT' is as much Mr. Korda's greatest production to date, as it is, at once, the noblest subject and the best likeness — so far, at any rate — in Mr. Laughton's inspired gallery of historical portraits." —B. C. Crisler, N. Y. TIMES

"When news first came that Laughton was to do 'REMBRANDT' for Alexander Korda, you began anticipating an honest, historically faithful picture in which Laughton would turn out another brilliant performance. Check. 'REMBRANDT' now at the Rivoli, lives up to expectations . . . Magnificently produced." —Archer Winsten, N. Y. POST

RAVES *by* REMBRANDT

Courtesy N. Y. CRITICS

ALEXANDER KORDA presents

CHARLES LAUGHTON

as **REMBRANDT**

Directed by ALEXANDER KORDA

with Gertrude Lawrence • Elsa Lanchester • Edward Chapman

RELEASED THRU UNITED ARTISTS

HELD OVER 2nd WEEK RIVOLI, N. Y! . . . SMASHES THRU 2nd WEEK KEITH'S WASHINGTON!

LABOR DOMINATES BERRY CONFERENCE

Regulation of Hours, Wages and Working Conditions Among Topics of Washington Session

by FRANCIS L. BURT
in Washington

Indorsement by industry and labor of a new definition of interstate commerce under which the Federal Government would be authorized to regulate hours, wages and conditions of labor, as well as the trade practices of establishments engaged in interstate commerce, was to be sought this week at the second annual meeting of the National Council for Industrial Progress headed by Major George L. Berry, President Roosevelt's Coordinator for Industrial Cooperation.

The motion picture industry as a whole was but poorly represented at the Council session, the few industry leaders who did attend as observers refusing to take part in the deliberations. A preliminary film conference called for Wednesday was cancelled at the last minute, Sol A. Rosenblatt, former NRA code administrator, Nathan Golden of the Department of Commerce Motion Picture Division, and two others, being the only ones present. Allied States Association of Motion Picture Exhibitors was the only film group to accept the invitation to attend the general Council meeting.

The Council on Thursday was scheduled to hold open meetings at which reports of the various committees set up last year were to be submitted, to be followed by addresses by Major Berry and Government officials including Senator Burton K. Wheeler, chairman of the Senate committee on interstate commerce; Representative Samuel Rayburn, chairman of the house committee on interstate commerce; Frances Perkins, secretary of labor and representative of the Federal Trade Commission, and William Green, chairman of the council's labor group.

More than 3,000 invitations to attend the conference had been sent out by the council to representatives of industry and labor. Only a fraction of that number attended.

Roper Not Participating

The absence of representatives of important industries was attributed to their belief that the conference did not represent a move by the Administration but was, rather, an independent effort by Major Berry.

Lack of Administration approval of the project was indicated by the disclosure that the Department of Commerce was taking no part in the conference and that Secretary of Commerce Roper expected this month to receive a report on NRA from a special interdepartmental committee, set up at the request of the President and composed of Cabinet members and representatives of industry and labor.

Generally speaking, industry was reluctant to participate in the Council because of the dominant position of labor in the council.

At the opening of the council session it became evident that labor conditions would be major subjects of discussion, particularly since the labor representatives were supported by the demand made by the American Federation of Labor at its annual meeting at Tampa last week for general adoption of the 30-hour work week.

Regardless of the final outcome of the meetings of the council for industrial progress, substitute NRA legislation will be sought almost immediately upon the convening of Congress next month, with probably a score of bills, representing the views of as many diversified groups, submitted in the early days of the session.

Some of the bills will parallel the original NRA act but, according to their sponsors, with their provisions so written as to meet the objections voiced by the Supreme Court in invalidating the recovery law. A large and strong group, however, will support legislation providing for the Federal incorporation of companies engaged in interstate commerce, offered last session by Senator O'Mahoney of Wyoming and this month given the approval of Senator Borah of Idaho, and as alternatives to either of those types of legislation, it is expected proposals will be made for revamping and tightening up the antitrust laws and for the wider adoption by industries and trades of voluntary codes under the Federal Trade Commission program.

President's Attitude Indicated

Administration officials thus far have given little indication of the attitude of President Roosevelt on the subject, but he has been represented as favoring the adoption of a constitutional amendment redefining interstate commerce so as to give the Government a legal basis for the authority it sought to wield under the NRA act, before proceeding with the adoption of direct legislation.

Such a program, however, does not meet the views of the members of the Berry group, who at their meetings this week were planning a policy for control of labor and industry which they will seek to have affirmed by Congressional action.

Film Loans Rejected

High Administration officials this week were understood to have turned thumbs down on proposals that the Reconstruction Finance Corporation or other Federal agency make loans to private interests for the production of motion pictures.

Tentative suggestions that such a step might be taken, set forth as a possible subject for discussion at the meetings of the National Council for Industrial Progress, met with a decidedly cool reception among officials who pointed out that the Government has consistently maintained a policy of refusing loans for projects on which the return was uncertain.

U. S. Films Gain in Austria

American features have been gaining in Austria at the expense of German pictures, according to a report to the Department of Commerce from its Vienna office. Last year 126 American features were exhibited compared with 110 in 1934. The corresponding totals for German features were 116 and 129.

Wanger on MPPDA Board

Walter Wanger Productions was elected to membership in the Motion Picture Producers and Distributors of America on Wednesday at the quarterly meeting in New York, and Walter Wanger was named a member of the board.

BOOK REVIEW

FOUR-STAR SCRIPTS, by Lorraine Noble. Published by Doubleday, Doran, December 4th, 1936. 392 pp. ($2.50).

The first twenty-four pages of Lorraine Noble's contribution to the growing list of books pertaining to the writing of motion picture scripts contain all that the author has to say on the subject. The remaining 268 pages are given over to a complete reprinting of the shooting scripts used in producing "Lady For a Day," "It Happened One Night," "Little Women" and "The Story of Louis Pasteur." The division is appropriate in view of the declared purpose of the author and with respect to the character of the printed matter on both sides of the dividing line.

A foreword asserts, "The motion picture has become one of the most popular forms of entertainment ever known. Its drama stirs our emotions, and its influence upon us is sometimes so subtle and so deep as to leave lasting impressions that may affect our lives in unexpected ways. Writing for the films has therefore become a matter of public trust when the pictures influence the mental attitudes and emotional states of such a vast audience." This may or may not have been written as an after-thought. In any case, the author's text has little relation to the "public trust" aspect of her profession. On the contrary, the business of writing for the films is discussed as a strictly commercial pursuit and is made to appear, perhaps unintentionally, as a dull, mass-production activity.

Miss Noble's formula for writing a successful picture is extremely simple. The aspirant is told to select a star, study the pictures in which said star has appeared, cast about for a story idea which can be shaped to this star's personality and proceed to write into the story incidents and situations which have been productive of box office satisfaction when used in other productions. The aspirant is then furnished a glossary of technical terms and, as models, the four shooting scripts above mentioned. He is told, also, that one or a dozen other persons will have their way with his brain child before it goes to the camera and that not even the title may remain when they are through with it. The author is less cynical than seasoned in these references.

A note on the jacket of the volume describes it as "a complete and authoritative book for everyone interested in film writing and making, and for the legion of amateur movie-makers who are learning the technique or movie directing and photography." "Complete" is a pretty strong word, and "legion" may or may not be strictly accurate in the application made of it, but the scripts are of undeniable value, and Miss Noble's comment indicates experience and sincerity.—W. R. W.

German Pictures Will Total 220

According to the preliminary program, 220 feature pictures will be released in Germany during the 1936-37 season, the Department of Commerce reports this week from Washington. It is by no means certain, however, that this tentative schedule can be lived up to, particularly as regards the share given to American films as the censors in this respect have for months been postponing a definite decision.

Under present plans for the coming season, UFA will have 27 German and three foreign pictures on its schedule; Tobis will distribute 67, eight of which will be from foreign studios, while Bavaria will have four foreign and 18 domestic features and Terra will handle 14 from Germany. Other German companies will have a total of 55 and American imports are expected to total 32, bringing the grand total to 220.

The Department of Commerce also reports that while it is generally felt that the quality of German films is being continually improved, the commercial side of the industry is causing great anxiety because of the steadily rising production costs.

Japanese Exhibit Television System

by TETSUYA MORI
in Tokyo

The decision to hold the next Olympic Games in Tokyo in 1940 has led to increased activity in the television field, looking to a practical application of the device generally during the games. A public demonstration of the Hamamatsu System, developed at Waseda University and the Hamamatsu Technical School, and held at the Uyeno Scientific Museum here, was pronounced an outstanding success by the capacity audience.

In an effort to strengthen the distribution arm of their newly merged units, Toho and Nikkatsu have signed several capable executives. Most important acquisition in manpower is S. Sasho, former Paramount manager here, who had worked for Paramount for 18 years and is generally recognized as one of the most able distribution executives here, who has been signed as general manager of distribution.

The Empire Trading Company has acquired the Japanese distribution rights to the Celebrity cartoons. Eight color cartoons will be included in the first group to be handled by Empire.

The contract for distribution in Japan and Manchukuo of Republic product, the subject of considerable interest here, has been obtained by Ohbei Eiga-sha, following negotiations carried on in New York between Republic officials and K. Ono, nephew of the president of Ohbei.

It is reported that the company will release 25 Republic films here annually, of which 10 will be brought here between now and next May.

"SCIENTIFIC MARKETING" OF FILMS IS PROPOSED

But MPPDA Already Is Contacting Same Groups; Theatres Are Training Managers

A campaign of "scientific marketing research" to stimulate and extend patronage at motion picture theatres is being proposed to producers and distributors by J. J. Apatow, school man and recently associated with Consolidated Amusement Enterprises, independent circuit in New York, as well as with non-theatrical companies.

Mr. Apatow claims to have made a study of the motion picture "in all its phases," and especially exhibition, with the hopes of inaugurating a movement along lines to attract a new potential audience of millions who rarely visit the theatre and are not "picture conscious." Mr. Apatow proposes a "Motion Picture Exhibitors' Research Institute" to direct this work, with Mr. Apatow as the executive director.

The organized film business, however, apparently has not been impressed by the proposals, since the work would be along the same lines as current activities of the Motion Picture Producers and Distributors of America. A representative of one theatre organization is said to have written Mr. Apatow that he would be interested in the plan if all the other companies could see merit in it. That has not been forthcoming.

Mr. Apatow, in outlining his plan, says, "This need for careful research demonstrates that most moving picture theatres are not using methods that may be available to 'create' a maximum of business without adding to the immediate burden of additional overhead."

Training School Suggested

Some time ago, the proponent of the idea sent out a form letter to circuit heads and executives in the home offices, asking for their opinions. In this letter he said:

"Out of this 'patronage building' research work might be developed a training school for the preparation of potential executives or managers of film theatres. This form of educational work is illustrated by the American Institute of Banking which is supported by banking interests, and the Prince School of Education for Store Service, which is supported by the National Retail Drygoods Association."

Critics of the proposal reply to this that it is the practice among practically all circuits to train their own men in their own theatres and to give promotion from the ranks where deemed fit.

Practically all the large companies feel that that which is suggested by Mr. Apatow's "institute" contributes nothing to what is being done by the publicity, advertising and exploitation departments in the home offices, along with the MPPDA, to help exhibitors sell pictures to all types of audiences. Several of the companies regularly produce films directed primarily at the so-called "class" type of audience.

For example, Warner Brothers and MGM have brought Shakespearean works to the screen. In publicizing "A Midsummer Night's Dream," which had a direct appeal to educational and cultural elements and organizations, Warner's regular home office and studio staffs were augmented by special representatives who toured the country. MGM, for its "Romeo and Juliet," also has waged special campaigns.

Cooperating with Civic Groups

Mr. Apatow's advocacy of the use of newspapers, radio and nationally circulated magazines is answered with the fact that the large companies not only have been giving increased attention to these media but also have been making concerted drives toward enlisting the aid of parent-teachers, and similar groups, to increase the interest of children in the theatre.

In sending his prospectus to exhibitor leaders, Mr. Apatow asked whether these executives would be willing to serve as directors of his "institute." One of the leading theatre operators in the South replied that he was not interested in "theatre leagues" outside the bounds of his own state, and that reply apparently reflected the sentiments of the others asked to join.

Revising Releases For Buenos Aires

by N. BRUSKI
in Buenos Aires

The Association of Distributors at Buenos Aires has submitted to the Society of Impresarios (exhibitors) a revised exhibition plan for this city and its suburbs, which is designed to aid exhibitors in recouping the losses in attendance they have sustained recently. The exhibitor group requested such a plan of revision from the distributors.

The plan includes a limitation on the number of films to be shown on any one program, provides for increased protection for first-run theatres, elimination of the price difference between stall and balcony seats with a uniform price to be set for each, designation by each exhibitor of the classification of his house, the permitting of lower prices on old films on Mondays, and the requirement that exhibition dates must run consecutively on each film. If approved, the plan will go into effect January 1st.

The producers, studio and laboratory owners of Argentina held a meeting here with the object of forming an Association of Argentine Motion Picture Producers. A managing committee appointed includes: Dr. Sebastian Naon, president; Jorge Mendez Delfino, vice-president; Dr. Emilio Carreiro, secretary, and Julio Lofiego, treasurer.

500 BRITISH MATINEES FOR 600,000 JUVENILES

And Simon Rowson Sees Million Dollars Additional Revenue by Tripling Theatres Interested

by BRUCE ALLAN
in London

Problems of the child patron, and of the supply of suitable films for children's performances, were considered at a conference held here under the aegis of the British Film Institute.

Over ninety delegates, including representatives of the Home Office, the Ministry of Education, and numerous organizations concerned with child welfare, were given the opportunity to discuss the problem with such wellknown members of the industry as T. H. Fligelstone, president of the Cinematograph Exhibitors Association, Simon Rowson, Sidney Bernstein and Ken Nyman.

Mr. Rowson said that five hundred British cinemas provided children's matinees weekly, and entertained 600,000 young patrons for receipts totaling £300,000 ($1,500,000) a year. He suggested that the number of theatres could be trebled, the revenue increased to £1,000,000 a year and producers thereby provided with £200,000 of new revenue yearly.

Asserting that the children's matinee at present was an unprofitable undertaking, Mr. Bernstein and Mr. Nyman saw a remedy in establishment of a central organization to supply special films, citing the American Museum of Modern Art as a model. The conference formally approved the suggestion for the formation of such a body on a non-commercial basis, the details to be worked out later.

Later the delegates attended the screening of a "specimen program" for children at the Metropole, Victoria, noting the reactions of the juvenile audience. A general conclusion was that the "Western" type of film was vindicated. That the killings in that type of film had no bad effect on the children comparable to that produced by films of a horrific or sadistic character was an opinion expressed by those who attended the showing.

In the discussion at the conference proper, S. W. Harris, delegate of the Home Office, said: "The Home Office considers there is very little connection between films and young offenders. Juvenile delinquents may visit films, but are not made by them. The child may copy film methods but not motives." Dr. E. Manuel Miller, of the Child Guidance, officially endorsed this opinion.

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"Green Pastures" in London

Passed for "Universal" exhibition by the British Board of Film Censors after five months consideration, "The Green Pastures" attracted a very big attendance to a Tivoli press view five days before its premiere run at the New Gallery, and was given extended space in the London papers of the following day.

With one exception, press critics gave no support to the prohibitory agitation being organized by a religious publication, with discussion in the House of Commons and action before local licensing authorities foreshadowed. Seton Margrave, film critic of the *Daily Mail,* headed his review with the words "Films That Should Not Have Been Passed," and while praising the handling of the subject, expressed the view that, "as something to be included in the ordinary programs of cinemas, it seems to me one of the most unsuitable films ever admitted as general film entertainment." All other papers praised the film highly, the *News-Chronicle* using the caption "Moving and Lovely."

QUOTA LAW FACTOR IN BRITISH TREATY

by FRANCIS L. BURT
in Washington

American producers or exporters have not protested to the State Department regarding British proposals for gradually reducing the number of foreign films which may be shown in British theatres, but there is a possibility that the subject may be discussed in connection with the pending reciprocal trade agreement with Great Britain.

The department is observing developments in the British film situation and, it has been indicated, is prepared to protest if complaints are registered that the proposed quotas discriminate against producers in this country.

Paul Holt, in the *Daily Express,* quoted Lord Tyrrell, president of the British Board of Film Censors, as saying: "If I had banned it, one-third of the local authorities of this country could still have passed it. People would then have gone to see it in the spirit in which people read indecent literature, because it is banned. I consulted no one before passing 'The Green Pastures.' I consider it a most moving and reverently produced film."

"The Green Pastures" is the first film introducing a sacred figure to be passed by the BBFC. Only one or two minor cuts in action and dialogue were required. If a controversy is created by certain religious organizations a very considerable difference of opinion among the clergy and members of various denominations will be revealed; one wellknown cleric has expressed the view that it is suitable for exhibition in churches.

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British Color in "Pagliacci"

A number of trial sequences in British Chemicolour in the Capitol-Trafalgar production of "I Pagliacci" will be retained in the copies of the film released, it was announced by Max Schach, after viewing these scenes. They also had been shot in black and white as a precaution. In footage they amount to nearly one-third of the film.

British Chemicolour is a process, examples of which have yet to be seen, credited to Karl Grune, the director of "I Pagliacci," in combination with cameraman Otto Kanturek and Viktor Gluck, and will be made available to all producers through British Chemicolour Process, Ltd., of which Mr. Grune is managing director.

"I Pagliacci," with Richard Tauber and Steffi Duna, will be a United Artists release.

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At the annual meeting of United Picture Theatres, Ltd., A. E. de B. Jennings, the chairman, reported a total debit balance of £398,681 and said there was no prospect of a dividend return to shareholders. In the year the company made a trading profit of £27,829, but debenture interest and other charges produced a net loss of £13,636.

UPT is managed by Gaumont-British, which receives £10,000 a year, or 5 per cent of the gross takings, whichever is the larger amount.

BTP Reduces Debts

British Talking Pictures, Ltd., shows a profit for the year of £2,634, against £3,962 the previous 12 months. The trading profit was £1,683 against £815. During the year, the company received from its sister company, Associated Sound Film Industries, Ltd., the balance of £44,666 first mortgage debenture, and accrued interest, and used this amount to repay a loan of £7,500 and to pay creditors 4s 6d in the pound, making the payment to date 13s in the pound.

In the Associated company's accounts, it is shown that the amount for which the Wembley studio was sold to Fox British Pictures, Ltd., was £50,000.

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Technicians Ask Standard Contract

The Association of Cine Technicians, with 1,200 members drawn from the ranks of specialized workers in studios, as distinct from workers organized in trade unions, has presented its draft Standard Agreement to 13 studios, three newsreel companies and five laboratories. It asks:

A working week of 48 hours. Special overtime and Sunday rates.

Two weeks holiday with pay; payment during illness.

Fifty per cent participation in profits made by the sub-letting of technicians' services.

Screen credit for actually responsible technicians, instead of only for heads of departments.

Minimum salary of £1:15s per week to juniors, to eliminate unpaid "Learners."

No overtime demand is made to newsreel companies and, in laboratories, a 44-hour week is the demand. Wage scales asked range from £4 minimum to £6:10 maximum.

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Nyman Nominated Vice-President

Ken A. Nyman has been nominated unanimously by the London and Home Counties Branch of the CEA, for the vice-presidency of the association, which carries with it succession to the presidency the following year.

Mr. Nyman is one of their most vigorous representatives.

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Odeon Plan 3,000-Seater

Applications have been made for a site at present occupied by the Central Mills in Bradford where Odeon plans to erect a 3,000-seater; also planned are the largest theatre parking space in England and a number of shops.

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License Renewals Held Up

Applications for renewal of theatre licenses have been adjourned in 60 instances, it is stated, by the chairman of the Entertainments Committee of the London County council in order that owners may comply with demands already made by the council for alterations and improvements. Licenses will depend on the extent to which necessary work has been undertaken by Dec. 10, date of the adjourned hearing. In the case of 18 other theatres, short period licenses only will be granted to permit similar alterations.

New Schine Subsidiary

The Schine Lexington Corporation, recently formed at Lexington, Ky., as a subsidiary of Schine Enterprises, Inc., has taken over the Phoenix Amusement Company units including the Ben Ali, Strand, State and Kentucky, at Lexington; the Madison and Strand at Richmond, and the Bourbon at Paris, Ky.

BRILLIANT

EASTMAN Super X won its first triumphs through remarkable adaptability to special situations. When it proved its superiority in *all* situations, it became an unparalleled find for the industry. Today it regularly runs the whole gamut of black-and-white cinematography with brilliant success. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER* X

PANCHROMATIC NEGATIVE

HIGH ADMISSION TAXES PROTESTED IN HOLLAND

Theatre Owners Threaten to Close Houses If Proposed Increase Goes Into Effect

by PH. DE SCHAAP
in Amsterdam

SHORT PRODUCT PLAYING BROADWAY

Week of December 5

CAPITOL	Behind the Headliners	MGM
	Little Cheeser	MGM
MUSIC HALL	Memories of Spain	Twentieth Century-Fox
PARAMOUNT	Popeye the Sailor Meets Sinbad the Sailor	Paramount
	Pictorial, No. 3	Paramount
RIALTO	Plane Devils	Columbia
	Krazy's Newsreel	Columbia
RIVOLI	Donald and Pluto	United Artists
	Music, Music Everywhere	Paramount
ROXY	You Can't Get Away with It	Universal
	In My Gondola	Columbia
	Stranger Than Fiction, No. 30	Universal
STRAND	Northern Lights	Vitaphone
	Village Smithy	Vitaphone

The conflict between the municipality of the Haarlem and the film theatres regarding the proposed increase in admission taxes by the municipality seems to grow out of a general conflict between the Dutch Motion Picture Federation and a combination of Dutch municipalities.

Haarlem has five cinemas, and until now generally 15 to 20 per cent of the receipts have been due as box-office burden. In Haarlem this percentage is 20, but nevertheless the municipality of Haarlem decided to raise the admission tax for cinemas to 25 per cent. In spite of the fact that the theatre managers protested against this measure and pointed out that such a rise irrevocably would lead to the closing of the theatres, as further exploitation would become impossible, the decision was not withdrawn, and therefore the Dutch Motion Picture Federation tried to intermediate. But also this was in vain. Although it was argued that all the Haarlem theatres would be closed if the admission tax is raised, immediately after the realization of the proposal, no results have been reached.

The action of the Federation has been based for years on a decrease of the admission tax to a general standard of 15 per cent and Mr. de Hoop, president of the Dutch Federation stated that the Haarlem cinemas would remain closed until the admission tax becomes 15 per cent, when the proposal would be realized.

During a press-conference the situation of the Dutch trade was explained. The theatres here have to work two months in order to pay their admission tax and have to try to earn their general expenses including film rental in the other months. Making profits will become absolutely impossible when the taxes are raised. Some years ago, a similar raise of the admission tax was realized by other Dutch municipalities, as Hilversum, Groningen and Venlo.

The Haarlem municipality argued that the picture-goers have a certain prosperity and that the theatre managers should raise their entrance fees in order to pay the higher taxes, but practice taught that if the theatres do so, their public doesn't return or buys tickets for cheaper seats. The municipality expects increased receipts of fl. 25.000, yearly by the higher taxes, but the increase would make exploitation of theatres impossible.

During the years 1933, 1934 and 1935 tax receipts in Haarlem with a population of 130,000 have been fl. 88.500, fl. 94.000, and fl.102.000. The Dutch Government is able to prevent execution of the Haarlem decision, and although the Government was advised in favor of the Haarlem municipality, no definite decisions have been taken. Meantime, the Haarlem municipality also took measures. Against the "threatening" of the Dutch Motion Picture Federation has been planned now an engagement between the eight most important Dutch municipalities to fix a general admission tax for cinemas above 20 per cent in any case. If such plans are realized, the M. P. Federation will have to fight against eight towns at the same time, and in all these cases closing of the film theatres would be difficult.

Subsidy Considered

With the exception of some pictures, the Dutch motion picture industry continues to produce pictures not only unsuitable for export, but also only yielding losses in Holland, through low artistic quality. More and more force has been put to support the domestic industry by subsidies on the part of the Dutch government, which, of course, would have important consequences.

The fact for instance, that a picture such as "Rembrandt" has been made in England with an Englishman, Alexander Korda, as producer, has put this matter more clearly. The general opinion is that a picture on such a subject—the story of Holland's most famous painter—should have been made by a Dutch company, as this material could only be handled by Dutchmen. However, it is granted that at the moment no Dutch producer would be able to make a good Rembrandt picture. Even the Dutch pictures that proved to be box-office successes, have been made under direction of foreigners, e.g. Kurt Gerron, Jaap Speyer, Oswald and Nosseck, average directors only of the past.

A stimulant would be created for instance, to give subsidies only to those producers who made a picture worthy to be "awarded" by a subsidy. If such a measure is taken, it would not be disadvantageous to foreign product.

This week the new Dutch picture "Oranje Hein" had its premiere in the Amsterdam cinemas Royal and Rialto at the same time. The picture was held over in the Royal Theatre only. The success was average. Filmex, a booking office in Amsterdam, has production plans to make "Pygmalion," by Bernard Shaw. Cast and direction are not scheduled. The Max Orphiils production "Komedie om geld" ("Comedy for Money") also had its premiere in the Amsterdam Tuschinski theatre. This picture, as was "Merijntje Gijzen's Jeugd," is better than the domestic films produced until the present moment.

Devaluation Effects Slight

Although it generally was expected that the Dutch film theatres would raise their entrance fees as a consequence of the guilder devaluation, the Dutch Motion Picture Federation positively declared to the trade and newspaper press that this will not follow, as the motion picture situation in Holland is very difficult already, and the public certainly would not pay higher prices.

In spite of the fact that the position of the cinemas has become rather uncertain by the devaluation, because the value of the Dutch guilder cannot be fixed, provisionally no measures will be taken to guarantee the profits of the theatre owners.

Paying more film rental is absolutely impossible for the Dutch theatre-manager. Higher rents cannot be paid because raise of the entrance fees will be impossible.

Small Film Studio To Be Opened

Loet C. Barnstijn, film producer who made "Merijntje Gijzen's Jeugd," box-office success of the Amsterdam City theatre, and representative of United Artists, has joined a special small film department to his studio at Wassenaar (near the Hague) as public interest in the small film grows steadily. Mr. Barnstijn purchased all equipment of the N. V. Omnium Film Corp., The Hague.

One positive result of the "Rembrandt" openings—at the City theatre in The Hague on November 12th and the Amsterdam City theatre the following day—was the notable increase of newspaper attention paid a premiere. In *De Telegraaf*, leading Dutch newspaper, appeared interviews with Jesse L. Lasky and Sylia Sidney. Miss Sidney was quoted by an American reporter as saying American production had nothing to fear from British competition. Mr. Lasky, however, said Hollywood must take to heart the warning that British competition is serious.

The picture opened to excellent attendance at both theatres. Charles Laughton and Mr. Korda were at both premieres, as were high ranking government executives. However, patronage did not hold up. The newspapers' critiques were none too good. They praised Laughton's acting but felt that he did not present the real Rembrandt. The atmosphere was commended and the depiction of Dutch life of the 17th Century. The picture is being released by Loet C. Barnstijn's Film Corporation.

The problem of the fixing of minimum admission prices is again before the Federation. The organization has declared against double featuring.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended December 5, 1936, from 110 theatres in 18 major cities of the country was $1,366,328, an increase of $296,931 over the total of the preceding week ended November 28, 1936, when 109 theatres in 18 large cities aggregated $1,069,397.

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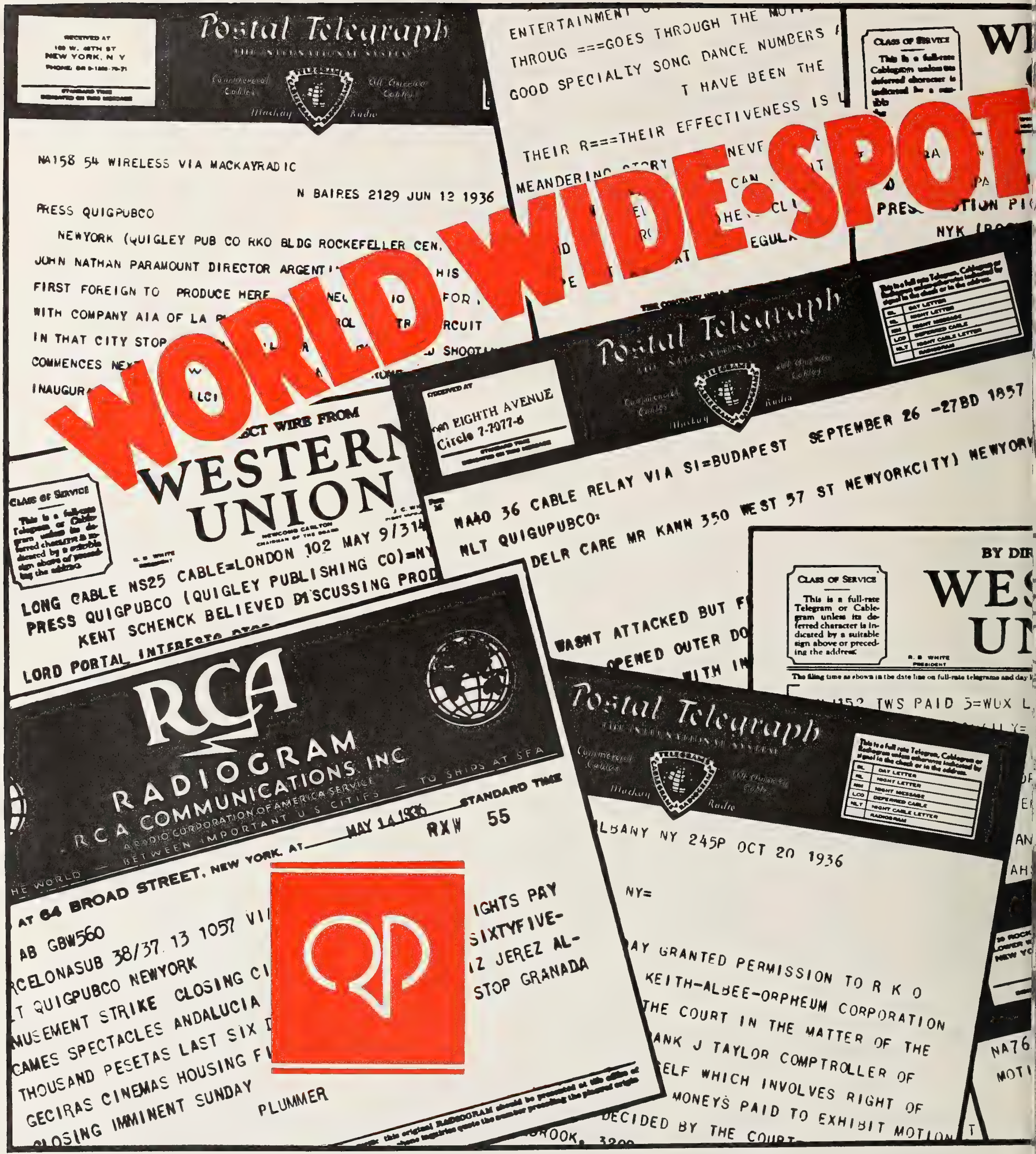
Theatres			Current Week		Previous Week		High and Low Gross
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)**
Boston							
Boston	3,246	25c-65c	"The Smartest Girl in Town" (Radio) (6 days) and "Mummy's Boys" (1 day) (on stage: Eddie Cantor) (6 days)	43,500	"15 Maiden Lane" (20th Cent.-Fox) (on stage: Ethel Waters and revue)	13,500	High "Smartest Girl in Town" (on stage: Eddie Cantor) (6 days) 43,500 Low 6-13 "The Harvester" and "Abdul the Damned" 4,000
Fenway	1,382	30c-50c	"Pigskin Parade" (20th Cent.-Fox) and "Valiant Is the Word for Carrie" (Para.)	5,500	"Polo Joe" (W.B.) and "Straight from the Shoulder" (Para.)	4,800	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Winterset" (Radio)	18,000	"Under Your Spell" (20th Cent.-Fox) (4 days) "East Meets West" (GB) (4 days)	4,000 4,500	High 2-29 "Follow the Fleet" 37,000 Low 8-17-35 "Jalna" 5,500
Loew's Orpheum	2,970	35c-65c	"Love on the Run" (MGM)	16,000	"Come and Get It" (U.A.) and "Legion of Terror" (Col.)	13,500	High 11-16-35 "Mutiny on the Bounty" 25,000 Low 6-27 "Sins of Man" and "Half Angel" 9,000
Loew's State	3,537	35c-65c	"Love on the Run" (MGM)	15,000	"Come and Get It" (U.A.) and "Legion of Terror" (Col.)	12,000	High 11-16-35 "Mutiny on the Bounty" 24,500 Low 7-6-35 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"Reunion" (20th Cent.-Fox) (on stage: Horace Heidt and orch.)	22,000	"Go West, Young Man" (Para.) (on stage: Clyde Lucas and Orch.)	25,000	High 4-6-35 "Private Worlds" (plus stage show) 56,000 Low 7-20-35 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"Pigskin Parade" (20th Cent.-Fox) and "Valiant Is the Word for Carrie" (Para.)	9,000	"Polo Joe" (W.B.) and "Straight from the Shoulder" (Para.)	7,000	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"Love on the Run" (MGM) (8 days)	17,005	"Reunion" (20th Cent.-Fox) (6 days)	8,300	High 11-14 "Ladies in Love" (on stage: Ted Lewis and band) 24,006 Low 7-27-35 "Broadway Gondolier" 6,600
Century	3,000	25c	"Tarzan Escapes" (MGM)	10,001	"Rose Bowl" (Para.) and "High Tension" (20th Cent.-Fox)	7,400	High 12-5 "Tarzan Escapes" 10,001 Low 8-3-35 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"Come and Get It" (U.A.)	12,002	"Go West, Young Man" (Para.)	12,000	High 9-5 "The Gorgeous Hussy" 23,500 Low 4-11 "Three Godfathers" and "Her Master's Voice" 4,900
Hippodrome	2,500	25c-40c	"Polo Joe" (W.B.) and "Easy to Take" (Para.)	7,000	"A Woman Rebels" (Radio) and "The Longest Night" (MGM) (5 days)	5,700	High 2-9-35 "David Copperfield" 17,200 Low 4-11 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	3,300	25c	"Theodora Goes Wild" (Col.)	14,000	"The Magnificent Brute" (Univ.) and "The Man I Marry" (Univ.)	9,800	High 1-12-35 "Broadway Bill" 17,100 Low 10-31 "The President's Mystery" and "Sitting on the Moon" 3,800
Chicago							
Apollo	1,400	35c-65c	"Go West, Young Man" (Para.)	7,600	"The Big Broadcast of 1937" (Para.)	8,200	High 9-12 "Girls' Dormitory" 11,900 Low 5-25-35 "The Devil Is a Woman" 1,000
Chicago	4,000	35c-75c	"The Garden of Allah" (U.A.) (on stage: Radio Rogues and revue)	39,000	"Go West, Young Man" (Para.) (plus stage show)	23,000	High 1-18 "The Bride Comes Home" 56,600 Low 11-28 "Go West, Young Man" (plus stage show) 23,000
Garrick	900	35c-65c	"Pigskin Parade" (20th Cent.-Fox)	7,300	"Polo Joe" (W.B.)	7,000	High 11-3 "Sing, Baby, Sing" 10,300 Low 5-4-35 "One New York Night" 3,000
Oriental	3,490	30c-55c	"Legion of Terror" (Col.) (plus stage show)	20,500	"Rose Bowl" (Para.) (on stage: Major Bowes' All Girl Unit)	20,200	High 11-2-35 "Woman Wanted" (on stage: Major Bowes' Amateurs) 25,500 Low 9-21-35 "Man on the Flying Trapeze" 13,400
Palace	2,509	35c-75c	"Winterset" (Radio) (plus stage show) (8 days)	22,000	"The Luckiest Girl in the World" (Univ.) (on stage: Harry Richman and revue) (6 days)	15,700	High 9-12 "Swing Time" (plus stage show) 35,600 Low 4-11 "Love Before Breakfast" 6,000
Roosevelt	1,591	35c-75c	"Come and Get It" (U.A.) (8 days-2nd week)	11,300	"Come and Get It" (U.A.) (1st week)	17,500	High 1-5-35 "Forsaking All Others" 27,000 Low 11-23-35 "O'Shaughnessy's Boy" 7,000
State-Lake	2,776	25c-40c	"House of Secrets" (Chesterfield) (plus vaudeville)	17,900	"End of the Trail" (Col.) (on stage: Fifi D'Orsay and revue)	15,800	High 9-12 "The Iron Man" 20,100 Low 7-20-35 "Alias Mary Dow" 8,000
United Artists	1,700	35c-75c	"Born to Dance" (MGM) (2nd week)	21,000	"Born to Dance" (MGM) (4 days-1st week)	16,000	High 2-29 "Modern Times" 35,500 Low 4-13-35 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,330	30c-42c	"Wanted: Jane Turner" (Radio) (6 days) "Here Comes Carter" (F.N.) (3 days)	5,000 1,500	"The Man Who Lived Again" (GB) (5 days)	4,750	High 1-12-35 "Bright Eyes" 9,000 Low 6-22-35 "The Daring Young Man" 1,300
Hippodrome	3,800	30c-42c	"Three Men on a Horse" (F.N.) (9 days)	12,000	"The Gay Desperado" (U.A.) (5 days)	6,750	High 9-21-35 "Top Hat" 27,500 Low 8-24-35 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"Reunion" (20th Cent.-Fox) (plus stage show) (8 days)	16,000	"The Smartest Girl in the World" (Univ.) (on stage: Leon Errol and revue) (6 days)	14,500	High 4-6-35 "Transient Lady" 39,000 Low 6-8-35 "Break of Hearts" 5,500
State	3,400	30c-42c	"Love on the Run" (MGM) (2nd week)	12,000	"Love on the Run" (MGM) (1st week)	19,000	High 4-18 "Petticoat Fever" (on stage: Jack Benny and Mary Livingston) 40,500 Low 3-16-35 "Folies Bergere" 6,000
Stillmann	1,900	25c-35c	"Hideaway Girl" (Para.)	5,500	"Wedding Present" (Para.)	3,000	High 7-25 "San Francisco" 11,000 Low 5-9-36 "Too Many Parents" 2,000
Denver							
Aladdin	1,500	25c-50c	"East Meets West" (GB)	5,000	"Come and Get It" (U.A.)	3,500	High 11-14 "The Gay Desperado" 6,000 Low 6-22-35 "Nell Gwyn" and "My Heart Is Calling" 600
Broadway	1,500	25c-40c	"Come and Get It" (U.A.)	2,500	"The Gay Desperado" (U.A.)	2,000	High 5-16 "The Great Ziegfeld" (50c-$1.36) 8,000 Low 12-28-35 "Unfinished Symphony" 300
Center	1,500	15c-35c	"My Man Godfrey" (Univ.) and "Boss Rider of Gun Creek" (Univ.) (plus stage show)	3,000	"Crash Donovan" (Univ.) and "Gentleman from Louisiana" (Republic) (plus stage show)	2,250	....
Denham	1,500	25c-40c	"Go West, Young Man" (Para.)	10,500	"Rose Bowl" (Para.) (on stage: Olsen and Johnson)	10,500	High 2-29 "Klondike Annie" 13,000 Low 8-24-35 "Without Regret" 1,750
Denver	2,500	25c-50c	"Reunion" (20th Cent.-Fox) (plus stage band)	5,000	"Charge of the Light Brigade" (W.B.) (plus stage band)	6,000	High 11-16-35 "Mutiny on the Bounty" 15,000 Low 12-28-35 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"Born to Dance" (MGM) and "Our Relations" (MGM)	11,000	"Love on the Run" (MGM) and "Without Orders" (Radio)	9,500	High 5-18-35 "Romance in Manhattan" 16,000 Low 12-28-35 "The Perfect Gentleman" 2,000
Paramount	2.000	25c-40c	"Craig's Wife" (Col.) and "Lady from Nowhere" (Col.)	4,000	"Magnificent Brute" (Univ.) and "The Man I Marry" (Univ.)	3,000	High 5-11-35 "Bride of Frankenstein" 7,000 Low 11-30-35 "Bad Boy" 800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Postal Telegraph

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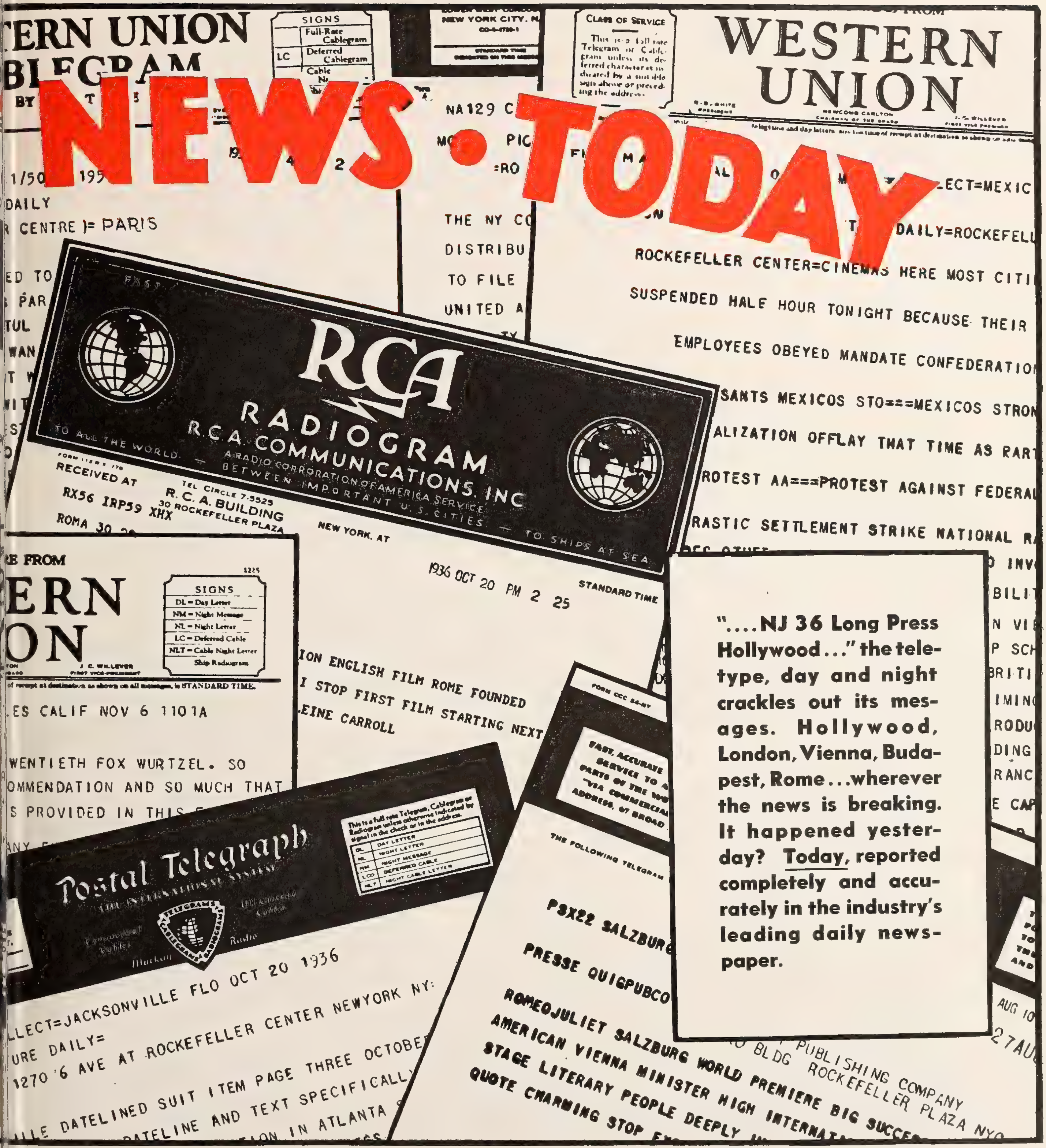
NEWS • TODAY



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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Hollywood							
Chinese	2,500	30c-55c	"Born to Dance" (MGM) and "15 Maiden Lane" (20th Cent.-Fox)	15,000	"Reunion" (20th Cent.-Fox) and "Our Relations" (MGM)	9,424	High 2-22 "Modern Times" 26,000 Low 5-4-35 "West Point of the Air" 4,900
Pantages	3,000	30c-65c	"Winterset" (Radio) and "The Flying Hostess" (Univ.)	9,700	"The Luckiest Girl in the World" (Univ.) and "Wanted: Jane Turner" (Radio)	5,600	High 9-12 "My Man Godfrey" and "Yellowstone" 21,800 Low 4-13-35 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	30c-65c	"Anthony Adverse" (W.B.)	14,800	"Come and Get It" (U.A.) and "The Captain's Kid" (F. N.) (2nd week)	12,000	High 11-14 "Cain and Mabel" and "The Case of the Black Cat" 19,500 Low 6-27 "The Big Noise" 4,000
Indianapolis							
Apollo	1,100	25c-40c	"Three Men on a Horse" (F.N.) (8 days)	6,800	"Reunion" (20th Cent.-Fox)	5,100	High 9-12 "My Man Godfrey" 8,000 Low 6-27 "Sins of Man" 1,600
Circle	2,800	25c-40c	"The Gay Desperado" (U.A.) and "Hideaway Girl" (Para.)	4,400	"Go West, Young Man" (Para.) and "The Big Game" (Radio)	7,500	High 10-10 "Anthony Adverse" 10,000 (25c-55c) Low 3-16-35 "Transient Lady" 2,000
Loew's	2,800	25c-40c	"Theodora Goes Wild" (Col.) and "Mad Holiday" (MGM)	10,000	"Love on the Run" (MGM)	12,500	High 10-24 "Libeled Lady" 15,000 Low 4-6-35 "Casino Murder Case" 2,750
Lyric	2,000	25c-40c	"Country Gentlemen" (Republic) (plus stage show)	9,200	"The Luckiest Girl in the World" (Univ.) (plus stage show)	10,000	High 9-12 "Pepper" 14,000 (on stage: Major Bowes' Amateurs) Low 2-7-35 "Murder of Dr. Harrigan" 5,700 (on stage: vaudeville)
Kansas City							
Mainstreet	3,100	25c-40c	"Reunion" (20th Cent.-Fox) and "One Way Passage" (W.B.)	9,700	"Go West, Young Man" (Para.) (6 days)	10,400	High 11-23-35 "Case of the Lucky Legs" 22,000 Low 1-12-35 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"Love on the Run" (MGM) (8 days)	18,900	"The Gay Desperado" (U.A.) and "Sworn Enemy" (MGM) (6 days)	10,300	High 8-24-35 "China Seas" 25,000 Low 9-14-35 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"Go West, Young Man" (Para.) (8 days)	7,000	"Three Men on a Horse" (F.N.) (6 days)	5,900	High 5-25-35 "Goin' to Town" 14,000 Low 5-18-35 "Dinky" 3,000
Tower	2,090	25c	"The Big Game" (Radio) (plus stage show) (8 days)	8,100	"Here Comes Carter" (F.N.) (plus stage show) (6 days)	7,900	High 1-18 "Magnificent Obsession" 14,500 Low 3-14 "Lady of Secrets" 5,000 (plus stage show)
Uptown	2,000	25c-40c	"Can This Be Dixie?" (20th Cent.-Fox) and "The Case of the Black Cat" (F.N.)	3,700	"Under Your Spell" (20th Cent.-Fox) and "Mummy's Boys" (Radio) (6 days)	3,000	High 9-7-35 "Steamboat Round the Bend" 11,000 Low 7-27-35 "Black Sheep" 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"Lloyds of London" (20th Cent.-Fox)	18,000	…………		…………
Four Star	900	30c-55c	"The Devil Is a Sissy" (MGM) (2nd week)	3,500	"The Devil Is a Sissy" (MGM) (1st week)	5,800	High 5-18-35 "Les Miserables" 7,800 Low 12-17-35 "Return of Peter Grimm" 2,400
Grand Intern't'l.	750	35c-40c	"Der Kampf" (Amkino)	2,500	"Cloistered" (Best) (2nd week)	1,600	High 7-25 "Ecstasy" 5,000 (6 days-2nd week) Low 12-7-35 "Such a Girl You Never Forget" 900
Hillstreet	2,700	30c-65c	"Winterset" (Radio) and "The Flying Hostess" (Univ.)	9,300	"The Luckiest Girl in the World" (Univ.) and "Wanted: Jane Turner" (Radio)	5,600	High 9-12 "My Man Godfrey" and "Yellowstone" 24,000 Low 11-2-35 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"Born to Dance" (MGM) and "15 Maiden Lane" (20th Cent.-Fox)	22,500	"Reunion" (20th Cent.-Fox) and "Our Relations" (MGM)	13,598	High 12-7-35 "Mutiny on the Bounty" 24,500 Low 10-26-35 "Way Down East" 6,200
Paramount	3,596	30c-55c	"Theodora Goes Wild" (Col.) (plus stage show) (2nd week)	20,800	"Theodora Goes Wild" (Col.) (plus stage show) (1st week)	24,400	High 8-22 "Yours for the Asking" 33,000 (on stage: Eddie Cantor and Bobby Breen) Low 6-27 "Case Against Mrs. Ames" 9,126 (plus stage show) (5 days)
W. B. Downtown	3,400	30c-65c	"Anthony Adverse" (W. B.)	16,500	"Come and Get It" (U.A.) and "The Captain's Kid" (F.N.) (2nd week)	10,500	High 11-14 "Cain and Mabel" and "The Case of the Black Cat" 20,000 Low 6-27 "The Big Noise" 3,800
Minneapolis							
Lyric	1,239	25c-55c	"The Magnificent Brute" (Univ.)	2,000	"Libeled Lady" (MGM) (6 days-2nd week)	3,000	High 11-21 "Libeled Lady" (25c-55c) 5,000 Low 11-3 "Hollywood Boulevard" and "I'd Give My Life" 900
Minnesota	4,000	25c-55c	"Pigskin Parade" (20th Cent.-Fox) (on stage: Ted Weems and Orch.) (35c-60c)	18,000	"Go West, Young Man" (Para.) (6 days)	7,000	High 1-4 "The Bride Comes Home" 31,326 Low 4-4 "Klondike Annie" 8,000
RKO Orpheum	2,900	25c-40c	"Pennies from Heaven" (Col.)	7,000	"Three Men on a Horse" (F.N.) (6 days)	9,000	High 9-21-35 "Top Hat" 18,000 Low 6-13 "The Golden Arrow" 3,000
State	2,300	25c-40c	"Reunion" (20th Cent.-Fox)	7,500	"Old Hutch" (MGM) (6 days)	6,000	High 9-19 "Sing, Baby, Sing" 8,000 Low 10-17 "The Last of the Mohicans" 4,000
World	400	25c-35c	"Ecstasy" (Eureka) (3rd week)	3,000	"Ecstasy" (Eureka) (2nd week)	4,500	High 9-5 "Secret Agent" 6,000 Low 9-19 "The Private Life of Louis XIV" 1,900
Montreal							
Capitol	2,547	25c-60c	"Reunion" (20th Cent.-Fox) and "Along Came Love" (Para.)	9,000	"Three Men on a Horse (F.N.) and "Isle of Fury" (W.B.)	9,000	High 2-9-35 "Lives of a Bengal Lancer" 15,500 Low 8-3-35 "My Heart Is Calling" and "College Scandal" 7,000
His Majesty's	1,700	25c-50c	"As You Like It" (20th Cent.-Fox) and "Jack of All Trades" (British)	3,500	"The Passing of Third Floor Back" (GB) and "Thank You, Jeeves" (20th Cent.-Fox)	5,000	High 10-17 "Nine Days a Queen" "Two's Company" 9,000 Low 6-2-34 "All Quiet on the Western Front" 3,000
Loew's	3,115	25c-60c	"Here Comes Carter" (F.N.) (plus stage show)	11,500	"The President's Mystery" (Republic) (plus stage show)	11,500	High 9-26 "Public Enemy's Wife" (John Boles on stage) 15,000 Low 6-15-35 "Mark of Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"Libeled Lady" (MGM) and "Sworn Enemy" (MGM) (2nd week)	11,500	"Libeled Lady" (MGM) and "Sworn Enemy" (MGM) (1st week)	11,500	High 12-7-35 "Mutiny on the Bounty" 15,000 Low 7-20-35 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"Theodora Goes Wild" (Col.) and "You May Be Next" (Col.)	10,500	"The Gay Desperado" (U.A.) and "All American Chump" (MGM)	6,500	High 2-22 "Modern Times" and "Guard That Girl" 12,500 Low 12-28-35 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"Lloyds of London" (20th Cent.-Fox)	17,000	"Romeo and Juliet" (MGM) (2 days-15th week)	1,375	…………
Capitol	4,700	25c-85c	"Love on the Run" (MGM)	42,000	"Tarzan Escapes" (MGM)	25,000	High 1-5-35 "Forsaking All Others" 87,400 Low 5-30 "Three Wise Guys" 7,000
Criterion	1,700	25c-75c	"White Hunter" (20th Cent.-Fox)	8,000	"Wedding Present" (Para.)	7,000	…………
Paramount	3,700	25c-85c	"Go West, Young Man" (Para.) (plus stage show) (2nd week)	34,000	"Go West, Young Man" (Para.) (plus stage show) (1st week)	52,000	High 1-19-35 "Lives of a Bengal Lancer" 65,300 Low 12-21-35 "Millions in the Air" 10,000
Rialto	594	25c-55c	"Mad Holiday" (MGM)	7,000	"Murder with Pictures" (Para.)	6,500	…………
Rivoli	2,200	25c-99c	"Come and Get It" (U.A.) (3rd week)	13,000	"Come and Get It" (U.A.) (2nd week)	20,000	High 2-15 "Modern Times" 65,000 Low 6-29-35 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"The Garden of Allah" (U.A.) (plus stage show) (2nd week)	86,000	"The Garden of Allah" (U.A.) (plus stage show) (1st week)	84,000	High 9-7-35 "Top Hat" 131,200 (plus stage show) Low 11-30-35 "Crime and Punishment" 45,000 (plus stage show)
Roxy	6,200	25c-75c	"Reunion" (20th Cent.-Fox) (plus stage show)	40,000	"Pigskin Parade" (20th Cent.-Fox) (plus stage show) (6 days-2nd week)	34,000	High 1-4 "If You Could Only Cook" 62,000 (plus stage show) Low 4-20-35 "My Heart Is Calling" 17,500 (plus stage show)
Strand	3,000	40c-99c	"Three Men on a Horse" (F.N.)	40,000	"Charge of the Light Brigade" (W.B.) (4th week-4 days)	10,000	High 5-11 "The G Men" 60,138 Low 4-4-36 "Snowed Under" 6,100

[THEATRE RECEIPTS--CONT’D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Oklahoma City							
Capitol	1,200	10c-41c	“Daniel Boone” (Radio)	2,200	“Ambassador Bill” (20th Cent.-Fox) (re-issue)	2,100	High 8-29 “Girls’ Dormitory” 3,900 Low 5-9 “Big Brown Eyes” 1,300
Criterion	1,700	10c-55c	“Go West, Young Man” (Para.)	5,100	“Come and Get It” (U.A.)	3,800	High 9-14-35 “Steamboat Round the Bend” 10,000 Low 11-12-35 “The Case of the Lucky Legs” 2,500
Liberty	1,500	10c-36c	“A Star for a Night” (20th Cent.-Fox) “And Sudden Death” (Para.) (4 days) “Timothy’s Quest” (Para.) and “Mummy’s Boys” (Radio) (3 days)	2,000 900	“The Longest Night” (MGM) (plus stage show) (4 days) (10c-40c) “The Big Game” (Radio) and “Hollywood Boulevard” (Para.) (3 days)	2,800 1,300	High 1-19-35 “Gentlemen Are Born” and “Crime Doctor” 4,200 Low 10-26-35 “Little Big Shot” and “I Live for Love” 1,500
Midwest	1,500	10c-55c	“Born to Dance” (MGM)	8,100	“Reunion” (20th Cent.-Fox)	4,000	High 11-16-35 “Mutiny on the Bounty” 8,800 Low 8-24-35 “The Farmer Takes a Wife” 1,800
Omaha							
Brandeis	1,200	25c-40c	“Pennies from Heaven” (Col.) and “Lady from Nowhere” (Col.)	6,500	“Three Men on a Horse” (F.N.) and “The Case of the Black Cat” (F.N.) (8 days)	6,300	High 9-14-35 “Top Hat” 9,500 Low 6-6 “Dancing Pirate” and “Murder on the Bridle Path” 2,600
Omaha	2,200	25c-40c	“Polo Joe” (W.B.) and “Rose Bowl” (Para.)	6,200	“Tarzan Escapes” (MGM) and “The Longest Night” (MGM)	5,500	High 7-11 “San Francisco” and “The First Baby” 11,600 Low 10-5-35 “Dante’s Inferno” and “She Gets Her Man” 3,600
Orpheum	3,000	25c-40c	“Wedding Present” (Para.) (on stage: Olsen and Johnson)	16,800	“Wives Never Know” (Para.) and “East Meets West” (GB)	8,000	High 2-29 “Exclusive Story” (on stage: Ted Lewis) 21,150 Low 12-28-35 “Mister Hobo” and “Three Kids and a Queen” 5,800
Paramount	2,900	25c-55c	“Born to Dance” (MGM)	9,500	“Go West, Young Man” (Para.)	9,800	....
Philadelphia							
Aldine	1,300	40c-65c	“The Garden of Allah” (U.A.)	19,500	“Come and Get It” (U.A.) (6 days-2nd week)	7,200	High 12-5 “The Garden of Allah” 19,500 Low 1-26-35 “The Runaway Queen” 2,200
Arcadia	600	25c-50c	“Wedding Present” (Para.) (3 days)	550	“The Gay Desperado” (U.A.)	2,100	High 1-25-35 “The Bride Comes Home” 4,800 Low 9-21-35 “Bonnie Scotland” 800
Boyd	2,400	40c-55c	“Love on the Run” (MGM) (2nd week)	17,000	“Love on the Run” (MGM) (1st week)	16,500	High 1-4 “A Tale of Two Cities” 30,000 Low 8-17-35 “Jalna” 6,000
Earle	2,000	25c-55c	“Theodora Goes Wild” (Col.)	16,000	“Our Relations” (MGM) (6 days)	9,500	High 1-4 “Miss Pacific Fleet” 22,000 Low 10-5-35 “I Live for Love” 9,500
Fox	3,000	40c-65c	“Three Men on a Horse” (F.N.)	30,000	“Theodora Goes Wild” (Col.) (2nd week)	17,000	High 5-9 “Under Two Flags” 31,000 Low 9-28-35 “Redheads on Parade” 7,500
Karlton	1,000	25c-40c	“Charge of the Light Brigade” (W. B.)	4,800	“Follow Your Heart” (Republic) (6 days)	1,800	High 10-5-35 “Top Hat” 6,300 Low 6-1-35 “Dinky” 1,200
Keith’s	2,000	30c-50c	“Reunion” (20th Cent.-Fox)	3,100	“A Woman Rebels” (Radio)	2,000	High 4-13-35 “Roberta” 5,800 Low 1-2-35 “The Right to Live” 900
Stanley	3,700	40c-55c	“Born to Dance” (MGM)	33,500	“Reunion” (20th Cent.-Fox)	10,000	High 12-5 “Born to Dance” 33,500 Low 5-11-35 “Stolen Harmony” 4,000
Stanton	1,700	30c-50c	“Hideaway Girl” (Para.)	5,800	“The Big Game” (Radio)	6,500	High 1-11 “Riffraff” 10,000 Low 3-23-35 “Captain Hurricane” 1,800
Portland, Ore.							
Blue Mouse	1,700	30c-40c	“Go West, Young Man” (Para.) and “Star for a Night” (20th Cent.-Fox) (2nd week)	2,000	“Go West, Young Man” (Para.) and “Star for a Night” (20th Cent.-Fox) (1st week)	2,500	High 6-17-35 “Life Begins at Forty” 2,700 Low 6-22-35 “My Heart Is Calling” 1,400
Broadway	1,912	30c-40c	“Love on the Run” (MGM) and “Two in a Crowd” (Univ.)	7,200	“The Magnificent Brute” (Univ.) and “The Devil Is a Sissy” (MGM)	6,700	High 5-16 “The Singing Kid” 8,500 Low 7-27-35 “Calm Yourself” and “Chinatown Squad” 4,000
Mayfair	1,700	30c-40c	“Libeled Lady” (MGM) (2nd week)	4,000	“Libeled Lady” (MGM) (1st week)	4,000	High 1-25 “A Midsummer Night’s Dream” 12,000 Low 1-19-35 “Behold My Wife” and “Defense Rests’ 1,600
Orpheum	1,700	30c-40c	“A Woman Rebels” (Radio) and “Pennies from Heaven” (Fara.)	6,000	“Reunion” (20th Cent.-Fox) and “Without Orders” (Radio)	8,900	High 9-28-35 “She Married Her Boss” 9,500 Low 11-23-35 “To Beat the Band” and “Wanderer of the Wasteland” 4,000
Paramount	3,008	30c-40c	“Charge of the Light Brigade” (W.B.) and “Lady, Be Careful” (Para.) (2nd week)	7,500	“Charge of the Light Brigade” (W.B.) and “Lady, Be Careful” (Para.) (1st week)	9,200	High 4-20-35 “Private Worlds” 11,500 Low 5-2 “The Witness Chair” and “Big Brown Eyes” 5,000
United Artists	945	30c-40c	“Born to Dance” (MGM) (2nd week)	7,800	“Born to Dance” (MGM) (1st week)	8,500	High 10-17 “Dodsworth” 9,500 Low 6-8-35 “Age of Indiscretion” 4,000
San Francisco							
Clay	400	15c-35c	“Cloistered” (Best) (4th week)	870	“Cloistered” (Best) (3rd week)	800	High 12-28-35 “Peasants” 2,500 Low 10-24 “I Desire You” 700
Embassy	1,400	10c-40c	“Gambling with Souls” (Intern’l) (4th week)	2,750	“Gambling with Souls” (Intern’l) (3rd week)	3,800	High 11-14 “Gambling with Souls” 7,500 Low 12-7-35 “Two Sinners” and “$1,000 a Minute” 2,000
Fox	5,651	15c-75c	“White Hunter” (20th Cent.-Fox) and “Mister Cinderella” (MGM)	13,500	“Go West, Young Man” (Para.) “All American Chump” (MGM)	16,500	High 9-19 “Road to Glory” and “Kelly the Second” 20,000 Low 11-30-35 “To Beat the Band” and “Freckles” 4,000
Golden Gate	2,800	10c-40c	“Winterset” (Radio) (on stage: Major Bowes’ Amateurs)	20,500	“The Smartest Girl in Town” (Univ.) (plus vaudeville)	15,500	High 8-15 “The Last Outlaw” (on stage: Eddie Cantor) 34,000 Low 5-23 “Dancing Pirate” 9,000
Orpheum	2,440	15c-40c	“Theodora Goes Wild” (Col.) and “Flying Hostess” (Univ.)	15,000	“Lady from Nowhere” (Col.) and “The Luckiest Girl in the World” (Univ.)	6,300	High 9-19 “My Man Godfrey” and “Yellowstone” 17,000 Low 10-26-35 “King Solomon of Broadway” and “Fighting Youth” 4,800
Paramount	2,670	15c-75c	“Born to Dance” (MGM) “The Longest Night” (MGM)	11,700	“The Devil Is a Sissy” (MGM) and “Under Your Spell” (20th Cent.-Fox) (2nd week)	5,300	High 7-11 “San Francisco” 23,000 Low 3-2-35 “Living on Velvet” and “All the King’s Horses” 8,500
St. Francis	1,470	15c-40c	“Go West, Young Man” (Para.) and “All American Chump” (MGM)	5,800	“Libeled Lady” (MGM) and “Sitting on the Moon” (Republic)	5,300	High 8-1 “San Francisco” 12,400 Low 6-29-35 “No More Ladies” 5,000
United Artists	1,200	15c-65c	“Come and Get It” (U.A.) (3rd week)	6,200	“Come and Get It” (U.A.) (2nd week)	6,700	High 10-26-35 “Barbary Coast” 15,000 Low 12-28-35 “Mimi” 2,500
Warfield	2,700	15c-75c	“Polo Joe” (W. B.) and “Can This Be Dixie?” (20th Cent.-Fox)	12,000	“Reunion” (20th Cent.-Fox) and “Laughing at Trouble” (20th Cent.-Fox)	12,500	High 10-5-35 “I Live My Life” 35,000 Low 12-5 “Polo Joe” and “Can This Be Dixie?” 12,000
Seattle							
Blue Mouse	950	25c-55c	“Reunion” (20th Cent.-Fox) and “Here Comes Carter” (F.N.)	3,400	“The Big Broadcast of 1937” (Para.) and “Sworn Enemy” (MGM) (3rd week)	3,700	High 11-30-35 “Mutiny on the Bounty” 6,100 Low 2-16-35 “Million Dollar Baby” and “Notorious Gentleman” 2,900
Fifth Avenue	2,500	25c-55c	“Born to Dance” (MGM)	9,750	“Libeled Lady” (MGM) (6 days-2nd week)	8,100	High 9-19 “Anthony Adverse” 11,300 Low 4-26 “The Trail of the Lonesome Pine” 2,600
Liberty	1,800	15c-40c	“Theodora Goes Wild” (Col.) (15c-55c)	8,100	“Come and Get It” (U.A.) (3rd week)	4,850	High 12-5 “Theodora Goes Wild” 8,100 Low 4-13-35 “White Lies” and “Happy Landing” 2,700
Music Box	950	25c-55c	“Libeled Lady” (MGM)	3,900	“Pigskin Parade” (20th Cent.-Fox) and “Don’t Turn ’Em Loose” (Radio)	3,600	High 2-16-35 “Roberta” 6,100 Low 1-26-35 “The Man Who Reclaimed His Head” 2,850
Music Hall	2,275	25c-35c	“Murder with Pictures” (Para.) and “Sea Spoilers” (Univ.) (plus vaudeville) (5 days)	3,900	“The Longest Night” (MGM) and “Hollywood Boulevard” (Para.) (plus vaudeville)	4,600	....
Orpheum	2,450	25c-40c	“A Woman Rebels” (Radio) and “Mister Cinderella” (MGM)	4,200	“Reunion” (20th Cent.-Fox) and “Here Comes Carter” (F.N.)	6,150	High 9-21-35 “Top Hat” 10,400 Low 12-5 “A Woman Rebels” and “Mister Cinderella” 4,200
Palomar	1,500	15c-35c	“The Big Show” (Republic) (plus vaudeville)	5,850	“Straight from the Shoulder” (Para.) (plus vaudeville)	4,700	....
Paramount	3,050	25c-40c	“Three Men on a Horse” (F.N.) and “Rose Bowl” (Para.)	7,350	“Tarzan Escapes” (MGM) and “Wedding Present” (Para.)	5,150	High 12-14-35 “Annie Oakley” 9,200 Low 6-6 “Till We Meet Again” and “Times Square Playboy” 3,250

SEE NEW LOOP OUTLET IF B&K GETS McVICKERS

Chicago Exchange Men Find Many Films Delayed 90 Days After National Release

by WILLIAM F. CROUCH
in Chicago

If the Chicago Board of Education decides at its meeting December 16th to lease the McVickers theatre to Balaban & Katz, the decision will meet with unanimous approval among local exchange men, who constantly are finding the outlets for product in the Loop most inadequate.

Varied reports have been passed about regarding the plans B. & K. has for the McVickers, if and when it gets the lease. The circuit's executives say plans will wait until they get it.

If B. & K. gets the McVickers lease, it will remodel the theatre for opening in the spring. It will be operated on a second-run film and stage show policy at low admission rates, similar to the way the State-Lake theatre is operating at present.

The State-Lake theatre, which recently was purchased by B. & K. would then be converted into a first-run picture house with no stage shows, and extended runs when necessary. The State-Lake is in the center of the Loop theatrical district, an ideal spot for the all-film plan, while with vaudeville and films the McVickers would have enough appeal to bring patrons over to that house, which is a bit off the main theatrical thoroughfare.

The McVickers achieved its greatest fame as a stageshow house, and this reputation would help such a name to be established again.

If B. & K. gets the McVickers, the report is that the circuit would make a deal with John Jones, who now manages the State-Lake, to run the theatre on a percentage basis. Jones has been most successful at the State-Lake under its present vaudeville-film policy.

Providing the State-Lake is turned into a first-run theatre by B. & K. the release of films will be speeded up considerably. At present many pictures are released in Chicago as much as 90 days behind release. By the time they reach the outlying theatres they are six months old and exhibitors say this hurts, as all the publicity and buildup at the time of release has been lost.

Looking over the records for the last four months, the Loop releases have been as follows:

COMPANY	NUMBER OF FILMS	WEEKS PLAYED
MGM	13	28
20th Century-Fox	15	21
First National	6	6
Warner Brothers	11	14
Paramount	16	19
RKO Radio	7	13
Universal	8	8
Columbia	7	7
United Artists	6	8
Gaumont British	2	2

M-G-M with 13 pictures heads the list with the most playing time. "The Great Ziegfeld" accounted for a considerable part of this, as well as the fact that the United Artists theatre tieup which Metro has with B. & K. makes it simpler for M-G-M pictures to get an extended run in the Loop.

Twentieth Century-Fox, with 15 pictures, got 21 weeks playing time, and has no affiliation with any of the Loop theatres. Radio with seven pictures and 13 weeks' playing time in the Loop can credit the most of this time to the long run given "Swing Time" at the RKO Palace. Paramount fared well through its B. & K. affiliation, and Warner and First National broke about even, as did the other companies.

▽

Abe Frankel, Des Moines theatre and amusement park operator, was in Chicago last week attending the convention of the National Association of Amusement Parks. Mr. Frankel said that "merry-go-rounds" and not Bank Nights were the money makers at the amusement parks.

▽

Allan Usher, Paramount branch manager here, will be the principal speaker at the first evening meeting of the Better Films Council of Chicago, on December 16th, following a dinner.

Junior members of the Federation will be guests of honor at the gathering, which will be held in the Lighting Institute at 20 North Wacker Drive.

Mrs. Edward J. Lehman, president of the Illinois Federation of Women's Clubs, Mrs. Archibald Mathis, state chairman of the Juniors, and all district chairmen will be guests of the council.

Other speakers will be Miss Margaret Moore and Mrs. Francis J. Waindle. Mr. Usher will talk about "Releasing Prints in the Chicago Area."

A picture will also be screened at the meeting followed by a demonstration of how the previewing committee prepares the film guide.

▽

Before departing for Florida for a vacation, Lieut. Harry Costello, head of the Chicago Censor Board, granted a permit to "The Wandering Jew," a picture previously barred. Lieut. Costello also gave a general permit to "Rembrandt," which had been slated for a "pink" ticket.

▽

William Frawley, Paramount player, arrives in Chicago Saturday as the Chicago representative for the Paramount Golden Jubilee honoring Adolph Zukor. Mr. Frawley will stop at the Congress hotel and will play host to local newspapermen. Chris Dunphy, of Paramount's coast publicity forces, also will arrive at the same time. He will leave for the East, however, the following day. Mr. Frawley will visit Milwaukee and other nearby cities.

▽

The second annual Movie Christmas Basket Parties will be held here December 22, at 11 A.M. Every theatre in Chicago will join in making this event the outstanding theatrical charity affair of the year. Matinees will be held at all theatres outside the Loop, admission to be the donation of one or more items of food.

Sponsored last year and again this year by the Chicago Amusement Publicists Association, the 1936 Christmas Basket Parties are expected to collect 25,000 baskets of food for the needy. Last year the total was 20,000 baskets.

Aaron Saperstein, president of Allied Theatres of Illinois, is chairman.

Films for the matinee are being supplied free by the exchanges.

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National headquarters of the Women's Christian Temperance Union last week held a preview of their recently completed talking picture, a four-reel film called "Ethyl Alcohol, Its Nature and Its Properties." Northwestern University students cooperated in the making of many of the tests to show the effects of alcohol on human beings.

The Burton Holmes company made the film, which was directed by Elmer Clifton of Hollywood.

Mrs. Anna Marden De Yo, national corresponding secretary of the WCTU, said that if this film proved successful—it is to be distributed free—others of a similar type would be made.

▽

Abe Montague, general sales manager of Columbia Pictures, held a sales conference at the Drake hotel last weekend. (Picture on page 10.)

Mr. Montague reported that 87½ per cent of all availabilities were closed and that the majority of the remainder would be closed soon. He said reports regarding the feasibility of roadshowing "Lost Horizon" would be studied. He declared that the release date of the Grace Moore picture "Interlude" would be decided upon when enough playing time was available to permit of extended runs.

Previewed here for the delegates was "Dodge City Trail," which stars Donald Grayson, Chicago singer, who was signed from the Henry Busse orchestra by Harry Cohn.

IN THE NEWSREELS

MOVIETONE NEWS—No. 24, Vol. 19.—Crisis in Great Britain over the King's romance....Cruiser "Brooklyn" launched....Nation's healthiest boy and girl chosen....Russians welcome Arctic fliers, mass parachute jump drill....Vice-president Garner in Washington....Augustus Gennerich dies....General Gouraud retires....John Ringling dies....Ruth Bryan Rohde....Sport shots in Chicago, California, Boston and Australia.

MOVIETONE NEWS—No. 25, Vol. 19.—Inside Madrid under fire....President Roosevelt gets big ovation in Rio....Crystal Palace, famed London edifice, destroyed by fire....Uncle Sam gets biggest bomber ....Admiral Horthy reviews Italian Navy he fought in war....Lew Lehr finds a contented cow.

NEWS OF THE DAY—No. 222, Vol. 8.—King's romance splits Britain....Olympic stars open diving season....100 to 1 shot wins Australian classic.... China unites to face Japan....Snapshots: 1—Mr. Garner becomes nation's head man; 2—Canada turns out largest turkey flock; 3—Uncle Sam gets another warship.

NEWS OF THE DAY—No. 223, Vol. 8.—Roosevelt in South America....The King's romance....Snapshots: 1—Beau-Arts ball more brilliant than ever; 2—First Lady's brother displays odd auto-trailer; 3—Crystal palace, famous London landmark, burns.

PARAMOUNT NEWS—No. 35.—French march in memory of Salengro....Moscow hails airmen who flew Arctic....Rainbow arch, sculptor's life work, finished....U. S. sees its biggest Xmas ahead.... Hats dug out of ash cans newest racket....6-day bike race, wrestling and boxing in New York; Aquatic meet in California.

PARAMOUNT NEWS—No. 36.—Notre Dame, So. California play 13-13 tie....World honors Adolph Zukor, film pioneer....Brazil hails Roosevelt on peace trip....Beaux-Arts ball draws big society.... "Biggest Story" of today, King vs. Cabinet.

PATHE NEWS—No. 39, Vol. 8.—Wally or a throne? ....Basketball season opens....Shots of Gus Gennerich....John N. Garner and Mrs. Garner return to nation's capital....Roger Williams honored.... International livestock show....4-H club winners. ...Diving bronco busters.

PATHE NEWS—No. 40.—World waits with Wally.... President Roosevelt sounds keynote of Inter-American Conference....Admiral Horthy inspects Italian fleet....Ship strikers parade....World's smartest cow....Great London fire.

UNIVERSAL NEWSPAPER NEWSREEL—No. 516, Vol. 8.—Garner returns to capital....Strike throng pickets ship....Man who freed Egypt hailed....15 teams in 6-day bike race....Uncle Sam launches cruiser....Forest fires hit two states....China gets 10,000 soldiers....Prize livestock on parade.... Braddock trains for Louis....Colossus in battle royal.

UNIVERSAL NEWSPAPER NEWSREEL.—No. 517, Vol. 8.—Rio acclaims the President....Fire razes Crystal Palace....Wins walk to Coney Island.... Electric road turns to gas....U. S. tests biggest bomber....Ski-ers make indoor bows....Storm swirls about royal romance.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

ADVENTURE IN MANHATTAN: Jean Arthur, Joel McCrea—Although business held up fairly well on this picture and it is good entertainment, the real spot is the strong end of a dual. Not sold as a special, and for this reason exhibitors can afford to use it either on a twin program or weekend. Admirably suited for either. Running time, 73 minutes. Played November 15-16.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

First National

DOWN THE STRETCH: Patricia Ellis, Dennis Moore—Our first picture on double reels. This makes a great improvement over the single reels. The picture went over very well and everybody seemed to enjoy it. Quick action and a good clean story. Running time, 66 minutes. Played November 26-27.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

EARTHWORM TRACTORS: Joe E. Brown, June Travis—A real tractor salesman, a real farmer's picture, chuck full of hilarity.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Grand National

DEVIL ON HORSEBACK, THE: Lili Damita, Fred Keating—Not so hot. Grand National will have to do better than this if they intend to get anywhere. Running time, 79 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

Metro-Goldwyn-Mayer

DEVIL IS A SISSY, THE: Freddie Bartholomew, Jackie Cooper, Mickey Rooney—If Metro could continue to make such pictures as this and "Old Hutch," a small-town exhibitor might be more inclined to agree with the film salesman when he says their product is worth more money. Here is a picture that was enjoyed by young and old, male and female. Business was well above average and the compliments were profuse. Productions like this are a credit to the industry. Running time, 91 minutes. Played September 19-21.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

GORGEOUS HUSSY, THE: Joan Crawford, Robert Taylor—A well-made costume picture that did a terrific flop at the box office. Maybe we played it too late! If this be true, the blame is not with us. Running time, 102 minutes. Played November 15-17.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

LIBELED LADY: Jean Harlow, William Powell, Myrna Loy, Spencer Tracy—One of the smartest, cleverest pictures we have run in some time. It has just about everything and it keeps you guessing right until the end. You know just what and when things happened.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LONGEST NIGHT, THE: Robert Young, Florence Rice—This must have been made while MGM was trying to decide what special would be next on the schedule. Put it on a double bill, and your patrons will declare you gave them a feature and a short subject. Personally, I think the "Crime Doesn't Pay" series are much better. Running time, 50 minutes. Played November 12.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

MAD HOLIDAY: Elissa Landi, Edmund Lowe—A good program picture. Now that you have Elissa Landi, why not give her a break? If any studio can make a star of her, you can. Running time, 67 minutes. Played November 19.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

MISTER CINDERELLA: Jack Haley, Betty Furness—Just plenty good. Both the actors and audience all seemed to have a grand time and as it pulled above average I feel O. K. also. Running time, eight reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

OLD HUTCH: Wallace Beery, Cecilia Parker—Homespun drama that pleased the Beery fans. Picture just an extra-good programmer. Average business. Running time, 80 minutes. Played November 8-10.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

ROBIN HOOD OF EL DORADO, THE: Warner Baxter, Ann Loring—An extremely good action picture. Very well mounted. They apparently spent more money on this than they generally do on action pictures. Business above average. Played October 7-8.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

SAN FRANCISCO: Clark Gable, Jeannette MacDonald, Spencer Tracy, Jack Holt—A very fine production that gets you pats on the back, but after settling up it leaves the net much less than an ordinary weekend western. We've played several pictures that have out-grossed this and left us much more for ourselves. Everyone regrets working, too, for the exchange.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SAN FRANCISCO: Jeanette MacDonald, Clark Gable, Spencer Tracy—Biggest hit ever played here. At the close of the film, the men rose as one, paid a momentary tribute of silence and then broke into the loudest and longest burst of applause we have ever known. Hundreds of the men stopped on their way out of the auditorium to express their personal appreciation. I am forwarding same along with my own to MGM. Surely one of the biggest pictures of all times, lavish, stunning, the absolute tops in cinema spectacles! A cast chosen to perfection. Spencer Tracy, as Father Mullin, plays his greatest role to date. Jeanette MacDonald proved herself the most versatile singer on the American screen by running the gamut from grand opera to jazz. (P. S.—She is also gorgeous in a very feminine way). If you haven't played this one so far, don't fail to do so at your very earliest opportunity. Running time, 115 minutes. Played November 28.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

WIFE VERSUS SECRETARY: Clark Gable, Jean Harlow, Myrna Loy—Drew fair business, but it is not a very good small town picture. Pleased the girls.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

WOMEN ARE TROUBLE: Stuart Erwin, Florence Rice—Plenty good for weekend. "Stu" popular here, hence above average business. Running time, 59 minutes. Played November 20-21.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Paramount

ARIZONA RAIDERS, THE: Buster Crabbe, Marsha Hunt—Pretty good Zane Grey western. It seems as if these Zane Greys are getting poorer every year. Running time, 58 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BIG BROADCAST OF 1937, THE: Jack Benny, George Burns and Gracie Allen—Easily the best "Broadcast" to date and drew a better house than have the previous ones. Cast is chock full of talent and they provide plenty of fun for any audience. Played November 29-30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GENERAL DIED AT DAWN, THE: Gary Cooper, Madeleine Carroll—I believe most of my patrons liked this picture. It is pretty strong and dramatic in spots but makes good film fare. Receipts were not what they should have been. Played November 12-14.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

GENERAL DIED AT DAWN, THE: Gary Cooper, Madeleine Carroll—Heavy drama that allows no comedy relief, and suffers in this respect. Fans prefer a let-down from continued suspense, but they don't get it in this one. Below average Sunday-Tuesday business, which always slumps for us on this type picture. Running time, 98 minutes. Played November 22-24.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

GENERAL DIED AT DAWN, THE: Gary Cooper, Madeleine Carroll—A fine production with good box office value. If Paramount keeps on turning out this caliber show or better and maintains with other exhibitors the fair and cooperative attitude they have shown us of late we are sure they are going places. And we're for them strong. They'll deserve success. Played November 20-21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOLLYWOOD BOULEVARD: John Halliday, Robert Cummings—A fair picture but the stars aren't strong enough to be a strong pull. Played November 5-7.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

LADY, BE CAREFUL: Lew Ayres, Mary Carlisle—A very clever picture. Patrons liked the show. Supporting cast good. Played November 26-28.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

LADY, BE CAREFUL: Lew Ayres, Mary Carlisle—An ace high comedy. Lew Ayres is excellent in the leading role of the love shy sailor. You can recommend this show to your folks and not have to hear they won't like it. They sure will. Not a dull moment in its 70 odd minutes. Played November 27-28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MURDER WITH PICTURES: Lew Ayres, Gail Patrick—A good action programmer. It will entertain. Lew Ayres does good work. Played November 24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MY AMERICAN WIFE: Francis Lederer, Ann Sothern—Something different by way of story and is lively entertainment throughout. Played November 25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

POPPY: W. C. Fields, Rochelle Hudson—Pleased. Business about average. Played October 10-11.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

RHYTHM ON THE RANGE: Bing Crosby, Frances Farmer, Bob Burns—Business good on this one; a small town natural. Burns stole the show. He will do us a lot of good in future pictures. Played November 28.—P. E. Braun, Cairo Theatre, Cairo, Neb. Vilage and rural patronage.

RHYTHM ON THE RANGE: Bing Crosby, Frances Farmer—A little disappointed, but it did us good at the box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SON COMES HOME, A: Mary Boland, Donald Woods, Julie Haydon—Mary Boland does an about face in this one, going from the ridiculous to the sublime and doing a swell job of the heavy dramatics. She very definitely reminds one of the Marie Dressler both in looks and actions, although she's much younger. We'd say give her another serious role. Played November 18-19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SKY PARADE: Jimmy Allen, Katharine De Mille—Pretty good program picture. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

THREE CHEERS FOR LOVE: Eleanore Whitney, Robert Cummings—A better than average musical which we received at bottom contract price. Carried some very good comedy. Normal business. Running time, 63 minutes. Played October 14-15.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

(Continued on following page)

YOURS FOR THE ASKING: George Raft, Dolores Costello Barrymore—An entertaining picture with a different story angle. Fine cast led by George Raft and Dolores Costello Barrymore. Played November 17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Republic

COMIN' ROUND THE MOUNTAIN: Gene Autry, Ann Rutherford—Beats 'em all for drawing in the cash customers. Hope "The Big Show" and other Gene Autrys are as good. Played November 21.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

DOWN TO THE SEA: Russell Hardie, Ann Rutherford—Interesting picture of sponge fishing. Played November 23-24.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

FOLLOW YOUR HEART: Michael Bartlett, Marion Talley—This grand opera type is death to the box office. We just can't take it. No more "Metropolitan," "Grace Moores" or "Marion Talleys" even if they come free prepaid. Played November 22.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

OH, SUSANNA!: Gene Autry, Frances Grant—These Autry westerns are the best and most satisfying of any we have played in years. Gene is pulling us in new patrons that ordinarily do not go for outdoor pictures. Running time, seven reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa.

RKO Radio

BIG GAME, THE: June Travis, Philip Huston—Played this on dual on Armistice. Picture well produced with lots of action. Above average midweek business. Running time, 75 minutes. Played November 11-12.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

BIG GAME, THE: June Travis, Philip Huston—A timely feature of college footfall and gridiron heroes that was enjoyed by everyone with the slightest interest in this sport. An ideal picture for a double bill. Business was well above average and the feature brought forth many fine compliments from football fans. Running time, 75 minutes. Played November 19-21.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

LET'S SING AGAIN: Bobby Breen, Henry Armetta—The songs were a little over the heads of part of our audience. Bobby Breen unquestionably has a remarkable voice. Just a poor programmer for us.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

LOVE ON A BET: Gene Raymond, Wendy Barrie—I don't know why I did not play this sooner. Very good comedy romance. Played October 21-22.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

MAKE WAY FOR A LADY: Anne Shirley, Herbert Marshall—Neither leading so-called star is box office here and combined with a gooey, goofy story, full of constant chatter, makes a dull evening. Running time, seven reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

MUMMY'S BOYS: Wheeler and Woolsey—Good. All of their pictures do quite well here. Running time, 76 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SWING TIME: Fred Astaire, Ginger Rogers—Very good picture, but not near as good at the box office as their previous ones. It seems as if this pair is slipping. Running time, 120 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WALKING ON AIR: Gene Raymond. Ann Sothern—Pretty good program picture that did not mean anything at the box office. Running time, 69 minutes.—P. G. Held. New Strand Theatre, Griswold, Iowa. General patronage.

RKO Radio

WITHOUT ORDERS: Sally Eilers, Robert Armstrong—Nice program picture. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

WITHOUT ORDERS: Sally Eilers, Robert Armstrong—Here's an honest-to-goodness small-town box office champion. With a little more comedy relief it would class as the best airplane drama ever produced. The farewell punch of the picture has the patrons hanging on to their seats. Photography and recording are flawless. And it was delivered on a low allocation! The management of this theatre would be delighted to trade all his high-priced costume box-office flops for productions like this. Running time, 64 minutes. Played November 26-28.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

SEVEN SHOWMEN JOIN REPORTERS

New contributors to "What the Picture Did for Me" hail from territories as widely separated as Ontario and Texas. They include the following:

E. L. Fawks, Ritz theatre, Graford, Texas.

M. Ewing, Amus-U theatre, La Harpe, Ill.

Harold and Walter Currell, Gem theatre, Logan, Utah.

W. M. Redmond, Rose theatre, Glendive, Mont.

Mrs. E. L. Tait, Lauder theatre, Mount Forest, Ontario, Canada.

Returning to the reportorial staff after a year or more are the following:

B. R. Johnson, Orpheum theatre, Niapwin, Saskatchewan, Canada.

J. W. Lehrkind, Strand theatre, White Sulphur Springs, Nebraska.

Read the reports of these exhibitors on the story of product as the box office tells it to them.

Twentieth Century-Fox

AMBASSADOR BILL (Re-issue): Will Rogers, Marguerite Churchill—Rogers still pulling above average. Running time, eight reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

BORDER PATROLMAN, THE: George O'Brien, Polly Ann Young—Good comedy western. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BORDER PATROLMAN, THE: George O'Brien, Polly Ann Young—A very average O'Brien picture which gets by. Should be double billed. Played to an average weekend.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

CAN THIS BE DIXIE?: Jane Withers, Slim Summerville—Can this be Jane Withers? Can this be a Twentieth-Century Fox picture? Can this be the brainstorm of Lemar Trotti who, in the past, has been credited with some outstanding successes? Can this be good entertainment? It can, but isn't! Can it? That's right; can it? Running time, 70 minutes. Played November 27-28.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

COUNTRY BEYOND, THE: Rochelle Hudson, Paul Kelly—Very well done and pleased everyone who attended. You cannot go wrong on this one. Good print. Running time, 68 minutes. Played November 24-25.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

COUNTRY BEYOND, THE: Rochelle Hudson, Paul Kelly—Got a double surprise on this one; both pleasant. Picture is a small-town natural and business considerably above average for Friday-Saturday. Pulled patrons we hadn't seen in weeks. Running time, 69 minutes. Played November 13-14.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

GENTLE JULIA: Jane Withers, Tom Brown—They all liked this one. Jane Withers is getting to be quite an actress. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

GIRLS' DORMITORY: Herbert Marshall, Simone Simon, Ruth Chatterton—Our folks seemed to like the things they found in this picture. Simone Simon was liked. It's too bad we don't have more parts for Ruth Chatterton. Her role in this is small but exceedingly well played. Played November 22-23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

O'MALLEY OF THE MOUNTED: George O'Brien, Irene Ware—We find these little George O'Brien pictures please our audiences. This was on a par with the rest.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

PIGSKIN PARADE: Johnny Downs, Stuart Erwin, Jack Haley, Patsy Kelly—In the words of one of the swell songs in this dandy entertainment, "it's slightly terrific!" No one could ask for a better cast than is here assembled and with a hilarious story plus snappy music it gets across as one of the 20th Century's high spots. Played November 27-28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PRISONER OF SHARK ISLAND: Warner Baxter, Gloria Stuart—An exceptionally good drama that appealed to the men. Receipts poor. Played November 19-21.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

PRIVATE NUMBER: Loretta Young, Robert Taylor—Business above average on this one. Pleased nearly everyone. Played November 14-15.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

PRIVATE NUMBER: Loretta Young, Robert Taylor—This was not much of a drawing card for us. All this talk about Taylor being such a big drawing card did not prove out true. Running time, 79 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

POOR LITTLE RICH GIRL, THE: Shirley Temple, Alice Faye—Shirley is still the "tops." Brings 'em in and they like it.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

POOR LITTLE RICH GIRL, THE: Shirley Temple, Alice Faye—Good. Shirley Temple is not the drawing card she used to be. This only did about two-thirds as much at the box office as her previous ones. Running time, 79 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

REUNION: Dionne Quintuplets, Jean Hersholt—Good, but "The Country Doctor" was better and did more business. Running time, 80 minutes. Played November 22-25.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

ROAD TO GLORY, THE: Warner Baxter, Fredric March, Lionel Barrymore, June Lang—A grim story of war realistically produced. Fine acting by excellent cast. Business, however, was very bad. It didn't draw the women and consequently flooped badly despite the holiday. Played November 26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STAR FOR A NIGHT: Jane Darwell, Claire Trevor—A fine cast, a swell human interest story, nice direction. Yes, a first class programmer. Any type audience will enjoy it. Played November 20-21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STATE FAIR (Re-issue): Will Rogers, Janet Gaynor—Again our people paid a wonderful tribute to the memory of Rogers. This picture grossed second high since we have had the theatre, the record gross being held by "In Old Kentucky," played last March. "State Fair" outgrossed "The Trail of the Lonesome Pine" 20 per cent, "San Francisco" 80 per cent and "Captain January" 20 per cent. What more can be said? Played November 21-22.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

TO MARY—WITH LOVE: Warner Baxter, Myrna Loy—Good program picture. A little mushy at times. It is hard to understand why the producers ruin a good picture many times by injecting too many kisses. The average patron doesn't care for these mushy scenes. Running time, 87 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

UNDER TWO FLAGS: Ronald Colman, Victor McLaglen, Claudette Colbert, Rosalind Russell—I expected this to do more business than it did. Our people do not seem to go for pictures laid in other countries. Like one man said: "I didn't like it; too many foreigners." Played October 17-18.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

WHITE FANG: Michael Whalen, Jean Muir—A very good Northern picture that pleased our people. The dog does wonderful work. P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

United Artists

DODSWORTH: Walter Huston, Ruth Chatterton, Mary Astor—Great in every respect but one, and that is that Chatterton, while she was good in her role, was an unhappy choice for the brainless, flirty wife. Huston was the trouper that he has always been, going through his role as though he was not acting; natural, is what I mean, and Mary Astor splendid. Certainly she had a lot of appeal in this role. The type of picture, while essentially dramatic, is a joy to run and have them coming out telling how much they liked it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Universal

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—Every day I seem to get dumber and dumber! Bought Universal contract two weeks ago. "Pick up 'Magnificent Obsession,' " begged the salesman. "No," says I, "it's too old, and furthermore, Robert Taylor never made me a penny," etc., etc. Finally, after said salesman promised me the best hat in Cleveland and the best dinner in same city if "Magnificent Obsession" did not go over big in my town, I dated it in contrary to my best judgment. I take great pleasure in reporting that I don't get either the hat or the "best dinner"; we packed them in for three days. For the benefit of exhibitors who may be almost as dumb as I, let me repeat what Harry Young (the salesman) told me: "It's a great picture and a great box office magnet regardless of age or anything else." Moral: This just goes to show that although a salesman may be wrong fifty per cent of the time, whenever he stands to lose hats and dinners, you had better sit up and listen to him. Running time, 112 minutes. Played November 22-24.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

Short Features

Columbia

DISORDER IN THE COURT: Three Stooges—Okay nonsense from the Three Stooges—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IN MY GONDOLA: Color Rhapsodies—An excellent colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SCREEN SNAPSHOTS: Columbia hasn't let us down once with these.—Harland Rankin, Plaza Theatre, Ontario, Canada. General patronage.

SPEED MAD: New World of Sport Series—Average action reel with speed as its subject.—L. I. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STARS OF TOMORROW, NO. 5: Fair acts make up this amateur offering.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THRILLS WITH DAREDEVILS: New World of Sport Series—Average action reel for this series. Okay material.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

UNTRAINED SEAL, THE: Color Rhapsodies—A fair color cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VOICE OF EXPERIENCE: We played several of these series and find them most instructive and interesting with favorable audience reaction.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Educational

BIRD LAND: Paul Terry-Toons—Fine for the entire family and it will please everyone. Running time, six minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

HOLD THAT LINE: Treasure Chest—Pretty good. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ONE BIG HAPPY FAMILY: Tuxedo Comedies—One of the best comedies of the year. Do not pass it as it is a riot.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SEEING NELLIE HOME: Song and Comedy Hits—Very good. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

WAY OUT WEST: Song and Comedy Hits—Very good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Metro-Goldwyn-Mayer

ALL-AMERICAN TOOTHACHE : Patsy Kelly Comedies—A better than average comedy. Running time, 2 reels.—P. E. Brauns, Cairo Theatre, Cairo, Neb. Village and rural patronage.

BEHIND THE HEADLINES: Pete Smith Specialties—This excellent short subject created much favorable comment. What a swell time Pete Smith must have dialoguing his short subjects. Running time, 10 minutes.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

BEHIND THE HEADINES: Pete Smith Specialties—An excellent Pete Smith reel. Shows the collecting, writing and printing of a big story in the newspaper. Out of the ordinary.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FOOL PROOF: Crime Doesn't Pay Series—These Crime-Doesn't Pay-featurettes are all good, and Metro doesn't skimp in producing them effectively. We always give them top spot and extra billing.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

GREAT AMERICAN PIE COMPANY: MGM Miniatures—Based on a story by Ellis Parker Butler. Very clever short. Something different than the usual run of comedies. Running time, 11 minutes.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

HILL TILLIES: Patsy Kelly Comedies—A comical series of events as Patsy and Lyda Roberti go Tarzon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HONEYLAND: Harman-Ising—Expert cartoon antics set to good musical score. Especially the cartoonist's interpretation of "The Flight of the Bumble Bee."—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOW TO SLEEP: Robert Benchley—Motion Picture Academy chose this one as the best short of 1936. Most unique. The boys here, however, do not have the lavish double bed arrangement for trying out Bob's suggestions. The film is chuck full of laughs. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

LUCKY CORNER, THE: Our Gang—Fair comedy from the Gang. Not as funny as some but is okay nevertheless.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NEW SHOES: Tabloid Musicals—One of the new Tabloid Musicals. Clever and well received.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

NEWS OF THE DAY: We're playing Fox Movietone News on Monday-Tuesday and News of the Day Friday-Saturday. So far we find them hard to decide on. Rather feel inclined to favor Fox.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ON THE WRONG TREK: Charley Chase—One of the best Chase comedies we have played and that is saying a great deal.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

PAN HANDLERS: Patsy Kelly Comedies—They try Patsy with another blonde but they don't team like Thelma did but gave us a fair comedy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PUBLIC PAYS, THE: Crime Doesn't Pay Series—Unusually good Crime Doesn't Pay Series. Running time, two reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

RURAL MEXICO: FitzPatrick Travel Talks.—Good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SACRED CITY OF THE MAYAN INDIANS: FitzPatrick Travel Talks—A good color travelogue.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SECOND CHILDHOOD: Our Gang—An exceptionally good comedy. Running time, 2 reels.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

STARLIT DAYS AT LIDO: Musical Revues—One of the prettiest reels we have played for some time. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SUNKIST STARS AT PALM SPRINGS: Musical Comedies—As good as they come. Plenty to entertain any audience in this festive short.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SWING BANDITRY: Tabloid Musicals—A very excellent musical one reel. Well made, excellent talent makes this outstanding.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VIOLETS IN SPRING: Musical Comedies—Not bad; not good. Running time, two reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

WEST POINT OF THE SOUTH: MGM Miniatures—Just an average filler. Running time, 1 reel.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

Paramount

BETTY BOOP AND LITTLE JIMMY: Betty Boop Cartoons—This got quite a few laughs. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

BETTY BOOP AND THE LITTLE KING: Betty Boop Cartoons—A very good cartoon.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

DANGEROUS JOBS: Paramount Varieties—An interesting subject visualizing several dangerous jobs.—L. A. Irwin, Palace Theatre, Penacok, N. H. General patronage.

FIGHTING MARLIN: Grantland Rice Sportlights—Very good Sportlight of sea fishing.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

GYPSY REVELS: Headliners—A fair musical. Will get by.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HILLS OF OLD WYOMIN', THE: Screen Songs—A fine Screen Song. Deserves preferred time, especially in the small towns.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MUSICAL CHARMERS: Headliners—An excellent band act of Phil Spitalny and his Girls band.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PARAMOUNT PICTORIAL, NO. 9—Average subjects in this moderately entertaining single reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PLAY, DON: Don Bestor and Orchestra—An excellent band number.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

POODLE, THE: Paramount Varieties—Interesting story in pictures of the Poodle. Shows them to be a much more talented dog breed than the name implies.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SONG A DAY, A: Betty Boop Cartoons—One clever idea keeps this cartoon above mediocrity.—L. A. Ir-

(Continued on following page)

FOR... HOT-FROM-THE-SPOT

NEWS REELS

Yes, for Anything you have to ship use nation-wide

RAILWAY EXPRESS

Many a producer and exhibitor basks in the warm rays of a big reputation because he's caught on to nation-wide Railway Express day and night service to the motion-picture business. By using fast, dependable Railway Express with its 23,000 nation-wide offices you can screen releases at practically any point you name, and beat the town day after day—at low economical cost.

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RAILWAY EXPRESS

AGENCY, INC.

NATION-WIDE RAIL-AIR SERVICE

win, Palace Theatre, Penacok, N. H. General patronage.

VIM, VIGOR AND VITALITY: Popeye the Sailor—Good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RKO Radio

CAMP MEETIN': Radio Musical Comedies—Excellent Negro singing. Would have made a better single than double.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FELIX THE CAT AND THE GOOSE THAT LAID THE GOLDEN EGG: Rainbow Parade Cartoons—Very good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

GOING ON TWO: Dionne Quintuplets—A Pathe News, sold as a special for a single reel on the Dionne Quintuplets at two-reel prices as a favor, with three minutes or so of the Dionnes, the rest hot dogs and monkeys. Had we known what we were buying we wouldn't have minded so much to pass this on to our fellow exhibitors for what it is worth.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NIGHT LIFE: Headliner Series—Pretty good. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

PATHE TOPIC, NO. 1: A very good film.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TRIP THROUGH FIJILAND, A: Special—Interesting and educational. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

VOCALIZING: Edgar Kennedy Comedies—A very fine two-reel comedy with Edgar Kennedy. Plenty of laughs.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Twentieth Century-Fox

ARGENTINE ARGOSY: Magic Carpet Series—Average for this series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CASTING FOR LUCK: Adventures with the Newsreel Cameraman—Always good, always interesting. Our patrons ask for more of these pictures. Running time, 12 minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

FILMING THE FEMININE HEADLINERS: Adventures with the Newsreel Cameraman—A very interesting short subject of ladies competing in the news world.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FOX MOVIETONE NEWS: Issue 12—We have Fox News booked every week and it just speaks for itself. Running time, 12 minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

MAGIC CARPET SERIES: This is another series which is really an asset to the motion picture industry. Always good. Running time, 12 minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

United Artists

DONALD AND PLUTO: Mickey Mouse—Excellent as usual.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

GUS VAN'S MUSIC SHOPPE: Mentone Musical Comedies—This was the poorest short we have played in a long time. Running time, 2 reels.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

STRANGER THAN FICTION SERIES: We do not use newsreels. Subjects like these more or less take their place. They appeal to men more than women.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

Vitaphone

DOUBLE OR NOTHING: Broadway Brevities—Phil Harris has a fine voice captivating our patrons.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HALF WIT-NESS: Pepper Pot—Very good as Warners always are worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

JOE PALOOKA IN "THE CHOKE'S ON YOU": Shemp Howard, Robert Norton—Slapstick and not very good slapstick at that. Will get by on Saturday.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

NUT GUILTY: Vitaphone Novelties—Not very good. Did not please. Too silly. Nothing good about the entire thing. Running time, 12 minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

VITAPHONE ENTERTAINERS: Big Time Vaudeville Reel—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

VITAPHONE HIPPODROME: Big Time Vaudeville Reel—These vaudeville series are very interesting.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

Miscellaneous

THE PLOUGH THAT BROKE THE PLAINS: Resettlement Administration—If this had been condensed to about twenty minutes, it would have held patrons' interest. I feel it was a good subject to show in our drought district, as it was true to life, except that we are not hit quite that bad. Running time, 3 reels; about 28 minutes.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

PLOUGH THAT BROKE THE PLAINS, THE: Federal Resettlement Administration—This is a picture to play for not only farmers but for the socalled lovers of Art. This picture pleased the entire audience. The settings are very beautiful. It makes one feel that this country, the United States, is a real country with great open spaces. If you wish to play this picture it is loaned free of charge and it is three reels long and will fill in if your picture should run a little short. Truly a great masterpiece and can be classed with "Rhythm in Light," "La Maternelle" and many other foreign pictures which we have played at our theatre, The Owl, which just plays foreign cinemas. Running time, 34 minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

RED CROSS TRAILER: Shirley Temple—It is really not quite the thing to fill up space for a picture that is only two minutes long. However, this trailer which the Red Cross put out is really wonderful. After anyone sees Shirley act in this picture and asks you to join the Red Cross I cannot see how anyone could refuse her. It is done in such a way that her appeal gets across to the audience. My patrons have told me that this little reel was worth the price of admission alone. Shirley told this little story about how people are really suffering, and that it was not just a setting in a moving picture. Shirley can really act and this trailer showed that she has had real training with diction. The Red Cross may be proud that they had such a fine trailer for their annual drive. This shows that the motion picture can be put to many, many things of great importance.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

The commercial department of Pathe News has closed a deal with New York World's Fair, Inc., to produce a short subject to aid in raising funds for the affair which is scheduled to open in Flushing in 1939.

Film Sales to Canada Gain 183% Since Pact

An increase of 183 per cent in the exportation of photographic films to Canada as a result of the reciprocal trade agreement which became effective January 1, last, was claimed by the State Department in Washington last week in an analysis of trade during the first six months under the pact.

Exports of films from January to June, it was said, were valued at $412,000 (Canadian currency) against $229,000 for the same period last year. The department also asserted that exports of radio apparatus and tubes increased 415 per cent, shipments of which were valued at $1,004,000 this year against $629,000 in 1935. The figures cited by the department were compiled from official Canadian statistics.

Unions Seek Referendum

Officers of the stagehands and musicians unions in Pittsburgh are making plans to file a bill at the legislative session in Harrisburg in January to permit a general vote on Sunday stage shows at the next election. At present, only motion pictures are legal in Pennsylvania theatres on Sundays.

Gillette Play Rehearsing

"In the Bag," comedy written by Don Carle Gillette, former dramatic critic and editor of *The Billboard* and more recently managing editor of *Film Daily,* went into rehearsal last week and will open on Broadway December 14. Mark Hilliard is producing it.

Souland Visits Hollywood

J. M. Souland, president of Archland Productions, Inc., in New York, is now in Hollywood where he will discuss feature productions with independent producers. While on the coast, Mr. Souland will also visit several exchange centers.

Fessier Signed as MGM Producer

Michael Fessier has been signed to producer for Metro-Goldwyn-Mayer. Mr. Fessier came to the industry from a newspaper two years ago and has been assistant producer on two pictures and scenarist on two others. He came to the studio as a writer.

Bazett Columbia Treasurer

Sidney Bazett will be treasurer of Columbia Studios in Hollywood and not financial director as first reported, according to Harry Cohn. Mr. Bazett takes over his new position this week.

National Screen Has New Office

New offices of National Screen Service have been opened at 2319 Second Avenue, Seattle, to house the accessory and advertising departments recently added to the company's services.

Reich and Egypt in Deal

UFA in Berlin has concluded an agreement with the newsreel department of the Societe Misr in Cairo, Egypt, calling for an exchange of reels of common interest.

German Player Fund Started

A Cinematograph Trade Benevolent Fund has been created in Germany for film players, with a nominal capital of more than 2,000,000 reichmarks.

CORONA
STANDARD

FOR
XMAS

L. C. SMITH & CORONA
TYPEWRITERS, INC.
SYRACUSE - - NEW YORK

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

LESSON IN HARMONY

In spots where managers are friendly and allowed to work harmoniously for the good of the cause, it isn't far out of line to say that grosses generally are better than in situations where theatremen spend most of their time heaving bricks at each other.

Now, Cleveland of course is not an isolated instance of managerial teamwork but is mentioned here because of the opportunity afforded your Chairman last week during a visit to the Ohio key city to observe at first-hand what this same teamwork means to the boxoffice and by the same token the individual showman's state of mind. The layout does not necessarily mean that the folks tuck each other in every night or that healthy differences of opinion are unknown. Far from it. **The laddies are like any other family of husky normals and do their fair share of scrapping. But when the occasion is called for in matters that count, those Clevelanders present a front that takes a lot of cracking.**

It may be because there are division heads about such as Col. Harry Long, Nat Wolf, Nat Holt, or then again it may be because the boys happen to like having each other around. But whatever the reason, the answer is Cleveland theatres and theatremen stand high in public opinion, which means plenty of business at the ticket window.

The guy who devotes his energies to running down the abilities of brother-managers wouldn't do so well in Cleveland. The chances are he'd be leading with his chin.

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IT'S NO PRISON OFFENSE

This department would be the last to say there are no exploitation slants or advertising angles now being created that are different or unusual. But we'd be an awful sucker to stamp an idea or ad as definitely original. That's a good word to stay away from in this end of the business.

If a man cares to dig down deep enough he no doubt will discover that P. T. Barnum got his stuff from someone else and mebbe the earliest display ad lettered on papyrus was just a takeoff on another chiseled out of rock in the Stone Age. In fact, wouldn't be at all surprised if back in the time of Creation, some mugg claimed the Ark was just another bally and that Noah got the idea from an earlier campaign.

What in hell's name is the difference where a showman gets his stuff just so long as it works?

A Round Tabler puts over a drive and if he likes it well enough, sends along the details for publication in these pages. No one around here asks where the ideas came from, whether they came from his files, press books, out of a hat or from his grandfather's attic. The fact that the contribution is the result of a lot of honest sweat and the sender feels there may be something in it to generate a boxoffice impulse elsewhere is Okay with us.

Your Round Table is first and last a clearing house of ideas forwarded by the man in the field and never a Judging Committee to seek out the sources of these ideas, whether or not they have been used before.

If it were a prison offense to be caught using anything but original ideas in showbusiness, we'd all be doing "20 to life" in the clink.

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SHOULD BE MORE OF THEM

To the rapidly increasing number of pert and readable circuit house organs deposited regularly upon this desk, is now added "Ohio Mouthpiece," published for the benefit of the theatremen in Nat Wolf's Ohio Warner Theatres zone and edited ably by Manny Pearlstein. Running some 25 meaty pages, "Mouthpiece" details stand out stunts from the men in the field, timely messages from division and district heads, articles of boxoffice significance from such seasoned campaigners as Round Tablers Sid Dannenberg, Dick Wright, Mort Goodman, Ed Miller, et al.

Next to meeting up and discussing matters of mutual theatre interest with brother showmen, there can be nothing as valuable to the morale and for general dissemination of worthwhile information than the meritorious house publication of the fine standard established by showmen-editors in various parts.

There should be more of them.

▽ ▽ ▽

What with Yuletide in the air, Arthur Swanke, Malco Theatres City Manager, in Hope, Ark., endeavoring to be the first in with his annual Season's Greetings, jumped the field with a novelty folder which is duly and appreciatively recorded. However, Art will still have to take second place by a full year to the Round Tabler who last December forwarded his wishes on a very pretty card reading:

"Merry Christmas and Happy New Year for 1936 and 1937."

A-Mike Vogel

Dummy Horse, Riders, Live Mike, Makes Ace Flash for "Three Men"

For the bally on "Three Men On A Horse" at the Chicago Theatre, in Chicago, Roy Bruder and Archie Herzoff dug up a wooden horse, planted three dummy riders atop the steed, and set the gag up in the lobby two weeks ahead. To the horse was hooked a microphone and an invisible speaker to broadcast bits of dialogue from the picture. On the street, same idea with live nag and men was used, plus bannered cow with "this is no bull" copy.

RKO Radio Announces Winners In Packard 'Swing Time' Contest

First prizes of Packard cars in the recent "Swing Time" contest have been voted to John Barcroft, RKO Palace, Columbus, Ohio; C. G. Keeney, Park, Reading, Pa., and to Paul Ellis, Robbins, Warren, Ohio, winners in the three classes; cities in excess of 150,000, those between 50,000 and 150,000 and those in cities of less population than 50,000.

In addition, the Packard company gave cash prizes to runners-up which were voted as follows: First class, E. E. Whitaker, Fox, Atlanta, Ga., $200 and prizes of $100 to Jack Gross, RKO Hillstreet, Los Angeles; Louis E. Mayer, Mainstreet, Kansas City, and I. M. Rappaport, Baltimore, Md. In the second class, $200 went to Mickey Gross, RKO Orpheum, Sioux City, Ia., and $100 to Guy Martin, Colfax, South Bend; Ray Holloway, Ellenay, El Paso and E. A. Patchen, Stuart, Lincoln, Neb.

Five competitors in the third class cities were given the same final rating and awarded $100 prizes. They were: Sid Holland, Elco, Elkhart, Ind.; Vernon S. Denson, Albany, Albany, Ga.; Joe Floyd, New Granada, Sioux Falls, S. D.; C. R. Lindblad, Iowa, Atlantic, Ia., and to R. A. Gillespie, Capitol, Yakima, Wash.

Various Stunts Sell "Broadcast" for Suggs

M. S. Suggs, Alabama Theatre, Birmingham, Ala., arranged a complete campaign for "The Big Broadcast of 1937," including co-op ads, merchant tieups, window displays, radio and other angles. Full page co-op was promoted to break opening day in the Birmingham *Post.* Gotham Hosiery tieups accounted for 30-inch ads in local papers.

Grocery stores used the Jello-Benny window streamers and lamppost cards were tacked in downtown area. Western Union got out jumbo telegraph blanks and local cab company used bumper strips. The special radio transcription was used over station WBRC and other local outlets mentioned the film on various programs.

"Have We Your Face Photo?"

Ellis' Unusual "Gold" Display

C. Frank Ellis, Del Rio Theatre, Los Banos, Cal., designed an unusual display for "Sutter's Gold" which was planted in local drug store showing numerous specimens of gold and other ores, which were Ellis' private collection. For background of display, Ellis used the press book cover with theatre and playdates added.

Chairman Visits Cleveland; Will Never Forget It

Every Cleveland Round Tabler carries a key-to-the-city for visiting firemen. That's the opinion of your Chairman who, dropping in last week via United Airlines, found himself engulfed in a tidal wave of welcome that swept away a carefully prearranged schedule. In her article on the Ohio metropolis, Elsie Loeb spoke of how the theatremen worked together on civic drives and suchlike. Elsie forgot to mention how they work together on greeting out-o-towners. What a gang of Indians!

From the Airport, the wagon-train proceeded safely to the Carter Hotel, where the trail was picked up by the Redskins, Warnerite Mort Goodman sounding the alarm to Always-On-Deck Eddie Miller at the Hipp. It was curtains after that, with Euclid Avenue echoing to the war cries of Jack Lykes and Ev Steinbuch as they ran their prey to cover. Then to the tepee of Col. Harry Long, Loew Big Chief and known in the Six Nations as Chief How-He-Can-Tell-Heap-Funny-Story. Big Chief adjourned council of war to wigwam of Phil Selznick, where in the dawn's early light the prisoner was paroled for breakfast with Mort Goodman and Fay Thomas, skipper of the Carter Reservation.

Attends Tribal Ceremonies

Away next on Goodman's skidding mustangs to the Warner offices to be once-overed by Headman Nat Wolf, district chief Dick Wright, Round Tabler Julius Lamm, Manny Pearlstein and others. After another pow-wow and his fate still in the balance, the prisoner was hurried back to the council chambers of Col. Long and with all the Loew braves, including Milt Harris and Arnold Gates carried to the Eat House for the tribal elbowbending. Then horses again and with Ev Steinbuch to the Granada and Johnny Newkirk.

In an unguarded moment your Chairman was able to escape but not for long, and as the twilight fell behind the barricades the war-whoops of the infuriated Redskins foretold what was to come during the night hours. Then followed the tribal ritual called "Can-He-Take-It," and frankly, your Chairman just could not. So it was decided in view of the uprising of hostile tribes in Canton and Akron that the journey to these dangerous parts be canceled. Until darkness the next day there were skirmishes on all sides but under the cover of night and with the aid of those friendly Indians, Goodman, Miller and tribe mascot Princess Dorothy, your tottering scribe was brought in one piece to the Airport, receipted for by the hostess on United's 11:45 flight to New York, deposited very carefully onto a soft and so welcome seat.

And all through the journey your Chairman's sleep was disturbed by dreams of wild Indians whooping down Euclid Avenue whirling lassos made up of keys-to-the-city with which they deftly roped unwary and unsuspecting visiting Round Tablers.

A-MIKE VOGEL

First Mentions

JOHN F. BURHORN, Manager, Gayety, Chicago, Ill. "Sudden Death"

BEN COHEN, Manager, College, New Haven, Conn. "Romeo and Juliet"

MATT SAUNDERS, Manager, Poli's Theatre, Bridgeport, Conn. "Tarzan Escapes"

Honorable Mentions

ARTIE COHN, Manager, Queen, Wilmington, Del. "Dream"

MARLOWE CONNER, Manager, Grove, Chicago, Ill. "Sworn Enemy"

DAVE GOODMAN, Manager, Strand, Altoona, Pa. "Cain and Mabel"

HAPPY HASSELO, Manager, Royal, Le Mars, Iowa. "Road to Glory"

ROSCOE HOPKINS, Manager, Chief Theatre, Gallup, N. Mex. "Charge of the Light Brigade"

TED JONES, Manager, Yucca Theatre, Roswell, N. Mex. "Ziegfeld"

MEL LAWTON, General Manager, **HERMANN FLYNN,** Advertising Manager, Prince Edward Theatre, Sydney, Australia. "Sky Parade"

MORT MARGOLIUS, Manager, College, Toronto, Can. "Ziegfeld"

KEN MEAD, Manager, Main Theatre, Pueblo, Colo. "Go West, Young Man"

ERNIE PETCH, Manager, Strand, Brandon, Can. "Valiant Is the Word for Carrie"

HORRIE PEVERILL, Manager, Plaza, Launceston, Tasmania. "Desire"

DUKE PRINCE, Manager, Shea's Orpheum, McKee's Rocks, Pa. "Gorgeous Hussy"

ALLAN ROBERTSON, Manager, Palace, Athens, Ga. "Three Men on a Horse"

FRANK SHAFFER, Manager, Warners' Virginia, Harrisonburg, Va. "Dream"

SONNY SHEPHERD, Manager, Lincoln Theatre, Miami Beach, Fla. "Reunion"

A. G. STOLTE, Manager, Paramount, Waterloo, Iowa. "Give Me Your Heart"

RALPH L. TULLY, Manager, Colonial Theatre, Haverhill, Mass. "Big Game"

ERIC WAHLQUIST, Advertising Manager, Capitol, Melbourne, Australia. "Give Us This Night"

ALL READY FOR THAT UNITED AIRLINES FLIGHT TO HOLLYWOOD

BARCROFT AND MEIKLE TOP NOVEMBER VOTES

Silver Plaque Is Voted to RKO Ohioan; New Zealand Manager Takes the Bronze

Distinguished for establishing two new "firsts," the results in the November Quigley Awards widen the horizon of these Competitions with the voting of the Silver Plaque to John Barcroft, of the RKO Palace, in Columbus, Ohio, and the Bronze Plaque to Ross Meikle, manager, Regent Theatre, Wanganui, New Zealand. Barcroft's winning on "Swingtime" makes this entrant the first RKO theatreman to earn Plaque honors and Meikle brings this distinction to New Zealand with his excellent entry on "Desire."

Separated by some 8000 miles, there was little to choose, in the opinions of the judges, between the two entries. The margin of voting was extremely narrow and the final decisions as difficult to make as any in the history of the Awards. However, there is glory enough for both especially since Barcroft's campaign was also rewarded just recently with one of the first prizes in the recent Packard car contest.

Interesting also is that the three entries selected for First Mentions finished neck and neck, so to speak and did so on three entirely different types of campaigns. Ben Cohen, of the College, New Haven, was voted his win on a road-show engagement of "Romeo and Juliet"; Matt Saunders, at the Poli, Bridgeport, on a first-run date for "Tarzan Escapes" and last but far from least, John F. Burhorn at the second-run Gayety, in Chicago, on "And Sudden Death."

Australasia registers again signally in the Honorable Mentions divisions with four ratings awarded for three campaigns. These go to first-timers in the Competitions and include, Mel Lawton, and Hermann Flynn, of Sydney; Horrie Peverill, of Launceston, Tasmania; Eric Wahlquist, of Melbourne. Canadian winners in November include Ernie Petch repeating and Mort Margolius registering for his first win.

The November results as in previous months show a growing number of names new to the Competitions with 14 showmen topping the listing including the two Plaque winners.

Thus, 22 theatremen are now eligible for the 1936 Grand Awards and only December remains to choose the final entrants. The two men selected for the year's Top Prizes will as announced be transported to Hollywood as guests of MOTION PICTURE HERALD via United Airlines and above is reproduced the newest type of transport called the most powerful in this country and one of the fleet of 21 passenger Douglases now being delivered to United for regular service. Delivery is to include 10 super de luxe transports, with 14 seats to be installed in the 21-type passenger type cabin to provide spaciousness and comfort for long distance travel.

Looks like the winners will travel in top style. Are you acomin'?

Wire Steel Mills On "Magnificent Brute"

In order to stress the particular appeal of "Magnificent Brute" to the "steel" workers of Syracuse, N. Y., David Freeman, manager, and Joseph Ott, publicist of the Schine Eckel Theatre, arranged with the local Postal Telegraph office to send special wires to all the steel mills and metal fabricating plants. The wires were preceded by explanatory telephone calls to the plant managers which assured their placement on the bulletin boards. Wire copy was: "Out of The Roaring Steel Furnaces Leaps This Blazing Drama of Untameable Men 'Magnificent Brute' with Victor McLaglen and Binnie Barnes—One of The Greatest Pictures of The Year!"

"Have We Your Face Photo?"

Novel Front Constructed By De Grazia for "Sissy"

A scene from New York's lower East Side was reconstructed in front of the Lyric Theatre, Bisbee, Ariz., by Ted De Grazia for "The Devil Is a Sissy" (see photo). High board fence was erected, overturned garbage can and two small boys posed in marble game to lend color. Printed title and cast in kid writing, together with cartoons, completed the effect.

"Have We Your Face Photo?"

Cohen's Cinema Column Sells "Sing Baby Sing"

Under the nom de plume of "Movie Guyed," Ben Cohen, College Theatre, New Haven, Conn., conducting a weekly chatter column in the local papers, managed to get in a few extra plugs for "Sing Baby Sing." Paragraphs were planted in sports column of both the *Register* and *Journal Courier* on the Yale-Cornell football shots as an added attraction and stories were also landed on the attendance of the Yale team opening night.

Lobby star contest was conducted five weeks ahead, with entire inside lobby wall covered with star stills to be identified, winners received tickets to see "Sing" and all music stories featured window and counter displays, distributing photos of Alice Faye. Announcements of the show were made at all football games, auto races, fights, etc., and singing usher was sent to all social functions, singing hits from the picture.

"Have We Your Face Photo?"

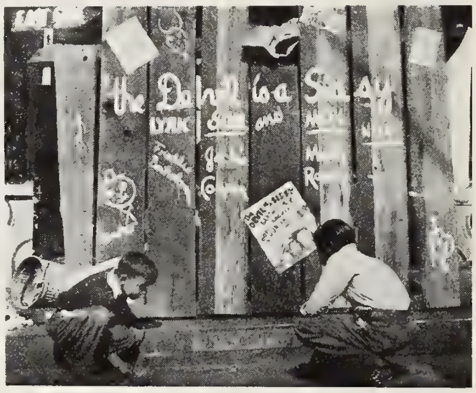
Furniture Store Kiddie Club Aids Van Meter on "Dimples"

Local furniture store cooperated with Dwight Van Meter, Astor Theatre, Reading, Pa., sponsoring a "Dimples" coloring contest, through their daily Uncle Ed radio program in connection with store's kiddie club which has a reported membership of 13,000 children.

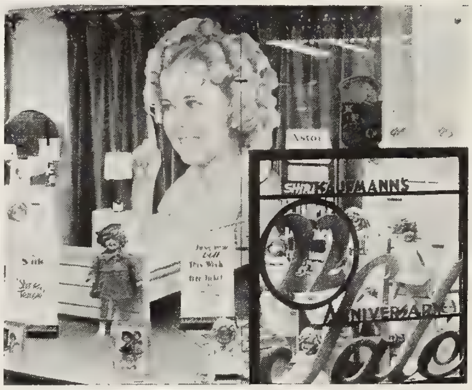
Announcements over air invited kids to store to pick up the guide-line pictures of Temple and picture, theatre and playdate plugs were included in their daily broadcasts one week ahead of opening. Prizes, including large Temple doll and theatre passes, were given by the store to the winners. Accompanying photo shows attractive window display.

Dwight made a city-wide canvass of all local merchants handling Shirley merchandise in an effort to put over his "Dimples Week," all stores devoting window to display of the starlets' goods, which were installed five days in advance and remained during run of picture. Opening night Junior Naval Drum and Bugle Corps marched to the theatre and gave a half-hour concert in front of house, and bannered sound truck covered neighborhood sections.

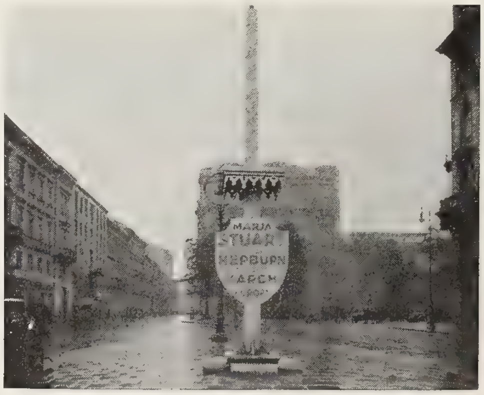
Harper's Snap of Shirley Temple



De Grazia's "Sissy" Front Display



Van Meter's "Dimples" Window Display



Herman's "Scotland" Street Bally

Harper Distributes Temple Snapshots

Will Harper, Liberty Theatre, Trail, B. C., practically staged a young riot at his house when he played "Dimples" and offered every kid attending matinee a snap taken of Shirley during a recent visit to Trail.

Will distributed heralds with cut of the starlet and copy reading "A few weeks ago when I visited Canada some one took a very nice snapshot of me and Mr. Harper now owns the negative and is making a lot of prints from it." Accompanying photo shows the picture of Shirley.

"Have We Your Face Photo?"

Tiein McLaglen Interview

Dave Idzal and George Mitchell, at the Fox, Detroit, spotted an exploitation angle in the Woman's Home Companion interview of Victor McLaglen and made the most of it by selling the local magazine distributor on a cooperative tie-up stunt. Special cards were prepared for window and newsstand use. The dealer's fleet of delivery trucks were bannered. Tie-up copy used was along the following line: Read The Biography of Victor McLaglen in Woman's Home Companion—See Victor McLaglen in "The Magnificent Brute"—Fox Theatre.

"Have We Your Face Photo?"

"Brute" Radio Contest

Full week of free radio contest plugging for "Magnificent Brute" was one of the smart showmanship stunts Manager H. A. Sefton lined-up for his campaign at the Orpheum Theatre, Wichita, Kans. Radio break came in the form of a contest based on the question: "What Would You Have Titled 'Magnificent Brute'?" Cash and ticket prizes were awarded for the best answers. In addition to playing up contest on the air, the new title quest was plugged through the Liberty Magazine tie-up, with the delivery boys distributing heralds announcing the contests.

"Have We Your Face Photo?"

30' Burning Candle Plugs "Mary of Scotland"

Accompanying photo shows one of two 30-foot Gothic candles with real burning flames which were planted by A. Herman, RKO publicity manager for Poland, as a publicity stunt for "Mary of Scotland," opening at the Europa Theatre in Warsaw. This is a reported first time that city ordinances permitted picture advertising on the streets.

A cavalcade of "Mary of Scotland" on horseback followed by her guards, also on horseback, rode through the streets three days ahead. Extensive window displays were planted in leading merchants' windows in connection with a fashion show of modern versions of the "Mary of Scotland" dresses.

"Have We Your Face Photo?"

Torgan's Prizes to Liberty Boys

To the local Liberty boys who were successful in having largest number of "Magnificent Brute" heralds with their names on them turned into the box office of the Keith Theatre, Lowell, Mass., Samuel Torgan offered prizes. To encourage good distribution of the specially imprinted heralds, 150 of the kids made a house-to-house tour.

High-Power Exploitation Finds Favor in Tokyo

Distributors Cooperate With Japanese Theatremen to Put Over Strong Campaigns

by H. TOMINAGA

in Tokyo

Tokyo, the capitol of Japan, now counts a population of 5,875,000 odd on its colossal area of 550 square kilom. Its adjoining suburbs are becoming citified with tremendous rapidity with a network of tram and bus lines stretching outward on to tap the rurality of pedestrian traffic. Yokohama, lying just beyond Kawasaki, Japan's major industrial center, is within easy reach of the Capital. So much now has the communication been facilitated in its encircling outskirts that, including the suburbs, the population probably exceeding six millions would account for such extensive area from which the city's leading cinemas draw their attendance.

Tokyo at present has totally 254 movie theatres, of which 202 play Japanese pictures, 24 the foreign only, and 28 show mixed Japanese and foreign programs; the foreign product being shown by a bit less than one-fourth of the total number of Tokyo cinema houses. Of this total, special mention must be made of 228 sound theatres which indicate the absolute majority of cinemas the Capital has. The remaining 16 silent houses, however, will soon have to show sound programs, according as the producers are made to convert into supplying talkies in order to go with the stream.

These theatres, counting 254, are subject to the cinema regulations of Metropolitan Police Board, while they are controlled by Toyko municipality insofar as taxation is concerned.

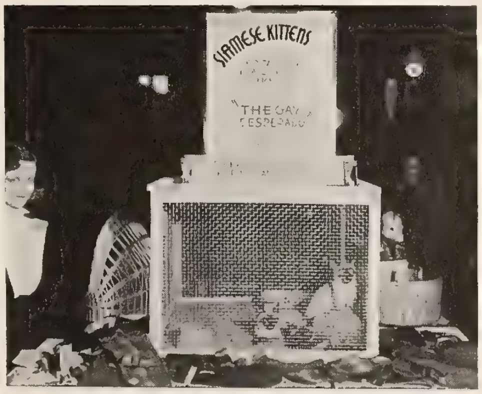
Going into particulars, the movie theatres in Tokyo are required to submit applications for exhibition with an attached copy of plain figure of auditorium, censor certificate and speaker's license to the competent chief of police station. On the other hand, the exhibitors are in duty bound to render to the competent ward offices duplicates of play notice and plain figure of auditoriums, these for the necessity of various taxes to be rated on exhibition, seating capacity, admission prices, etc.

Being a major commercial and industrial center, besides a seat of central government, Tokyo is inhabited chiefly by its residents engaged in commerce, industry and in governmental service: the number of them put together covering 79 per cent of the entire employed population, of which each 33 per cent accounts for those in the former two callings. In further classification of those residents into laboring class and "intellectual," it will be interesting to find that Tokyo has had an increasing number of factory workers particularly in these few years due to recent ascendency of munition industry in and around the city. The number of the city's laborers in this field now amounts to 60 per cent of its total number of various factory workers showing 160,000, whereas the "intellectuals," including the employed and unemployed, representing a high standard of education will be roughly estimated at 25 per cent of the city's entire population. The average daily wage of the laborers is reported round yen 1.—, while that of skilled workers at big factories employing over one hundred is yen 2.30 on an average except remunerations for extra work; this indicating that the general laboring class, not to mention the technical and skilled workers, have had their day, gaining generally more than educated office workers would draw. It is a natural indication, therefore, that as compared with a few years ago, not only small theatres, but the major first-run houses, are drawing at present a fairly larger proportion of attendance from laborers' quarters than previous.

From what is set down on these pages, it appears that the theatremen of Tokyo must be placed in the top brackets in any listing of advertising and exploitation-minded cities throughout the world. Accounts from the Japanese metropolis of individual campaigns and photos have been reported frequently in the Round Table and the current article in the Showman's Travelogue series, which treats of the local conditions as affecting the showbusiness and the status of the theatre in Tokyo, includes the ways and means employed by these overseas theatremen in selling their attractions, Japanese, American and otherwise. —*A-MIKE.*

In treating of this item, it will be necessary, first of all, to give what is the transportation situation of the city's various houses. On the whole, the Tokyo houses, with some exceptions, are located at parts of the city where the inhabitants can avail themselves of some means of communication or another. They make good use of street or suburban trams, city or private firms' buses, and recently of subway service which is being extended still further to connect the central part of the city with various suburban districts. Now that the extention work of subway is in fast progress to connect Shimbashi with Shinjuku to tap further the city's key points, on its completion, propably in a year's time more, the periurban Shinjuku and Shibuya, having 25 movie-houses will doubtlessly come to draw more larger attendance who are liable to frequent the houses at Marunouchi, Asakusa and other fashionable quarters of the city.

"Have We Your Face Photo?"



CARRILLO PETS. Manager Henry Sommers and U. A. exploiteer Warren Slee promoted this pet shop window display of Siamese kittens purported pets of star in "Desperado" at the Akron Palace.

Parking Called Problem

Talk of Marunouchi, Asakusa and Shinjuku, we have in the Capital two different areas; the so-called "Yamanote," or the periurban upland district and "Shitamachi" or downtowns. Until some years ago the city's amusement center was represented by Asakusa, the most fashionable resort of the downtown districts. Later with the appearance of Marunouchi as another show area of Tokyo, the thrivingness of Asakusa partly moved to this zone. Now that Asakusa is not what it was, and there looms a possibility of bustling "Yamanote" attracting the freakish modern much more than Asakusa in the near future, Tokyo will witness more clear distinctions in its movie houses as located at these three different busy quarters with the extension of subway completely reaching to such periurban districts. At Asakusa there are some twenty cinemas, and their patrons use, for the greater part, street cars and buses, or often trip by subway. Most of them being located at one side of a narrow street, motorists proceeding to these houses are not allowed to ride into the pedestrian traffic near by, thus parking of cars presents more of a problem at Asakusa, which still now is a representative show town of the city.

Marunouchi District Outstanding

As another downtown amusement area of Tokyo, there is Marunouchi, which is not only a noted business center, but is now the finest and most modernized show town, dotted with six outstanding first-run cinemas, play and opera houses. Among them, Imperial Theatre, Nippon Gekijo, Hibiya Eiga Gekijo and Marunouchi Shochiku are the first-rate cinemas representing Shochiku and Takarazuka, the two big theatrical interests of Japan. The former three are for first-run of foreign pictures and the last one releases Shochiku productions, each having from 1,300 to 3,000 seating capacity; the Nippon Gekijo, the most capacious

(*Continued on following page*)

DE LUXE HOUSES WELL APPOINTED

(*Continued from preceding page*)

with approximately 3,000, Hibiya with 1,870 and the Imperial with 1,315. As for the admission prices, the highest is that of the Imperial, accounting for yet 1.00 (about 30 cents), yen .70 for second and yen .50 for third class seat, whereas at Nippon Gekijo and Hibiya, belonging to Takarazuka interest, the admission charge is on the uniform rate system of yen .50, this presenting an interesting contrast against the Imperial and Marunouchi Shochiku, which are under the management of Shochiku Company. Viewed from this angle, some say that in the Imperial there is a tincture of something aristocratic in that it is not open to general low-earning classes because of the comparatively high admission prices. On the contrary, the flat rate of the two Takarazuka houses is significant in itself of their being open to all classes of attendances, and that accounts for the difference of policies between the two companies. For majority of weeks, the Imperial included in its programs European pictures which sometimes are so high-toned that they are likely thought to be for "intellectuals," whereas programs of Nippon Gekijo are usually so arranged to cover all the possible assortments of pictures chiefly on an entertaining basis.

In the case of Hibiya, a companion house of Nippon Gekijo, high standard is often the element of their programs, as they apparently aim to hit popular fancy of the intellectual clientele.

The admission fees at the city's second and third runs as a whole are: yen .50 and yen .30 at the second, and yen .30 and yen .20 at the third, while many houses run subordinate to the third show triple programs for yen .20 and yen .10. As, however, they are apt to reduce their nominal rates, sometimes as low down as to yen .05, exhibitors' guilds are put under the necessity of keeping in check the deterioration of the admission by means, for example, of a counter-measure of making their distributors not to provide such theatres with the pictures.

Nippon Gekijo, nearly comparable with the de luxe cinemas of the American key cities, situated at Sukiyabashi, the city's bustling area is within easy reach of the electric railway station, tram and bus stops and subway stations. There a number of attendances, sometimes two to three hundreds, are seen standing in a row close to the entrances of those Marunouchi houses from early in the morning before they are open—sometimes the row extending as far as a quarter of a mile away. We generally call this situation "Uchikomi," or "rush-in," which the theatres if actually visited by such attendances, would lose no time to splurge by way of a publicity stuff available for the rest of the week for second and third runs of the same pictures which drew such "rush-in" attendances.

Generally speaking, as those theatres at Marunouchi are visited very conveniently by any means of communication, people even in the remote suburbs can reach them in about half an hour or so. In point of the parking situation, because of its wide compound in front and at both sides of the theatre, the Imperial probably will provide the best parking accommodation for motoring attendances as compared to the rest of Marunouchi theatres.

At Shinjuku there are six major theatres including second-runs, among which Musashino-Kan, Shochiku's first-run for foreign pictures, Showa-Kan, second-run for same, Teito-za, first-run for Nikkatsu productions, Daitokyo, first-run for Shinko's are outstanding.

Midnight Shows Inaugurated

Though lying somewhat scattered as compared with theatres at Asakusa, it may be said that those Shinjuku houses are operating on definitely progressive and up-to-date basis, as well as Marunouchi theatres; some inaugurating such novelties of idea as midnight show, special show of outstanding pictures and the like. Being located at the northwest periurban center of railway and tram communications, also adjacent to suburban residential quarters, Shinjuku is not only a fashionable and holiday resort, but its importance is added more by the ever-improving citified appointment in keeping with an increase of the office-working and intellectual population in its vicinity stretching to distant outskirts. Indeed, the traffic on its main street is reported as large as 600,000 a day. Thus people find in Shinjuku even more freshness and vivacity than witnessed at Ginza and Asakusa, and the theatres at Marunouchi will soon have to think out some counter-measure whereby to catch nice and fast hold of such type of filmgoers who would be tempted to go straight from their offices at Marunouchi to Shinjuku houses. In addition, due to violent competition, the taxi fare in Tokyo being awfully cheap, many cinema patrons run up to their first-run theatre in family or "Dutch treat" groups and dividing their taxi fare equally, find the transportation but a slight addition to, or sometimes a few cents reduction, from the nominal charge, to become equivalent to the city tram fare.

Few Managers' Associations

Plainly speaking, most of the theatre proprietors and managers of this city are isolated, having little opportunity to dabble in outside activities, probably because of the fact that apart from those of major first and second run houses, they have to do almost everything by themselves covering all phases of theatre operation. Although we have had a few managers' societies constituted by the managers of some houses at Kanda and Shinjuku, no standing club, e. g., for lunch or similar sort, of theatremen's group worth mentioning has so far been formed. Viewed in this light, what we call the Syndicate Chain of Six Theatres of the city may be akin in some degree to the managers' friendly society going in for the furtherance of their business objectives through social intercourse. This Syndicate Chain composed of six managers of third-run houses, independent and not belonging to any big circuits, makes it a chief object that they identify themselves with one another to make cooperative negotiation with distributors for purchase of pictures on block booking arrangement, but apparently has no further end.

Apparently taking a cue from the Takarazuka system, or rather to confront it, the Imperial has initiated the flat admission price of 50 sen for students and the military only. It also gives early morning show, special family and children's weeks, while at first and second-run houses at Asakusa, the so-called midnight-show (practically opening at 9:30 and ending at 11 P. M.), which was initiated by Musashino-Kan, has been in vogue with considerable sensation among various houses of the city since a few months past. They are following these novelties by way of service to their patrons, particularly to the laboring class living in their neighborhood.

Many of the city's first and second run theatres send letters of invitation to their clienteles. They also issue tickets with prizes to be distributed by lottery, dispatch greeting cards regularly every season and try to do everything possible to improve their way of handling patrons by various available means of listening to their patrons' opinions, demands and criticism.

The city's de luxe first-run houses, numbering 10, headed by Nippon Gekijo, are very nicely appointed, leaving almost nothing to be desired, insofar as sound-projection equipment, ventilation and cleanliness are concerned, though their heating and cooling accommodations are not complete yet. Fifteen of the first and second runs are equipped with Western Electric and 14 with RCA Photophone sound and projection system, while the remaining 200 houses of lesser category are the users of Rola, Tobis and various home-made systems.

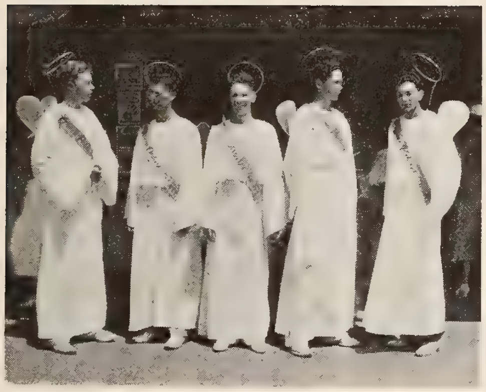
Although the major proportion—to the scale of 228 against 254—of the city's cinemas are aready sound-equipped, it is still more of a problem that with a few exceptions, such as Nippon Gekijo and some of the Shochiku and Takarazuka's first-run houses, the rest of the leading theatres have no perfect refrigeration in the hot summer. This situation, which is more particular the case with second and subsequent runs of lesser rank, is what their so-called summer slump is attributed to, let their business policies be what they will. To speak plainly, the theatre arrangements in Tokyo, particularly in regard to refrigeration now need the quickest possible improvement; otherwise those with poor accommodations will have to helplessly see the lion's share taken away by better equipped houses in the hot season.

Heavy Newspaper Campaigns

Of the current publicity trend common with the city's first and second-run houses, newspaper exploitation covers major proportion. So much so that very few of Tokyo dailies and commercial and industrial periodicals, not to mention those on sports, traveling and other amusements than movies,

(*Continued on page 88*)

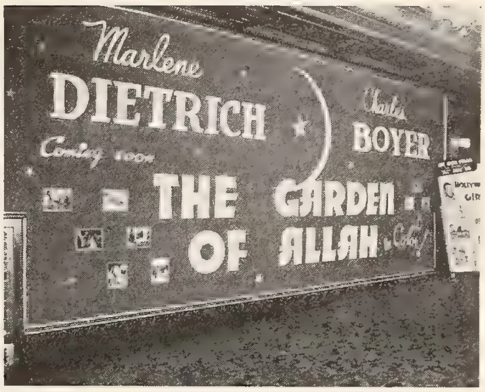
FRONTS, STUNTS AND OTHERWISE



"Green Pastures" Bally in San Bernardino

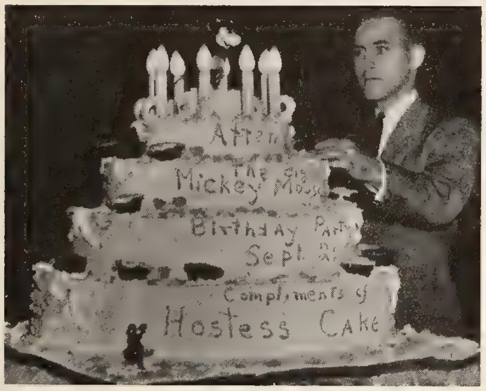
(Left) "Angel stuff" is what HAL RALSTON calls this street stunt on "Green Pastures" at the Ritz, San Bernardino, Cal. Five local boys dressed in conventional angel costumes of flowing robes, wings and halos plus breast banners paraded the busiest parts of the city.

(Right) At the Strand, Albany, N. Y., ANDY ROY created this 50-foot lobby flash in color for spotting four weeks ahead of his date on "Garden of Allah." Lighting was arranged to carry out the technicolor background, and scene stills in technicolor were incorporated in the display.



"Allah" Color Setpiece in Albany

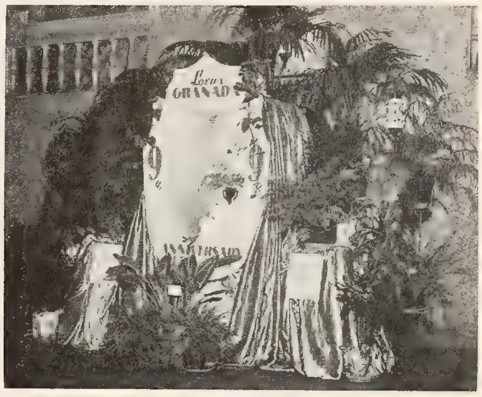
△ △ △



"Mickey Mouse" Birthday Cake in K. C.

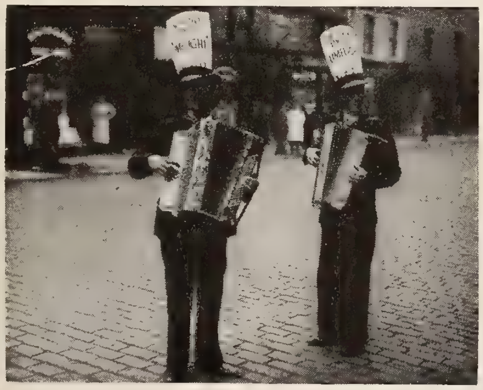
(Left) For the last birthday party of Mickey Mouse at Loew's Midland, Kansas City, Mo., JOHNNY McMANUS thrilled over 1,000 kids in attendance with this giant cake promoted by local bakery. Party was built up way in advance by the papers and hundreds of tickets were sold four days ahead.

(Right) Another celebration, but this time anniversary, the ninth for Loew's Granada, Cleveland, put over successfully by JOHNNY NEWKIRK. Photo reproduced here convey some idea of the elaborate decorations and the decorative scheme in the lobby surrounding the birthday cake.



Newkirk's Anniversary Lobby in Cleveland

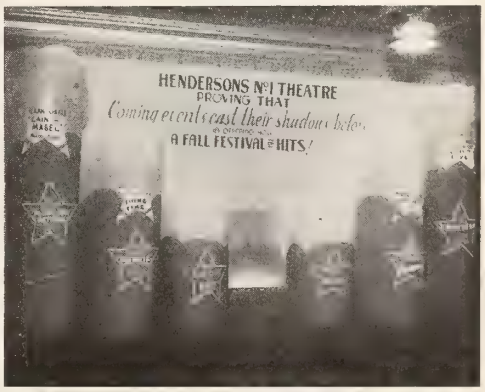
△ △ △



Hinks Street Bally for "Limelight'

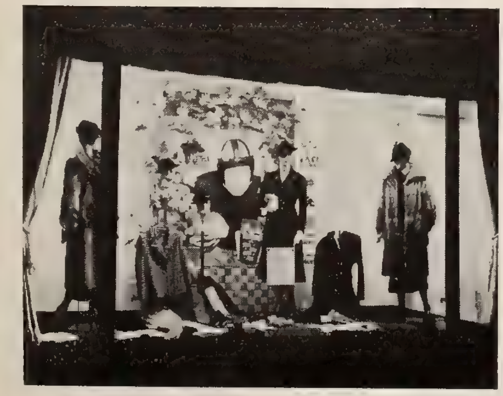
(Left) Street singers and instrumentalists to exploit his date on "Limelight" were used effectively by W. HINKS, New Alex Cinema, Paisley, England. In addition to the factory entrances and schools, practically all streets were covered. Hit numbers from the picture were played.

(Right) Coming events cast their shadows, says HAL HOWARD in his smart display at the Kentucky, in Henderson, Ky. Background was sky effect with sunburst at bottom and colored bulbs on flasher. Moving cloud effect was used against background to carry out the shadow idea.



Howard's "Coming" Lobby Display

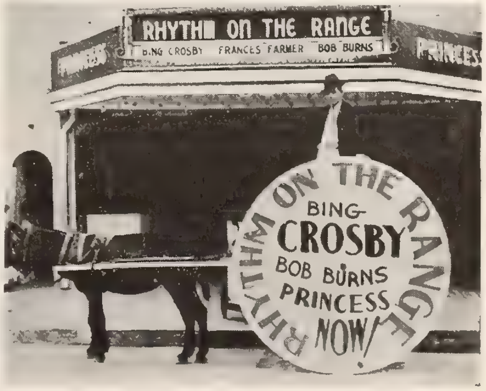
△ △ △



Russell's Ace Window On "Parade"

(Left) Received the weekly orchid in the Loewdown for his campaign on "Pigskin Parade" at the Poli Palace, New Haven, did R. E. RUSSELL, and among the standout stunts was this ace window spotted in the most prominent department store situated right on the main stem.

(Right) 'Round and 'round it goes, says R. E. BLAND who built this jackass-motored street bally for FRED MATHIS, Princess, Hawkinsville, Ga., for builder-upper on "Rhythm on the Range." Gag was taken out to the country fair to give the folks a closeup of the rolling vehicle.



Mathis' Round-and-Round Gag On "Rhythm"

MANY TIEUPS MADE

(Continued from page 86)

do not feature the motion picture. Until last fall, there was a limitation on newspaper advertisings for Japanese pictures agreed upon by our five leading producing companies. Now that, however, the limitation has been replaced with a neutralized agreement allowing their newspaper advertisements to cover up to five columns per one insertion, the Japanese product has since been enabled to go on the same footing with foreign pictures, in so far as this field of publicity is concerned.

Apart from the special full one- or half-page advertising for super-special productions, the city's first-runs would usually give three- to five-column advertisings for ordinary programs on every Wednesday evening issue of our leading papers, such as Tokyo Asahi, Yomiuri, Tokyo Nichi-nichi, Hochi, Jiji, etc.

These Tokyo newspapers are definitely cooperative with the theatres, each carrying a special movie section in the Saturday editions devoted exclusively to the announcement and review on the pictures coming and being released, feature stories, gossips on screen writers, directors and stars both in Japan and Hollywood. Reviews on motion pictures of such papers being considerably effective and credited as a whole with a cardinal factor of draw indispensable to the publicity for first-run releases, filmfans to the first-run cinemas are very mindful of the press critique (not necessarily syndicated), as much as are attentive to the write-ups and reviews in various popular magazines, of which publications for ladies feature the motion picture most. For the newspaper advertising for first-run releases, the distributor cooperates in exploitation with the exhibitor, lending himself much to go in for merchants' tie-ups, e. g., the tie-ups with dealers in toilet goods, provisions and drugs, dance-hall, cabaret, tea-booth, etc. Besides, conducive as much to the publicity of pictures for first and all subsequent runs in this city will be the shop window display, not only at important municipal areas, but in the remote suburbs. Other publicity stunts available are by and through airplane, ad balloon, city and periurban trams and buses, not to speak of handbills, leaflets, posters, bookmarks, signboards, slides, inner curtains, etc.

It is very seldom the case with subordinate runs below the third that newspaper advertising is exploited. They rather prefer the issuing of discount or free coupons with new programs inserted in the newspapers.

Much Outside Competition

As impediments to the movieshow, the Tokyo cinemaman are afraid of horse-race, wrestling and baseball matches and other seasonal tournaments which draw away a pretty considerable number of their patrons. The semi-annual baseball matches held at Jingu Gaiyen and the noted wrestling matches in January and May are the attractions, possibly so much outweighing the movies that the bigger the seating capacity is, the more affected such theatre is.

Because of the fact that movie-fans agree in their liking to baseball fans in whom is included a large number of young girls, it often happens that even strong programs of the week would prove unworthy of keeeping the clientele of the first-run from running up to the Jingu Gaiyen ground. Horse-races given occasionally in the neighborhood of Toyko are among other distractions existent to the extent of being serious opposition to the city's movie-houses. As another opposition to the movies, there is the legitimate show. This is not, however, so serious as a whole, while the city's first-run cinemas possibly have some fear of being hit by a spectacular drama, attraction or review.

At Marunouchi, there are Yuraku-za and Takarazuka Opera House, both controlled by I. Kobayashi, the proprietor of Nippon Gekijo and Higiya Eiga Gekijo. Half a mile beyond, Kabuki-za, the Japan's representative "kabuki" theatre, Tokyo Gekijo, Shimbashi Embu Gekijo, etc., constitute a legitimate show quarter. Considering in their bearing on the geographical status, it may be said that these playhouses are capable enough of making inroads upon the cinema patrons of Imperial, Nippon Gekijo, Hibiya and Marunouchi Shochiku. This is, however, but one-sided view, because the clientele to the cinema is not always the regular attendance to the drama as a whole, as far as Tokyo is concerned.

800 Pictures Released Yearly

To summarize in closing: the cinema business in Tokyo, as a whole, is elastic and done without much difficulty, which accounts even for the fact that approximately 800 motion pictures, to the scale of four Japanese against three foreign, are released yearly through Tokyo's first-run houses numbering some 20 odds. Since in the life of the Tokyo residents, the movies have now been closed up as major items of their cultural pursuit and entertainment, there is every indication that Tokyo is mirrored as the best show town in Japan in the eyes of anybody setting his first foot in the capital. They are having bigger and nicer cinemas at various quarters of the city encouraged by the appearance of one modern style house after another belonging to Takarazuka interest controlled by I. Kobayashi, the leading business magnate of the contemporary Japan. The theatres in Tokyo, on the whole, are segregated as belonging to the five major theatrical circuits, directed by Shochiku, Nikkatsu, Shinko, P. C. L. (now affiliated with the Toho Film Distributing Co.), and Daito (producer of silent pictures only). Due to, however, the poor supply of pictures by these producers-distributors, the distribution of foreign pictures are given wide scope of inroad to make into the Japanese film markets, with the result that the city's filmgoing public are having more opportunity to enjoy the foreign picture. Thus the filmdom of Japan, rather than being confined to Japan only, is open to all pictures, both home-made and foreign, to sell so well that most of the producing companies, with a few exceptions, have been doing considerably better business than a year or two previous.

THE DISPLAY ADS ON THE NEXT PAGE

The newspaper layout on page to right by E. V. ("Dinny") Dinerman, RKO Midwest ad and publicity chief, is the second in the Round Table series which presents the individual work of outstanding admen from different parts of the country. "Dinny" of course needs little introduction to students of smart advertising. He does a right smart job of work for 20 houses in Cincinnati, Dayton and Louisville and the ads reproduced here follow out his general purpose, that "each ad shall function as a complete unit by itself." All art work, layout and type used in the ads originate in the division's Cincinnati office.

Further Reports on Yuletide Activities

Arrived too late for publication in last week's issue the following are further reports from members on what they are planning for pre-Christmas and the Holiday season. From Oklahoma City, George H. Henger, city manager, Standard Theatres is figuring on a repeat of idea used successfully last year. With thousands of shoppers downtown at night, admission prices will be reduced after nine o'clock, making these late prices as much a bargain as the early bird matinee scale.

Added attraction for Christmas week at Loew's Syracuse, will be prologue arranged by Ed McBride with popular local singer. Scene will be church window with falling snow effect as background and singer seated at small portable organ on stage surrounded by group of altar boys singing Christmas hymns and carols. Regular organist concealed will play accompaniment. The singer, Jack Shannon, being a local boy, McBride figures his appearance will help build the grosses.

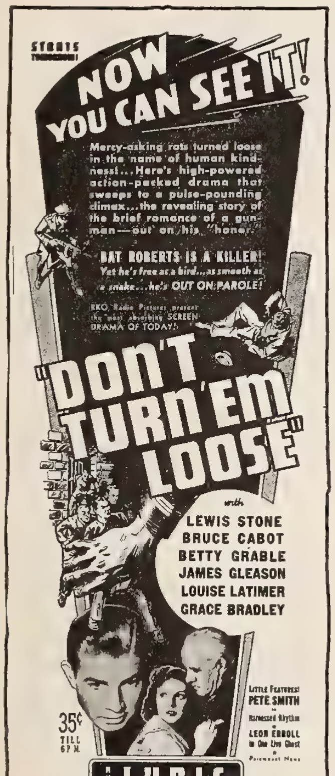
Another stunt Ed is putting over is tieup with local Rotary Club, of which he is the chairman of the publicity committee, to give two special morning shows for orphans at which local baker is giving ice cream and cookies to each kiddie attending.

Sid Dannenberg, Warner Cleveland zone ad chief, reports basket benefit as has been put on successfully by Julius Lamm with business men in the neighborhood of the Uptown Theatre. Tickets are sold widely for the benefit show with various committees appointed to follow through. Prizes are given for most tickets sold and tieups made with radio station, newspapers, etc. Sid reports that 30 per cent of the gross on the show is given to the benefit committee which compensates both sides for the efforts.

Frank Boucher at the Metropolitan, Baltimore, favors Empty Stocking Parties and appropriate lobby and theatre decoration. He reports the sale of scrip books in the past as unsatisfactory and does not recommend them as a business-builder.

H. H. Maloney at the Poli in Worcester, Mass., has laid plans to tie up with the Worcester *Telegram and Gazette* for a kiddie show. Admission will be a toy which will be handed over to an orphanage a week ahead of Christmas.

SOME RKO MIDWEST DISPLAYS



STARTS TOMORROW!

NOW YOU CAN SEE IT!

Mercy-asking rats turned loose in the name of human kindness!... Here's high-powered action-packed drama that sweeps to a pulse-pounding climax... the revealing story of the brief romance of a gunman—out on his "honor."

BAT ROBERTS IS A KILLER! Yet he's free as a bird... as smooth as a snake... he's OUT ON PAROLE!

RKO Radio Pictures present the most absorbing SCREEN DRAMA OF TODAY!

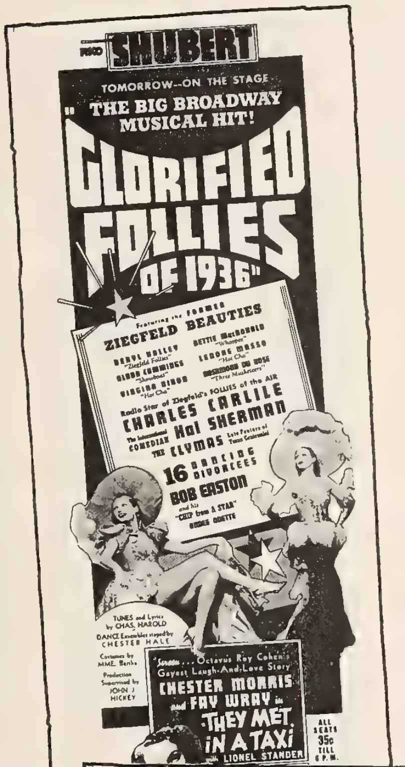
"DON'T TURN 'EM LOOSE"

with
LEWIS STONE
BRUCE CABOT
BETTY GRABLE
JAMES GLEASON
LOUISE LATIMER
GRACE BRADLEY

35¢ TILL 6 P.M.

LITTLE FEATURES! PETE SMITH in Harnessed Rhythm • LEON ERROLL in One Live Ghost • Paramount News

RKO LYRIC



RKO SHUBERT

TOMORROW--ON THE STAGE

"THE BIG BROADWAY MUSICAL HIT!

GLORIFIED FOLLIES OF 1936"

Featuring the FORMER ZIEGFELD BEAUTIES

BERYL HOLLEY "Ziegfeld Follies"
BETTIE MacDONALD "Whoopee"
GLORA CUMMINGS "Showboat"
LENORE MASSO "Hot Cha"
VIRGINIA BIRON "Hot Cha"
ROSAMOND DU ROSE "Three Musketeers"

Radio Star of Ziegfeld's FOLLIES of the AIR CHARLES CARLILE

The International COMEDIAN Hal SHERMAN

THE CLYMAS Late Feature of Texas Centennial

16 DANCING DIVORCEES

BOB EASTON and his "CHIP from A STAR" GIDDES ODETTE

TUNES and Lyrics by CHAS. HAROLD

DANCE Ensembles staged by CHESTER HALE

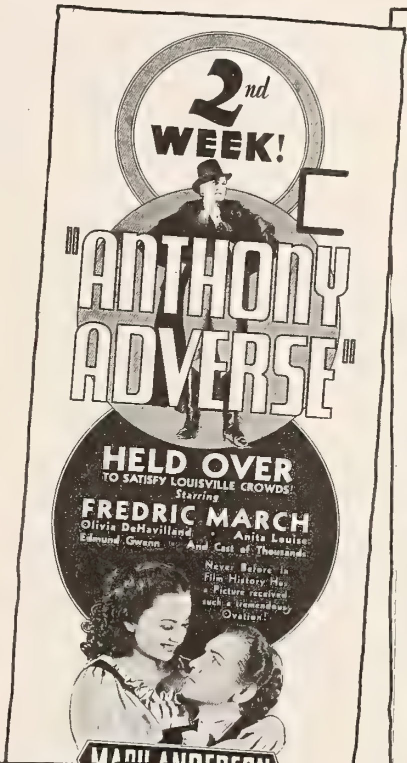
Costumes by MME. Bertha

Production Supervised by JOHN J. HICKEY

Screen... Octavus Roy Cohen's Gayest Laugh-And-Love Story

CHESTER MORRIS and FAY WRAY in "THEY MET IN A TAXI" with LIONEL STANDER

ALL SEATS 35c TILL 6 P.M.



2nd WEEK!

"ANTHONY ADVERSE"

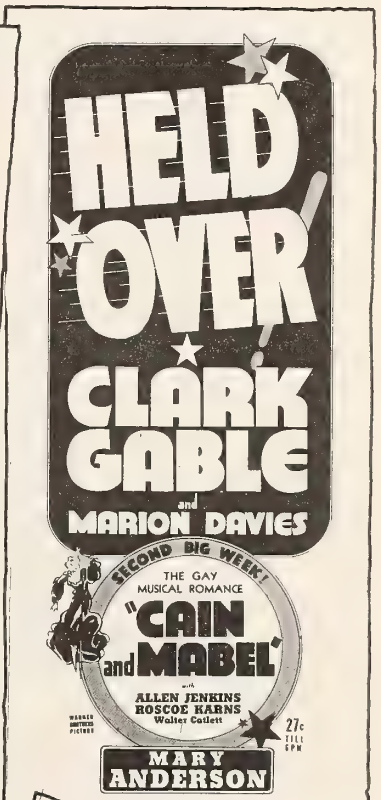
HELD OVER TO SATISFY LOUISVILLE CROWDS!

Starring FREDRIC MARCH

Olivia DeHavilland • Anita Louise
Edmund Gwenn • And Cast of Thousands

Never Before in Film History Has a Picture received such a tremendous Ovation!

MARY ANDERSON



HELD OVER!

CLARK GABLE and MARION DAVIES

SECOND BIG WEEK!

THE GAY MUSICAL ROMANCE

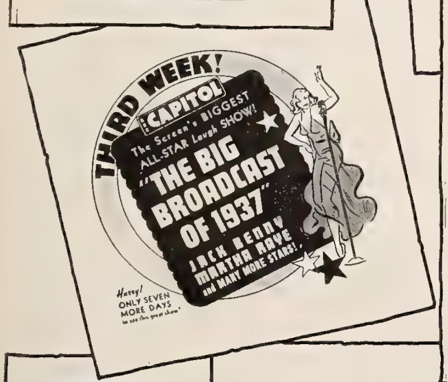
"CAIN and MABEL"

with ALLEN JENKINS
ROSCOE KARNS
Walter Catlett

WARNER BROTHERS PICTURE

27c TILL 6 PM

MARY ANDERSON



THIRD WEEK!

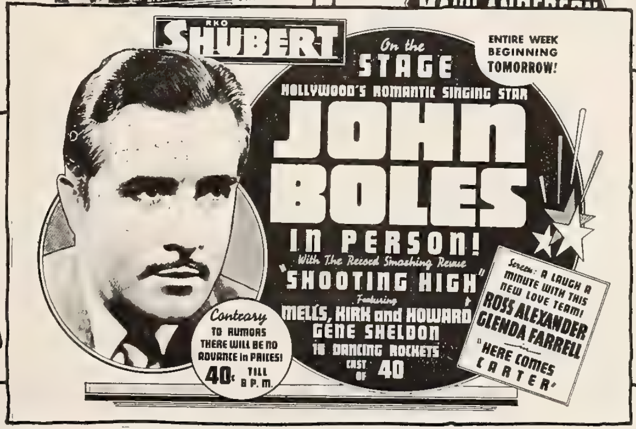
RKO CAPITOL

The Screen's BIGGEST ALL-STAR Laugh SHOW!

"THE BIG BROADCAST OF 1937"

JACK BENNY
MARTHA RAYE
and MANY MORE STARS!

Hurry! ONLY SEVEN MORE DAYS to see this great show!



RKO SHUBERT

On the STAGE

ENTIRE WEEK BEGINNING TOMORROW!

HOLLYWOOD'S ROMANTIC SINGING STAR

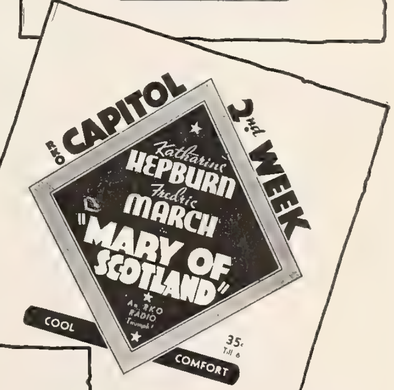
JOHN BOLES IN PERSON!

With The Record Smashing Revue "SHOOTING HIGH"

Featuring MELLS, KIRK and HOWARD
GENE SHELDON
16 DANCING ROCKETS
CAST OF 40

Contrary TO RUMORS THERE WILL BE NO ADVANCE in PRICES! 40¢ TILL 6 P.M.

Screen: A LAUGH A MINUTE WITH THIS NEW LOVE TEAM! ROSS ALEXANDER GLENDA FARRELL "HERE COMES CARTER"



RKO CAPITOL

2nd WEEK

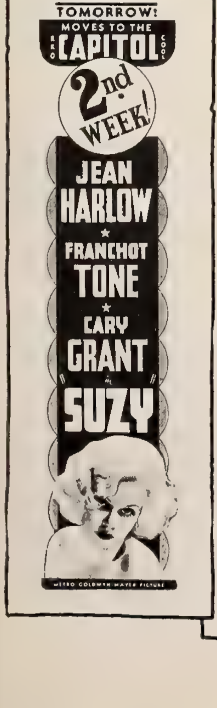
Katharine HEPBURN
Fredric MARCH

"MARY OF SCOTLAND"

An RKO RADIO Triumph

COOL COMFORT

35c Till 6



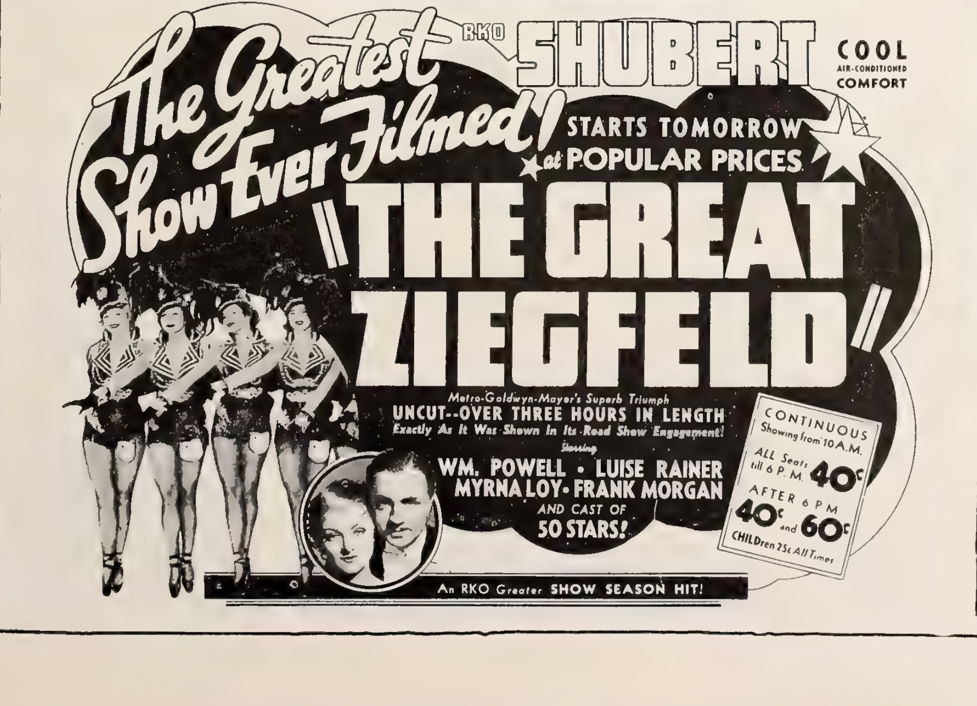
TOMORROW! MOVES TO THE RKO CAPITOL COOL

2nd WEEK!

JEAN HARLOW
★
FRANCHOT TONE
★
CARY GRANT

in "SUZY"

METRO GOLDWYN MAYER PICTURE



The Greatest Show Ever Filmed!

RKO SHUBERT

COOL AIR-CONDITIONED COMFORT

STARTS TOMORROW at POPULAR PRICES

"THE GREAT ZIEGFELD"

Metro-Goldwyn-Mayer's Superb Triumph

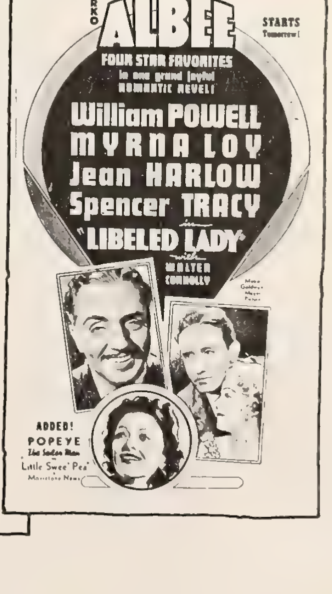
UNCUT--OVER THREE HOURS IN LENGTH

Exactly As It Was Shown In Its Road Show Engagement!

Starring WM. POWELL • LUISE RAINER
MYRNA LOY • FRANK MORGAN
AND CAST OF 50 STARS!

CONTINUOUS Showing from 10 A.M.
ALL Seats till 6 P.M. 40¢
AFTER 6 P.M. 40¢ and 60¢
CHILDren 25c All Times

An RKO Greater SHOW SEASON HIT!



RKO ALBEE

STARTS Tomorrow!

FOUR STAR FAVORITES in one grand joyful ROMANTIC REVEL!

William POWELL
MYRNA LOY
Jean HARLOW
Spencer TRACY

in "LIBELED LADY"

with WALTER CONNOLLY

Metro Goldwyn Mayer Picture

ADDED! POPEYE The Sailor Man in "Little Swee' Pea" • Movietone News

personalities

NORMAN WESTWOOD
has resigned as general manager of the Universal office in Shanghai, China.

▽

WILLIAM T. HASTINGS
manager of the RKO Lyric, Cincinnati, has been named assistant to JOE GOETZ, booker for RKO Midwest division office.

▽

JAMES Q. CLEMMER
has replaced DON GEDDES at the Music Hall, Seattle, Wash., and RON KELLY has succeeded Clemmer at the Music Box.

▽

GILDER CRAVER
manager of the Academy, at Lynchburg, Va., has been transferred to Columbia, S. C., to handle the State, succeeding ROBERT G. FULTON, who goes to the Criterion, Durham, N. C.

▽

PAUL DIXSON
formerly manager of the Varsity, Lawrence, Kan., goes to Parsons as manager of the Uptown and Dickinson. SKEETS MILLS, formerly at the Parsons, has been shifted to the Varsity.

▽

HARRY B. WATTS
formerly manager of the Palace, Worcester, Mass., has been appointed city manager of the West Virginia Theatrical Enterprises, Wheeling, West Va.

▽

ERNEST LIEBERMAN
has been promoted from assistant at the Arsenal, Pittsburgh, Pa., to the managership of the Model.

▽

CHARLEY METZ
formerly assistant of the FWC Irving in San Francisco will take over the Crystal in Salinas, replacing JAKE GALLEMORE, who recently left for Los Angeles.

▽

L. A. WARREN
has been appointed manager of the Cherokee in Gaffney, S. C.

▽

EDWARD J. SULLIVAN
has assumed his new duties as manager of the Majestic Theatre, Dallas, succeeding PAUL SHORT, who resigned to become division director of National Screen Services, with headquarters in Dallas.

▽

PAUL KETHCUM
is now managing the Circle in Oklahoma City, Okla., with TODD FERGUSON going to the Ritz and ROBERT JOHNSON to the Folly. JAMES ADAMS is now at the Victoria and Plaza, there.

▽

WALTER CERSLEY
former manager of Warner's Avalon in Washington, D. C., has been shifted to handle the newly opened Uptown Theatre there.

▽

OSCAR MONTGOMERY
assistant manager of the Carolina Theatre, Charlotte, N. C., has been transferred to Hendersonville, N. C., as manager of the State and assistant of the Carolina.

▽

BEN COHEN
of the College Theatre, New Haven, paid us that long anticipated visit.

Birthday Greetings

Fred Arnn
E. E. Bair
H. Barker
C. V. Bells
Charles A. Boshert
Billings Booth
Melvin Bourassa
Clifford Boyd
Fred Brown
J. O. Campion
Kermit B. Carr
Charles P. Carroll
Louis Charninsky
Walter Chenoweth
R. N. Christopher
Erving Conant
Maurice Corkery
Emma Cox
Joseph Derendinger
James F. Doyle
L. F. Eick
Joseph F. Enos
Morris Epstein
Robert F. Etchberger
Tillie Freedman
Donald Fuller
Roy E. Glidewell
Esteban Gonzalez
Edward Goodman
Joseph Greene
Mort Greene
Derald Hart
Howard Haussen
Elmer W. Hecht
Elmer Holmberg
Milton F. Honeck
John P. Joneck
Joseph Kalusky
Harry Karp
Jack Kember
Charles E. Lancaster
J. LaVander
John Lehane
Dave Linton
Nevin McCord
Jennings McDonald
John McKay
C. W. Mills
E. J. Mooney
Lafayette Moore
Floyd Morrow
Fred Nelson
Philip Rand
Jack Reis
Ed Rosen
Walter J. Sargent
Harry Schwartz
Joseph K. Shanahan
Edward J. Shea
John C. Sheridan
Forrest Shontz
Ken C. Simons
E. T. Sizemore
F. X. Storino
Flynn Stubblefield
John J. Tkech
Ted Turrell
Harry C. Valentino
Lonnie A. Wallis
Charles Weisbecker
Earle Willbern
Wells Witt

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Rockefeller Center, N. Y.

Name (PRINT) ....
Position ....
Theatre ....
Circuit ....
Address ....
City ....
State ....

Absolutely No Dues or Fees!

HARRY YUTZE
has been named manager of the Bendvue Theatre in Pomeroy, Ohio.

▽

JOSEPH C. CUNDY
has been transferred from Schine's Ohio, Athens, to assistant at the Holland in Hamilton, Ohio.

▽

PAUL SHORT
of the Interstate Theatres in Dallas, Texas, has resigned and joined National Screen Service there.

▽

HARRY KRIEGSMAN
formerly assistant manager of the Randforce Commodore Theatre in Brooklyn, N. Y., has been promoted to manage their Wilson Theatre in that sector.

▽

HERMAN LANDWEHR
succeeds J. K. EMMET as general manager of the New York Capitol.

▽

ED SIEGAL
formerly at the Cameo in Rochester, N. Y., is managing Leff and Meyer's Lido Theatre in the Bronx, N. Y. C.

▽

FRANK WHITTAM
has replaced R. S. HELSON as manager for the Glen W. Dickinson circuit at Osage City, Kansas.

▽

ROBERT CARNEY
who has been student assistant at the Majestic in Bridgeport, Conn., has been transferred to the College, New Haven, to assist Ben Cohen.

▽

JACK VAN BORSSUM
has been named manager of the New West Theatre in Terre Haute, Ind.

▽

PAUL DIXON
of the Variety, Lawrence, Kan., goes to Parsons as manager of both the Uptown and Dickinson. SKEETS MILLS goes from Parsons to the Dixon and RALPH KIEFFER, who managed the Parsons, has gone into the Dickinson home office booking department.

▽

I. HATKOFF
assistant at the Palace, South Norwalk, Conn., has been promoted to manage the Capitol in Danbury, with FRANK MORIN, former manager of the Danbury, going to the Regal in Hartford, succeeding JAMES WIEST.

▽

HARRY WALTERS
formerly at the Kenyon, Pittsburgh, has been named manager of the Prince in Ambridge.

▽

MANCEL LOFGREN
is now at the Park in Greeley, Colo., and M. IRWIN, assistant at the Mission in Grand Junction, has been promoted to the managership, succeeding R. W. HUFFMAN, who went to Pueblo to manage the Uptown, succeeding EDWARD VAUGHAN, who went to the Sterling in Greeley.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard	Nov. 20†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn Rider	Kermit Maynard	Dec. 10†		
Robin Hood, Jr.	Frankie Darro-Kane Richmond	Dec. 15†		
Swing Is the Thing	Pinky Tomlin	Feb. 20,'37†		
Trooper X-13	Frankie Darro-Kane Richmond	Jan. 12,'37†		
Valley of Terror	Kermit Maynard	Dec. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Nov. 30†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15		
(See "In the Cutting Room," Feb. 15.)				
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Dec. 1†		
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Glove, The		Jan. 15,'37†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25	65	
Below the Deadline	Cecilia Parker-Russell Hopton	June 1	64	
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26†	67	
(See "In the Cutting Room," Nov. 7.)				
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6	66	
Missing Girls (G)	Roger Pryer-Sydney Blackmer	Sept. 10†	66	Oct. 10

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29†		

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm. Gargan	Sept. 23†	60	Oct. 24
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10	75	Apr. 18
Avenging Waters	Ken Maynard-Beth Marion	May 8	56	
Blackmailer	William Gargan-Florence Rice	July 10	66	
(See "In the Cutting Room," Mar. 28.)				
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28	57	
Counterfeit	Chester Morris-Margot Grahame	June 12	74	
(See "Queer Money," "In the Cutting Room," May 2.)				
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†		
Come Closer Folks	James Dunn-Marian Marsh	Nov. 7†		
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20†		
(See "In the Cutting Room," Oct. 10.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Devil Squadron (G)	Richard Dix-Karen Morley	May 1	80	May 16
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15	63	Mar. 14
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18†	72	Nov. 21
Final Hour, The	M. Churchill-Ralph Bellamy	June 30	58	
Fugitive Sheriff, The (G)	Ken Maynard-Beth Marion	June 1	58	Oct. 24
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8	65	Mar. 21
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 28	51	Aug. 22
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30,'35	72	
(Exploitation: Jan. 25, p. 64.)				
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28	86	May 23
(Exploitation: July 25, p. 81.)				
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†		
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28,'35	57	May 2
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Man Who Lived Twice, The (G)	Isabel Jewell-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
(Exploitation: Oct. 3, p. 81.)				
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6	66	Apr. 25
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12	118	Apr. 25
(Exploitation: May 30, p. 90; June 6, p. 120; June 20, pp. 118, 120, 122; June 27, p. 80; July 11, pp. 125, 128; July 18, p. 82; July 25, p. 81; Aug. 8, p. 92; Aug. 22, pp. 114, 112, 114.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10	56	May 2
Pennie from Heaven	Bing Crosby-Madge Evans	Nov. 25†		
(See "In the Cutting Room," Sept. 12) (Exploitation: Dec. 5, p. 79.)				
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2	66	
Ranger Courage	Robert Allen-Martha Tibbetts	Oct. 30†		
Rio Grande Ranger	Robert Allen-Iris Meredith	Dec. 11†		
(See "In the Cutting Room," Nov. 7.)				
Roaming Lady	Fay Wray-Ralph Ballamy	Apr. 12	69	
(See "In the Cutting Room," April 4.)				
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20	60	Aug. 22
Shakedown (G)	Lew Ayres-Joan Perry	July 17	57	Sept. 12
Stampede	Charles Starrett-Finis Barton	June 8	56	
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12†	95	Nov. 14
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15	65	Aug. 8
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†		
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15		
(See "The Fighter," "In the Cutting Room," July 4.)				
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†		
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6	67	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Chopin	Francis Lederer			
College Hero	Charles (Buddy) Rogers			
Counterfeit Lady	Ralph Bellamy-Joan Perry	Dec. 31†		
Devil's Playground	Dolores Del Rio-Richard Dix	Jan. 17,'37†		
(See "Depths Below," "In the Cutting Room," Oct. 10.)				
Dodge City Trail	Chas. Starrett-Marian Welden			
I Promise to Pay	Leo Carrillo-Chester Morris			
(See "In the Cutting Room," Nov. 21.)				
Interlude	Grace Moore-Cary Grant			
(See "In the Cutting Room," Oct. 24.)				
Lost Horizon	Ronald Colman-Jane Wyatt			
(Exploitation: Sept. 5, p. 79.)				
More Than a Secretary	Jean Arthur-George Brent	Dec. 24†		
(See "Safari in Paradise," "In the Cutting Room," Oct. 17.)				
Mule Skinner	Chas. Starrett-Rosalind Keith			
Nightingale Flies Home, The	Grace Moore			
Racketeer in Exile	George Bancroft			
Slug for Cleopatra, A	Rosalind Keith-Chas. Quigley			
Woman in Distress	May Robson-Mary Astor			
Women Are Wise	Dolores Del Rio			
Women of Glamour	Melvyn Douglas-Virginia Bruce			
(See "In the Cutting Room," Nov. 28.)				

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost Town	Harry Carey	Feb. 15	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15	6 rls	

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Common Ground	Tom Keene	Dec. 8†		
Glory Trail, The	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed	Tom Keene-Gwynne Shipman			
Beyond Victory	Tom Keene	Jan. 18,'37†		
Drum of Destiny	Tom Keene	Jan. 18,'37†		
Star of Empire	Tom Keene	Dec. 8†		

(THE RELEASE CHART--CONT'D)

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Lael Devenyl	Sept. 10†	80	
Car of Dreams	Torzs-Percell	Oct. 10†	90	
Don't Cry Mother	Eva Rutkay	Aug. 25†	78	
Friendly Expression	Raday-Szoke	Nov. 1†	65	
Hungaria (English titles)	Travelogue	Mar. 15	54	
Little Pastry Shop	Kabos-Percell	May 15	88	
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
March Tales	Turay-Kabos	July 15	68	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Sweet Stepmother (English titles)	Maria Tasnadi	Sept. 15†	90	
This Villa for Sale	Verebes-Csikos	June 15	80	
Three Spinsters	Emilie Markus	Dec. 1†	84	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Danube Romance	Zita Perezel	Dec. 15†	91	
Hungarian Village	Travelogue	Dec. 25†	20	
Salary $200 Monthly	Javor-Fulop	Dec. 31†	82	
Son of the Steppes	Kiss-Komar	Dec. 25†	85	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15†	84	
Kilou, The Killer	Technicolor	Oct. 1†	60	June 1,'35
L'Equippage	Annabella	Oct. 15†	79	
Mysteries of Notre Dame		Oct. 1†	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	

EMPIRE

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18	67	Jan. 25
(Exploitation: June 20, p. 117.)				
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6	81	May 23
(Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)				
Captain Blood (G) 855	Errol Flynn-Olivia de Havilland	Dec. 28,'35	119	Jan. 11
(Exploitation: Jan. 25, p. 69; Feb. 1, p. 66; Feb. 8, pp. 83, 86; Feb. 29, pp. 74, 76; Mar. 14, p. 89; Apr. 18, p. 82; Aug. 22, p. 117.)				
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	*62	Oct. 3
(Exploitation: Dec. 5, p. 79.)				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 31, p. 76.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18	69	June 20
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23	68	May 9
(Exploitation: May 16, p. 85; July 4, p. 72.)				
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20	70	June 13
Here Comes Carter 169	Ross Alexander-Anne Nagel	Oct. 24†	60	
Law In Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16	58	Apr. 18
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Murder By An Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28	62	Feb. 29
(Exploitation: Mar. 7, p. 94; June 6, p. 121; June 27, p. 88; July 4, p. 68; July 11, p. 128.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11	84	Mar. 21
(Exploitation: May 2, p. 99.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4	63	Mar. 21
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29	56	Apr. 11
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 15
(Exploitation: Sept. 5, p. 79.)				
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22	87	Nov. 30,'35
(Exploitation: Feb. 22, pp. 95, 96; Mar. 14, p. 87; Apr. 4, p. 87; Apr. 25, p. 96; May 2, p. 92; May 9, p. 94; May 16, p. 82; May 30, p. 85; July 4, p. 68; Aug. 1, p. 93.)				
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21†	85	Dec. 5
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service," "In the Cutting Room," May 16.)				
Two Against the World (G) 977	H. Bogart-Beverly Roberts	July 11	57	May 23
(Exploitation: Aug. 1, p. 90.)				
White Angel, The (G) 951	Kay Francis-Ian Hunter	July 4	91	June 6
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 82, 83.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Call It a Day	Olivia de Havilland-I. Hunter			
Cherokee Strip, The	Dick Foran-Jane Bryan			
Draegerman Courage (G) 168	Jean Muir-Barton MacLane		*60	Aug. 20
Gentleman from Kimberley, The	Warner Baxter			
Guns of Pecos 980	Dick Foran-Anne Nagel	Jan. 2,'37		
Gold Diggers of 1937	Dick Powell-Joan Blondell	Dec. 26†		
Green Light	Errol Flynn-Anita Louise	Feb. 20,'37†		
(See "In the Cutting Room," Aug. 8.)				
Her Husband's Secretary	Jean Muir-Warren Hull			
Lords of the Land	Jean Muir-Gordon Oliver			
Love Begins	Mary Maguire-Tom Brown			
Mountain Justice	Josephine Hutchinson-G. Brent			
(See "In the Cutting Room," Oct. 31.)				
Once a Doctor 171	Donald Woods-Jean Muir	Jan. 23,'37†		
(See "In the Cutting Room," Oct. 10.)				
San Quentin	Pat O'Brien-Humphrey Bogart			
(See "In the Cutting Room," Nov. 21.)				
Nowhere	Ross Alexander-Beverly Roberts			
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	*75	Oct. 17
Slight Case of Murder, A	Edward G. Robinson			
Stuttering Bishop, The	Donald Woods-Ann Dvorak			
Truth is on the March	Paul Muni			

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exo Ftohea	Exo	Sept. 20†	96	
Independence	Phillip Alexander	Feb. 16	100	
News from Greece	Travelogue	Feb. 9	80	
Sarka and the Eagle	Olympia Deos	Oct. 18†	118	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East Meets West (G)	George Arliss-Lucie Mannheim	Oct. 16	72	Sept. 12
Everything Is Thunder (A)	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31,'35	78	Nov. 30,'35
It's Love Again (G)	Jessie Matthews-Robert Young	May 30	79	May 16
(Exploitation: Sept. 19, p. 68.)				
Living Dangerously (A)	Otto Kruger	Dec. 1†	80	Mar. 21
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	76	May 30
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	65	Oct. 10
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 18
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83.)				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15	83	May 23
Seven Sinners (A)	E. Lowe-C. Cummings	Aug. 15†	70	July 11
(Reviewed under the title, "Doomed Cargo.")				
Week-end Millionaire (G)	Buddy Rogers-Mary Brian	Nov. 20†	75	Apr. 4
(Reviewed under the title, "Once in a Million.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everybody Dance (G)	Ernest Truex-C. Courtneidge		75	Dec. 5
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heals in Love	Jessie Matthews	Jan. 30,'37†		
Hidden Power, The	Sylvia Sidney-John Loder	Jan. 1,'37†		
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Land Without Music (G)	Richard Tauber-Jimmy Durante		80	Oct. 24
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28
(Reviewed under the title, "His Lordship.")				
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	C. Cummings-Noah Beery	Dec. 15†		
Two of Us, The	Jack Hulbert-Gina Malo			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	Nov. 22†	66	
Devil on Horseback, The (G)	Lili Damita-Fred Keating	Oct. 22†	72	Oct. 3
In His Steps (G)	Eric Linden-Cecilia Parker	Sept. 29	79½	Sept. 19
(Exploitation: Nov. 14, p. 90.)				
Song of the Gringo (G)	Tex Ritter-Joan Woodbury	Nov. 15†	62	Nov. 14
We're in the Legion Now (G)	Reginald Denny-Esther Ralston	Dec. 12†	64	Feb. 15
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G)	Tala Birell-Ian Keith	Oct. 13†	81	Oct. 24
Yellow Cargo (G)	Conrad Nagel-Eleanor Hunt	Oct. 27†	62	Nov. 14

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days	Tex Ritter-Eleanor Stewart			
Grand Canyon		Jan. 1,'37†		
Great Guy	James Cagney-Mae Clarke	Dec. 25†		
Hats Off	Mae Clarke-John Payne	Nov. 29†		
Navy Spy	Conrad Nagel-Eleanor Hunt	Dec. 23		

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15		
Luck of the Irish	Richard Hayward	Sept. 15†		
Phantom Ship	Bela Lugosi-Shirles Grey	Oct. 15†		
Women in White	Molly Lamont-Lester Matthews	July 15		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15†	70	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15†	62	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	62	
Voice of India	Hoeffer Expedition	Nov. 1†	70	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Voodoo	Fredi Washington		63	
Uncle from America	Czeck Film	Dec. 15†	90	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1†	90	June 6
Forgotten Women	Irene Rich-Evelyn Brent	May 15	71	
She Shall Have Music	Jack Hylton-June Clyde	Nov. 15†	90	Dec. 1,'35

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deerslayer		Mar. 1,'37†		
High Hat	Frank Luther-Dorothy Dare	Jan. 1,'37†	65	
I Demand Payment	Betty Burgess-Jack LaRue	Jan. 20,'37†	70	
Judgment Day		Mar. 20,'37†		
Rich Relations	Ralph Forbes-Frances Grant	Feb. 10,'37†	65	
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Dec. 15†	65	

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25	64	
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	66	
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10	66½	July 11
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	64	Aug. 29
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2	75	July 4

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24	71	Apr. 11
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Romance 706	Richard Tauber	Nov. 20†	82	
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14	72	Mar. 7
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12
(Exploitation: Oct. 17, p. 73.)				
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17	73	Jan. 18
(Exploitation: Mar. 28, p. 82; Apr. 11, p. 95; May 30, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5	94	May 30
(Exploitation: June 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21	62	Feb. 8
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11†	72	Oct. 31
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105; Dec. 5, p. 80.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	80	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21
Mad Holiday (G) 708	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	76	
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27	68	Mar. 28
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 5
Our Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21
Petticoat Fever (G) 645	Robt. Montgomery-Myrna Loy	Mar. 20	81	Mar. 21
(Exploitation: Apr. 18, p. 79; May 30, p. 90; June 13, p. 123; July 25, p. 81.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	97	Aug. 15
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3	90	Dec. 28,'35
(Exploitation: Feb. 22, p. 96; Apr. 4, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17	86	
(See "In the Cutting Room," Mar. 7.) (Exploitation: May 30, p. 85; July 11, p. 124.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31	113	Jan. 18
(See musical analysis, Feb. 22, p. 23; exploitation: Feb. 15, p. 85; Mar. 14, p. 87; Mar. 21, p. 92; Apr. 4, p. 89; Apr. 11, p. 97; Apr. 18, p. 78; May 9, p. 90; May 30, p. 86; July 18, p. 82.)				
San Francisco (G) 636	Clark Gable-J. MacDonald	June 26	111	July 4
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 79.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10	106	Apr. 11
(Exploitation: June 13, p. 122; June 27, p. 80; July 25, p. 77; Aug. 8, p. 91.)				
Speed (G) 652	Wendy Barrie-James Stewart	May 8	72	May 2
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11†	78	July 11
Tale of Two Cities, A (604)	Ronald Colman-Elizabeth Allan	Dec. 27,'35	126	Dec. 7,'35
(Exploitation: Jan. 25, p. 64; Feb. 15, p. 83; Mar. 14, p. 86; May 2, p. 94.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 6†	89	Nov. 7
(Exploitation: Nov. 28, p. 96.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6	82	Feb. 22
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10	62	Jan. 4
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	75	May 16
(Exploitation: July 18, p. 85.)				
Tough Guy (G) 620	Jackie Cooper-Joseph Callela	Jan. 24	77	Feb. 8
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29	75	May 30
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3	88	Apr. 4
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7	72	Feb. 15
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27
Wife vs. Secretary (G) 606	C. Gable-M. Loy-J. Harlow	Feb. 28	89	Feb. 22
(Exploitation: Apr. 18, p. 77; July 4, p. 69.)				
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31†	59	June 20

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man 713	Wm. Powell-Myrna Loy	Dec. 25†		
Camille 639	Greta Garbo-Robert Taylor	Jan. 1,'37		
(See production article, Oct. 24, p. 16.)				
Captains Courageous	F. Bartholomew-Spencer Tracy	Jan. 29,'37†		
Day at the Races, A	Marx Brothers-Allan Jones			
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11, p. 16.)				
Last of Mrs. Cheyney, The	J. Crawford-Robt. Montgomery			
Man of the People	Joseph Callela	Jan. 22,'37†		
Maytime	J. MacDonald-Nelson Eddy			
Nobody's Baby	Patsy Kelly-Robt. Armstrong			
Parnell	Clark Gable-Myrna Loy			
Pick a Star	Jack Haley-Patsy Kelly			
Romeo and Juliet (G)	Norma Shearer-Leslie Howard		124	July 18
(See production article, Mar. 28, p. 16.)				
Sinner Take All 712	Bruce Cabot-Marg't. Lindsay	Dec. 18†		
Under Cover of Night	Edmund Lowe-Florence Rice	Jan. 8,'37†		
Way Out West	Laurel and Hardy			

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2	65	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senor Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 9†	62	Nov. 21
Along Came Love 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	68	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 92.)				
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24	92	Feb. 22
(Exploitation: July 11, p. 127.)				
Arizona Mahoney 3621	Larry Crabbe-Joe Cook	Dec. 4†		
(See "In the Cutting Room," Nov. 7.)				
Arizona Raiders, The (G) 3564	Buster Crabbe-Marsha Hunt	June 26	57	Oct. 17
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96fl 98; Dec. 5, p. 78.)				
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3	76	Apr. 11
Border Flight (G) 3558	John Howard-Frances Farmer	May 29	59	Apr. 25
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3	83	Nov. 23,'35
(Exploitation: Jan. 18, p. 83; Feb. 8, p. 83; Feb. 22, p. 98; Apr. 25, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6	67	Feb. 1
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8	85	May 1
(Exploitation: June 6, p. 121; July 4, p. 69.)				
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27	58	Aug. 8
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28	56	Feb. 8
(Exploitation: June 20, p. 121; Sept. 26, p. 76; Oct. 3, p. 81.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. DeMille	Feb. 14	56	May 30
Early to Bed (G) 3560	Charles Ruggles-Mary Boland	June 5	73	July 25
(Exploitation: Aug. 1, p. 90.)				
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room," Oct. 3.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15	76	May 23
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1	67	Apr. 25
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13	72	May 16
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15	72	May 2
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4	98	Sept. 12
(See production article, Aug. 15 p. 16; exploitation: Nov. 14, p. 95.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Crosman	June 12	68	June 6
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar 8	73	Mar. 7
(See musical analysis, Mar. 14, p. 18.)				
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17	76	Feb. 22
Hideaway Girl (G) 3619	Shirley Ross-Robt. Cummings	Nov. 20†	72	Nov. 14
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21†		
Hopalong Cassidy Returns (G)			75	Aug. 22
3666	William Boyd-Evelyn Brent	Oct. 16†	74	Nov. 7

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 29
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27†	84	Nov. 28
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21	81	Feb. 15
(See news article, Mar. 7, p. 19; exploitation: Feb. 22, p. 96; Apr. 1, p. 92; June 20, p. 118.)				
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7	88	Feb. 1
(Exploitation: Mar. 21, pp. 93, 95; Apr. 4, pp. 82, 87; May 2, p. 99; May 23, p. 94; June 6, p. 116; June 27, pp. 82, 85; July 18, p. 85; Aug. 22, p. 117; Sept. 26, p. 76.)				
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10	83	Apr. 11
Murder with Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 5
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 25
(Exploitation: Sept. 19, p. 65.)				
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5	72	June 6
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19	73	June 13
(Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)				
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb. 28	65	Feb. 15
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22	76	May 16
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3	64	June 20
(Exploitation: Aug. 1, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19. p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87.)				
Rose Bowl (G)	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10	82	Jan. 11
(See musical analysis, Jan. 11, p. 45; exploitation: Jan. 18, p. 84; Feb. 8, p. 83.)				
Sky Parade (G) 3550	Jimmy Allen-Katherine DeMille	Apr. 17	70	Apr. 4
(Exploitation: July 11, p. 127.)				
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17	87	Feb. 15
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 17, 24, p. 70; Oct. 31, p. 82; Nov. 14, p. 92.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27	77	Mar. 21
(Exploitation: June 6, p. 118; Aug. 22, p. 113.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24	67	Apr. 18
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17	72	Apr. 11
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20	74	Mar. 14
Trail Dust	Wm. Boyd-Jimmy Ellison	Dec. 11†		
(See "In the Cutting Room," Oct. 31.)				
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13	106	Feb. 29
(See production article, Jan. 18, p. 36; exploitation: Feb. 29, p. 73; May 2, p. 98; May 23, p. 86; May 30, p. 90; June 6, p. 118; June 13, p. 122; June 20, p. 122; July 25, p. 80; Aug. 8, p. 93; Aug. 22, pp. 113, 115; Aug. 29, p. 86; Sept. 26, p. 76; Oct. 3, p. 81.)				
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2†	109	Sept. 26
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 9†	81	Oct. 3
(Exploitation: Dec. 5, p. 78.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bring Me His Ears	Wm. Boyd-Jimmy Ellison			
Bulldog Drummond Escapes	Ray Milland-Heather Angel	Jan. 15,'37†		
Champagne Waltz	Gladys Swarthout-F. MacMurray	Jan. 29,'37†		
(See "In the Cutting Room," Oct. 3.)				
College Holiday	Jack Benny-Burns & Allen	Dec. 25†		
(See "In the Cutting Room," Nov. 21.)				
Doctor's Diary, The	George Bancroft-Helen Burgess	Jan. 22,'37†		
Happiness Preferred	Warren William-Karen Morley			
John Meade's Woman	Ed. Arnold-Francine Larrimore	Jan. 8,'37†		
(See "In the Cutting Room," Nov. 28.)				
Let's Make a Million	Edward Everett Horton	Dec. 18†		
(See "In the Cutting Room," Nov. 28.)				
Maid of Salem	C. Colbert-Fred MacMurray			
Mind Your Own Business	Charles Ruggles-Alice Brady	Dec. 18†		
(See "In the Cutting Room," Nov. 28.)				
Plainsman, The (G)	Gary Cooper-Jean Arthur	Jan. 1,'37†	*110	Nov. 28
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 18	73	Dec. 21,'35
Souls at Sea	Gary Cooper-George Raft			
Swing High, Swing Low	Carole Lombard-F. MacMurray			

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6†	62	Aug. 22
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1†	59	Aug. 1
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan. 27†	76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15†	76	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20†	68	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1†	61	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogues	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1	60	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2	54	

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Caryl of the Mountains	Rin-Tin-Tin, Jr.	Mar. 27†	57	
Millionaire Kid	Bryant Washburn-Betty Compson	Mar. 14†	58	
Pinto Rustlers	Tom Tyler-Catherine Colter	May 14†	56	
Ridin' On	Tom Tyler-Rex Lease	Feb. 29†	56	
Roamin' Wild	Tom Tyler-Carol Wyndham	Mar. 30†	55	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Speed Reporter	Richard Talmadge-Luana Walters	May 14†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Mystery of Seven Chests	Rin-Tin-Tin, Jr.			
Outlaw River				
Prairie Terror	Bob Custer			
Santa Fe Rides	Bob Custer			
Silver Trail				
Speck on the Wall	Rin-Tin-Tin, Jr.			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Show, The 6301	Gene Autry-Kay Hughes	Nov. 16†	70	
(See "In the Cutting Room," Oct. 24.)				
Bold Caballero, The (G) 6101	Robt. Livingston-Heather Angel	Dec. 1†	71	Dec. 5
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	58	Sept. 26
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†	60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13	55	Apr. 11
Country Gentleman (G) 6010	Olsen and Johnson	Nov. 9†	68	Oct. 31
Dancing Feet (G) 3504	Ben Lyon-Joan Marsh	Jan. 31	72	Apr. 4
(Exploitation: Feb. 15, p. 81.)				
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25†	62	July 11
(Exploitation: Sept. 5, p. 80.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10	58	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Frankie and Johnnie (A) 6201	Helen Morgan-Chester Morris	May 1	66	May 23
(Exploitation: May 30, p. 85; Aug. 22, p. 112.)				
Gentleman from Louisiana (G) 3503	Eddie Quillan-Charlotte Henry	Aug. 10	69	Aug. 22
Ghost Town Gold 6312	Robt. Livingston-Kay Hughes	Oct. 26†	55	
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20	68	
Go-Get 'Em Haines 3549	William Boyd-Sheila Terry	June 16	64	
Gun Ranger, The 6332	Bob Steel-Eleanor Stewart	Nov. 9†	49	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5	65	Apr. 25
(Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)				
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15†	72	June 6
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6	71	Mar. 7
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9	54	Apr. 11
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 16	73	Mar. 14
(Exploitation: Aug. 22, p. 112.)				
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23†		
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15	55	Mar. 7
Leathernecks Have Landed, The (G) 3501	Lew Ayers-Isabel Jewell	Feb. 22	67	Feb. 29
(Exploitation: Apr. 18, p. 76; July 25, p. 81.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20	68	Jan. 11
Lonely Trail, The (G) 3563	John Wayne-Ann Rutherford	May 25	58	Nov. 14
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7†	63	Nov. 28
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	65	June 27
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	59	
Oregon Trail, The 3560	John Wayne-Ann Rutherford	Jan. 18	59	
(See "In the Cutting Room," Aug. 8.)				
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	78	Oct. 3
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2	58	
Return of Jimmy Valentine (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14	72	Feb. 15
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11	56	May 16
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5	52	Dec. 14,'35
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15	68	Sept. 5

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Three Mesquiteers (G) 6311	Robt. Livingston-Kay Hughes	Sept. 21†	58	Sept. 12
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	55	
(See "In the Cutting Room," Sept. 12.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6	57	
(See "In the Cutting Room," May 23.)				

Coming

Bar Z Bad Men	Johnny Mack Brown			
Beware of Ladies 6011	Donald Cook-Judith Allen	Dec. 21†		
(See "In the Cutting Room," Nov. 21.)				
Border Phantom 6333	Bob Steele	Dec. 28†		
Happy Go Lucky	Phil Regan-Evelyn Venable	Dec. 14†		
(See "In the Cutting Room," Nov. 14.)				
Join the Marines	June Travis-Paul Kelly	Jan. 18,'37†		
Larceny on the Air	Grace Bradley-Robt. Livingston	Jan. 11,'37†		
Man Betrayed, A	Eddie Nugent-Kay Hughes	Dec. 28†		
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 28	56	
(See "In the Cutting Room," Nov. 7.)				
Riders of the Whistling Skull 6315	Robt. Livingston-Ray Corrigan	Jan. 20,'37†		
Roarin' Lead 6313	Robt. Livingston-Ray Corrigan	Dec. 9†	53	
(See "In the Cutting Room," Nov. 7.)				
Roundup Time in Texas 6306	Gene Autry-Smiley Burnette			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
(Exploitation: Nov. 14, p. 90.)				
Bride Walks Out, The (G) 531	Barbara Stanwyck-G. Raymond	July 10	80	July 11
(Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)				
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June 26	67	
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17	68	Dec. 28,'35
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22	85	May 16
(Exploitation: June 6, pp. 117, 121.)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
(Exploitation: Oct. 31, p. 74.)				
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15	81	May 2
(Exploitation: July 4, p. 68.)				
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21	110	Feb. 22
(Exploitation: Mar. 7, p. 94; Mar. 28, p. 83; Apr. 4, p. 87; May 16, p. 82; May 23, p. 93; May 30, p. 84; June 13, pp. 125, 130; July 4, p. 68; July, p. 78; Sept. 12, p. 68; Oct. 17, p. 76; Oct. 31, p. 76.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27	67	Mar. 14
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7	76½	Jan. 18
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19	70	May 30
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12	68	Apr. 25
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6	77	Feb. 8
Make Way for a Lady 705	Anne Shirley-Herbert Marshall	Nov. 13†		
(See "Daddy and I," "In the Cutting Room," Sept. 26.)				
Mary of Scotland (G) 634	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17	66	Apr. 18
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14	68½	Jan. 25
Plot Thickens, The (G)	James Gleason-Zasu Pitts	Dec. 11†	*65	Nov. 21
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20	64½	Mar. 7
(Exploitation: July 25, p. 76.)				
Smartest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27†	58	Nov. 7
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8	61	May 2
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83.)				
Sylvia Scarlett (G) 614	Katherine Hepburn-Cary Grant	Jan. 3	94½	Jan. 18
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3	65	May 2
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
Wanted: Jane Turner	Gloria Stuart-Lee Tracy	Dec. 4†	67	
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24	64	Apr. 11
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20†	*70	Nov. 21
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 6	88	Oct. 31
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13	68½	Mar. 28

Coming

Coast Patrol	Victor McLaglen-Preston Fostor			
(See "In the Cutting Room," Nov. 14.)				
Criminal Lawyer	Lee Tracy-Margot Grahame			
(See "In the Cutting Room," Oct. 31.)				
Michael Strogoff	Anton Walbrook-M. Grahame			
Night Waitress	Margot Grahame-Gordon Jones	Dec. 18†		
(See "In the Cutting Room," Oct. 10.)				
Once Over Lightly	Guy Kibbee-Una Merkel			
Plough and the Stars, The	Barbara Stanwyck-P. Foster	Jan. 15,'37†		
(See production article, Aug. 22, p. 16.)				
Quality Street	Kath. Hepburn-Franchot Tone			
(See "In the Cutting Room," Oct. 7.)				
Racing Lady	Ann Dvorak-Smith Ballew	Jan. 29,'37†		
(See "All Scarlet," "In the Cutting Room," Oct. 3.)				
Rainbow on the River	Bobby Breen-May Robson	Dec. 25†		
(See "In the Cutting Room," Nov. 21.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
That Girl from Paris	Lily Pons-Gene Raymond	Jan. 22,'37†		
(See "Street Girl," "In the Cutting Room," Oct. 24.)				
They Wanted to Marry	Gordon Jones-Betty Furness			
(See "In the Cutting Room," Nov. 7.)				
We the Jury	Helen Broderick-Victor Moore			
(See "In the Cutting Room," Nov. 28.)				
When's Your Birthday?	Joe E. Brown-Marian Marsh			
We Who Are About to Die (G)	Preston Foster-Ann Dvorak	Jan. 8,'37†	*80	Oct. 17
(See "In the Cutting Room," Nov. 28.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
August Week-End	Valerie Hobson	Grand National	Apr. 10	67	
Below the Deadline	Russell Hopton	Grand National	June 8	69	
Bridge of Sighs	Onslow Stevens	Grand National	Mar. 5	66	
Brilliant Marriage	Joan Marsh	Grand National	Mar. 25	62½	
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2	9 rls	
Dark Hour, The	Irene Ware	Grand National	Jan. 15	70½	
Drake the Pirate (G)	Matheson Lang	Grand National	Apr. 1	78	June 1,'35
Easy Money (G)	Onslow Stevens	Grand National	July 10	66½	July 1
Feud of the West	Hoot Gibson	Grand National	Apr. 15	61½	
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Conquer the Sea (G)	Steffi Duna	Grand National	Feb. 8	67	Jan. 25
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Little Red School House	Junior Coghlan	Grand National	Mar. 10	59	
Living Dead, The	Gerald Du Maurier	Grand National	Feb. 22	65	
Lucky Terror, The	Hoot Gibson	Grand National	Feb. 20	61	
Revolt of the Demons (G)	Dorothy Stone	Grand National	July 20	60	July 13
(Reviewed under the title of "Revolt of the Zombies")					
Riding Avenger (G)	Hoot Gibson	Grand National	June 15	57	July 18
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26
She-Devil Island	C. Guerrero	Grand National	June 1	63	
Southern Maid	Bebe Daniels	Grand National	May 1	60	
Spy 77 (G)	Greta Nissen	Grand National	Jan. 15	77	Feb. 29
Tango	Marian Nixon	Grand National	Jan. 1	70	
Three of a Kind (G)	Chick Chandler	Grand National	May 20	75	July 4
Too Much Beef	Rex Bell	Grand National	Apr. 20	59	
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 26
West of Nevada	Rex Bell	Grand National	June 22	59	

Coming

Cavalcade of China		James B. Leong		6 rls	
Chinese Melody		James B. Leong		6 rls	
Devils on Earth		James B. Leong		6 rls	
Singing Buckaroo, The	Fred Scott	Spectrum			
(See "In the Cutting Room," Nov. 21.)					

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		
Desert Phantom, The	Johnny Mack Brown	Mar. 10		
Everyman's Law	Johnny Mack Brown	June 10		
Kid Ranger, The	Bob Steele	Feb. 5		
Last of the Warrens	Bob Steele	May 10	58	
Law Rides, The	Bob Steele	June 25		
Rogue of the Range	Johnny Mack Brown	Apr. 25	58	
Sundown Saunders	Bob Steele	Mar. 25		
Valley of the Lawless	Johnny Mack Brown	Jan. 25		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers	Oct. 23†	70	Oct. 24,'31
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4†	95	Dec. 5
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July 3	59	June 27
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	70	Nov. 14
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17	77	Mar. 21
(Exploitation: June 6, pp. 117, 122; June 27, p. 82; July 4, p. 70; July 18, p. 82; Sept. 12, p. 68.)				
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8	59	
(See "In the Cutting Room," Dec. 14,'35.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27	71	Mar. 26
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10	70	July 18
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24	68	Apr. 11
Country Doctor, The* (G) 636	Dionne Quintuplets-J. Hersholt	Mar. 6	94	Mar. 21
(Exploitation: Mar. 21, pp. 93, 97; Mar. 28, p. 83; Apr. 4, p. 83; Apr. 25, p. 96; May 9, p. 90; May 16, p. 82; May 23, pp. 87, 95; May 30, p. 86; June 6, p. 124; July 4, p. 70; July 11, p. 127; July 25, p. 81; Aug. 1, p. 93.)				
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26	76	June 20
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
(Exploitation: Nov. 28, p. 97.)				
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10	57	May 30
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20	84	Mar. 14
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7	62	Feb. 8
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15	74	Apr. 18
(Exploitation: July 25, p. 76; Aug. 8, p. 93.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3	63	Feb. 29
Girls' Dormitory (G) 702 (Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22	66	May 9
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21	62	Feb. 15
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17	63	June 20
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29	66	Apr. 25
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14	79	Feb. 15
King of Burlesque, The* (G) 625 (Exploitation: Mar. 21, p. 36; April 4, p. 87.)	Warner Baxter-Alice Faye	Jan. 3	88	Jan. 4
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 10
Laughing at Trouble 724 (See "Glory," "In the Cutting Room," Oct. 17.)	Jane Darwell-Delma Byron	Dec. 11†	67	
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12	72	Mar. 28
Message to Garcia, A (G) 632 (Exploitation: July 11, p. 127.)	Wallace Beery-B. Stanwyck	Apr. 10	85	Mar. 14
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31	68	Nov. 22,'35
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27	59	Mar. 28
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17	76	Nov. 2,'35
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713 (Exploitation: Nov. 28, pp. 96, 97.)	Stuart Erwin-Patsy Kelly	Oct. 23†	93	Oct. 24
Poor Little Rich Girl, The* (G) 657 (Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)	Shirley Temple-Alice Faye	July 24	79	June 6
Prisoner of Shark Island, The (G) 638 (Exploitation: Mar. 21, p. 97; Apr. 11, p. 97; Apr. 18, p. 77.)	Warner Baxetr-Gloria Stuart	Feb. 28	95	Feb. 22
Private Number* (G) 645 (Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)	Loretta Young-Robert Taylor	June 5	79	May 30
Professional Soldier (G) 628	V. McLaglen-F. Bartholomew	Jan. 24	78	Jan. 4
Ramona (G) 707 (See production article, July 4, p. 16; exploitation: Dec. 5, p. 85.)	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20†	81	Nov. 21
Road to Glory, The (G) 706 (Exploitation: Nov. 14, p. 95.)	Fredric March-Warner Baxter	Sept. 4†	101	June 6
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19	79	May 16
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13	72	Feb. 22
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
36 Hours to Kill (G) 656	Brian Donlevy-Gloria Stuart	July 24	65	Aug. 29
To Mary—With Love (G) 701 (Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
Under Two Flags (G) 644 (See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)	Ronald Colman-C. Colbert	May 1	110	May 9
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
White Fang (G) 649 (Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)	Michael Whalen-Jean Muir	July 3	70	July 25
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27†	65	Dec. 5
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As You Like It (G) 711 (See production article, June 13, p. 16.)	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18†	77	Nov. 28
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37	68	Nov. 28
Crack Up 727 (See "In the Cutting Room," Nov. 14.)	Peter Lorre-Brian Donlevy	Jan. 15,'37†		
Death in Paradise Canyon	Betty Furness-John Payne			
Dr. Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37	77	Oct. 14,'33
Holy Terror, The	Jane Withers-Anthony Martin	Feb. 5,'37†		
Jones Family at the County Fair, The	Jed Prouty-Shirley Deane	Feb. 19,'37†		
Lloyds of London (G) (Exploitation: Nov. 21, p. 108.)	F. Bartholomew-M. Carroll	Feb. 26,'37†	*115	Nov. 28
Love Is News 729	Loretta Young-Tyrone Power	Feb. 12,'37†		
Nancy Steele Is Missing	Victor McLaglen-June Lang			
On the Avenue 732	Dick Powell-Mandeleine Carroll	Jan. 29,'37†		
One in a Million 722 (See "In the Cutting Room," Oct. 31.)	Sonja Henie-Adolphe Menjou	Jan. 1,'37†		
Secret Valley 731	Richard Arlen-Virginia Grey	Jan. 15,'37†		
Stowaway 725	Shirley Temple-Robt. Young	Dec. 25†		
Wings of Morning	Annabella-Henry Fonda	Feb. 19,'37†		
Woman-Wise	Rochelle Hudson-Michael Whalen	Jan. 22,'37†		

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr.-E. Landi	Apr. 17	100	Feb. 22
Amazing Quest, The	Cary Grant-Mary Brian	Sept. 26	70	Aug. 29
Come and Get It (A) (Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84.)	Edward Arnold-Frances Farmer	Nov. 6†	*98	Nov. 7
Dodsworth (G) (See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83.)	Walter Huston-Ruth Chatterton	Sept. 23†	101	Sept. 26
Garden of Allah, The (A) (See production article, June 6, p. 14; exploitation: Nov. 21, p. 109.)	Marlene Dietrich-Charles Boyer	Nov. 20†	78	Nov. 7
Gay Desperado, The (G) (See prodution article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98.)	Nino Martini-Ida Lupino	Oct. 2†	86	Oct. 10
Ghost Goes West, The (G) (Exploitation: Jan. 25, p. 63; Feb. 8, p. 83; Feb. 22, p. 96; Apr. 4, p. 89; Aug. 29, p. 84.)	Robert Donat-Jean Parker	Feb. 7	85	Jan. 4
I Stand Condemned (A)	Harry Baur-Laurence Olivier	July 10	76	Nov. 30,'35
Last of the Mohicans, The (G) (See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Nov. 14, pp. 90, 92; Nov. 21, p. 112.)	Randolph Scott-Binnie Barnes	Aug. 13†	91	Aug. 15
Little Lord Fauntleroy (G) (Exploitation: Mar 14, p. 84; May 16, p. 80; June 6, p. 117; June 13, p. 132; Aug. 1, p. 93; Aug. 29, p. 87.)	F. Bartholomew-D. Costello Barrymore	Mar. 6	102	Feb. 29
Modern Times (G) (See production article, Feb. 8, p. 18; exploitation: Feb. 15, p. 81; Feb. 22, p. 100; Mar. 7, p. 99; Mar. 14, p. 84; Mar. 28, pp. 83, 84; Apr. 4, pp. 84, 89; Apr. 11, pp. 93, 96; Apr. 25, p. 92; May 2, p. 99; May 9, p. 84; May 16, p. 82; May 30, pp. 84, 86; June 6, pp. 116, 118; June 13, pp. 122, 132; June 20, p. 121; Aug. 22, p. 117; Sept. 12, p. 68.)	Chas. Chaplin-Paulette Goddard	Feb. 21	87	Feb. 8
One Rainy Afternoon (G) (Exploitation: June 13, p. 122; July 25, p. 77.)	Francis Lederer-Ida Lupino	May 13	79	May 2
Rembrandt (G) (See production article, Oct. 31, p. 16.)	Chas. Laughton-Gert. Lawrence	Dec. 4†	86	Nov. 21
Strike Me Pink (G) (Exploitation: Feb. 1, p. 63; Feb. 8, p. 83; Feb. 15, p. 81; Feb. 29, pp. 72, 75; Mar. 14, p. 85; Mar. 21, pp. 94, 97; Apr. 4, p. 87; June 6, p. 118; Oct. 17, p. 80.)	Eddie Cantor-Ethel Merman	Jan. 24	100	Jan. 25
These Three (G) (Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 88.)	M. Hopkins-M. Oberon-J. McCrea	Apr. 10	93	Feb. 29
Things to Come (G) (See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 26, pp. 70, 71; Oct. 24, p. 70; Nov. 28, p. 105.)	Raymond Massey	Apr. 24	99	May 7

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	70	Aug. 8
Beloved Enemy (See "In the Cutting Room," Nov. 7.)	Merle Oberon-Brian Aherne	Dec. 25†		
Fire Over England	Raymond Massey-Flora Robson	Feb. 5,'37†		
History Is Made at Night	Charles Boyer-Jean Arthur	Mar. 5,'37†		
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 26,'37†	90	Aug. 22
Men Are Not Gods	Miriam Hopkins-Laur'nce Olivier	Jan. 15,'37†		
Star Is Born, A	Janet Gaynor-Fredric March	Feb. 19,'37†		
You Only Live Once	Sylvia Sidney-Henry Fonda	Jan. 1,'37†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	64	
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25	58	
Conflict (G) 1036 (See "In the Cutting Room," Nov. 28.)	John Wayne-Jean Rogers	Nov. 29†	61	Dec. 5
Crash Donovan (G) 9031 (Exploitation: Oct. 24, p. 70.)	Jack Holt-Nan Gray	July 26	54	July 18
Dracula's Daughter (A) 9006 (Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)	Otto Kruger-M. Churchill	May 11	70	May 9
Flying Hostess (G) 1023 (Exploitation: Dec. 5, p. 79.)	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
For the Service 9045	Buck Jones-Beth Marion	May 6	65	
Girl on the Front Page, The(G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	74	Sept. 26
Invisible Ray, The (G) 9015 (Exploitation: Jan. 18, p. 82; Jan. 25, p. 63; Mar. 7, p. 99; Mar. 14, p. 88; July 18, p. 85.)	Karloff-Bela Lugosi	Jan. 20	75	Jan. 25
Love Before Breakfast (G) 9007 (Exploitation: Apr. 18, p. 81; May 23, p. 94; June 6, p. 117; June 13, p. 132.)	Carole Lombard-Preston Foster	Mar. 9	70	Feb. 29
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	72	Oct. 31
Magnificent Brute, The(G)1022 (Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80.)	Victor McLaglen-Binnie Barnes	Oct. 11†	77	Oct. 3
Magnificent Obsession (G) 8006 (Exploitation: Jan. 18, p. 82; Feb. 8, pp. 81, 83, 84; Mar. 7, pp. 86, 99; Mar. 21, pp. 92, 96; Apr. 16, p. 96; May 23, pp. 87, 95; June 6, p. 118.)	Irene Dunne-Robert Taylor	Jan. 6	112	Jan. 11
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	76	Nov. 7
My Man Godfrey (G) 1002 (Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105.)	William Powell-Carole Lombard	Sept. 6†	93	June 20
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27	87	Feb. 9
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31	65	Aug. 29
Parole (G) 9036 (Exploitation: July 25, p. 79; Aug. 1, p. 93.)	Ann Preston-Henry Hunter	June 14	65	July 4
Postal Inspector (G) 9019 (Exploitation: Oct. 3, p. 83.)	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 23
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20†	60	Dec. 5
Sea Spoilers (G) 1027	John Wayne-Nan Gray	Sept. 20†	63	Nov. 28
Show Boat (G) 8001 (See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81; Nov. 7, p. 84.)	Irene Dunne-Allan Jones	May 17	112	May 9
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18	60	
Sutter's Gold (G) 8002 (See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92.)	Edward Arnold-Binnie Barnes	Apr. 13	95	Mar. 28
Two in a Crowd (G) 1010 (Exploitation: Oct. 10, p. 96.)	Joel McCrea-Joan Bennett	Sept. 13†	82	Oct. 10
Yellowstone (G) 9030 (Exploitation: Aug. 29, p. 84.)	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Class Prophecy	Louis Hayward-Wendy Barrie			
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Four Days' Wonder 1019	Jeanne Dante-Kenneth Howell	Jan. 10,'37†		
I Hate Horses	Binnie Barnes-Wm. Gargan			
Mysterious Crossing 1025 (See "Murder on the Mississippi," "In the Cutting Room," Nov. 28.)	James Dunn-Jean Rogers	Dec. 27†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Night Key	Boris Karloff			
Sand Flow	Buck Jones-Lita Chevret	Feb. 14,'37†		
She's Dangerous	Walter Pidgeon-Tala Birell	Jan. 17,'37†		
Three Smart Girls 1029	Binnie Barnes-Ray Milland	Dec. 20†	84	
(See "In the Cutting Room," Nov. 28.)				
Top of the Town 1007	George Murphy-Doris Nolan	Feb. 21,'37†		
(See "In the Cutting Room," Nov. 14.)				
Treve 1034	Noah Beery, Jr.-Barbara Read	Jan. 3,'37†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1		
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 20†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15		
Rip Roaring Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Silks and Saddles	Herman Brix	Nov. 16†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler	Jan. 7,'37†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	Apr. 25
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7	70	Apr. 4
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Charge of the Light Brigade (G) 901	Errol Flynn-O. De Havilland	Nov. 7	115	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111.)				
Colleen (A) 903	Ruby Keeler-Dick Powell	Mar. 21	89	Feb. 1
(Exploitation: Mar. 14, p. 89; Apr. 25, p. 92; May 23, p. 86.)				
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18	65	Feb. 1
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	*60	Oct. 31
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70.)				
Green Pastures, The (G) 902	Rex Ingram	Aug. 1	93	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25	83	Apr. 4
(Exploitation: June 6, p. 118; Aug. 8, p. 93.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
(Exploitation: Dec. 5, p. 80.)				
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15	65	Jan. 11
Midsummer Night's Dream (G)	All Star	Oct. 3	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68.)				
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8	83	Jan. 18
(Exploitation: May 2, p. 92.)				
Polo Joe 111 (G)	Joe E. Brown-Carol Hughes	Dec. 5†	65	Sept. 26
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30	79	May 2
(Exploitation: July 11, p. 128; July 25; pp. 76, 77; Aug. 8, p. 93; Nov. 7, p. 87.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9	62	Mar. 21
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2	56	Mar. 7
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14	76	Mar. 7
(Exploitation: Apr. 4, p. 88; Apr. 18, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1	60	Jan. 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter				
Another Dawn	Errol Flynn-Kay Francis			
Bad Man's Territory	Dick Foran-Linda Perry			
Black Legion	Humphrey Bogart-Ann Sheridan	Jan. 30,'37†		
(See "In the Cutting Room," Oct. 10.)				
Desert Song	Frank McHugh			
God's Country and the Woman 105	George Brent-Beverly Roberts	Jan. 16,'37†		
(See "In the Cutting Room," Sept. 26.)				
Go-Getter, The	George Brent-Anita Louise			
Great O'Malley, The	Pat O'Brien-Sybil Jason	Feb. 13,'37†		
(See "The Making of O'Malley," "In the Cutting Room," Oct. 3.)				
King and the Chorus Girl	Fernand Gravet-Joan Blondell			
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19†	*56	Nov. 14
Marked Women	Bette Davies-H. Bogart			
Melody for Two	James Melton-Patricia Ellis			
(See "In the Cutting Room," Oct. 17.)				
Men in Exile	Richard Purcell-June Travis			
(See "In the Cutting Room," Nov. 21.)				
Merchant of Venus	Carol Hughes-Marie Wilson			
Midnight Court	Ann Dvorak-John Litel			
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12	69	July 30,'32
Over the Wall	Ross Alexander			

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Penrod and Sam	Billy Mauch-Harry Watson	Feb. 27,'37†		
Prince and the Pauper, The	Billy and Bobby Mauch			
(See "In the Cutting Room," Nov. 7.)				
Ready, Willing and Able	Ross Alexander-Ruby Keeler			
(See "In the Cutting Room," Nov. 21.)				
Slim	Pat O'Brien-Henry Fonda			
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	*60	Dec. 5
Stolen Holiday	Kay Francis-Ian Hunter	Feb. 6,'37†		
(See "In the Cutting Room," Sept. 26.)				
Trial Horse	Barton MacLane-June Travis			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew		6 rls	
Hell Diggers	Maxine Doyle-Russell Gleason		6 rls	
Island Captives	Eddie Nugent		6 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tempo Massimo	Milly	Mar. 12	78	Mar. 21

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
My Song of Love	Tito Schipa			
Second Bureau	Jean Murat-Diane Korene			
Slalom	Skiing Film	Dec. 18†		
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright			
Treno Popolare	Italian Feature			

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Anna (G)	Ada Voltsik	Amkino	July 16	95	Aug. 1
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	95	Oct. 3
(Reviewed under the title, "La Kermesse Heroique.")					
Ciboulette (G)	Simen Berriau	Franco-American	Sept. 11†	100	Sept. 26
Cloistered (G)		Best	May 19	65	May 30
Crime Over London (A)	Margot Grahame	United Artists		80	Nov. 7
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dubrevsky	Boris Livanov	Amkino	Mar. 28	72	Apr. 11
Dusty Ermine (A)	Ronald Squire	Twickenham		75	Oct. 10
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Incertidumbre (G)	Hilda Moreno	United Artists	Sept. 18†	70	Sept. 26
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21
Janosik (G)	Palo Bielik	French	Nov. 24	82	Dec. 5
Juggernaut (A)	Boris Karloff	Twickenham		70	Oct. 17
La Fusse	Femin Gemier	French	Aug. 1	83	
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 9	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
La Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5	110	Mar. 21
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4	77	Apr. 25
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")					
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5	93	May 16
Prenez Garde a la Pointure	Simone Simon	French	Aug. 1	86	
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21	83	May 30
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25	98	Apr. 4
Robber Symphony, The (G)	George Graves	Concordia		125	May 9
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Libesroman Im Hause Habsburg.")					
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9	81	Apr. 25
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7	90	Apr. 18
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5
Soviet News (G)		Amkino	Apr. 10	70	Apr. 25
Spy of Napoleon (G)	Richard Barthelmess	Twickenham		98	Oct. 10
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 1
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Two's Company (G)	Ned Sparks	B. & D.			May 16
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 3
(Reviewed under the title, "Eine Walzer Fuer Dich.")					
We Are from Kronstadt (G)	V. Zalchikov	Amkino	Apr. 30	83	May 16
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7
Woman Alone, A (A)	Anna Sten	General		90	June 6
Yellow Cruise, The (G)		French	Nov. 17	90	Dec. 5

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Ali Baba (2-15)	Jan. 30	9
Tom Thumb (2-15)	Mar. 30	7
Dick Whittington's Cat (5-16)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 3—"Spark Plug"	Apr. 12	6½
No. 4—Major Google (5-16)	May 24	6½
BROADWAY COMEDIES		
Am I Having Fun (11-21) Andy Clyde	Sept. 18†	20
Ants in the Pantry (3-7) (3 Stooges)	Feb. 6	18½
Caught in the Act Andy Clyde	Mar. 5	18
Champ's a Chump, The (All Star)	June 20	18
Disorder in the Court (3 Stooges)	May 30	17
Double Trouble Andy Clyde		
False Alarms (10-10) (3 Stooges)	Aug. 16†	10
Fibbing Fibbers (12-5) Walter Catlett	Oct. 19†	
Half Shot Shooters (6-13) (3 Stooges)	Apr. 30	19
Just Speeding (3-7)	Jan. 23	18
Love Comes to Mooneyville	Nov. 14†	18
Midnight Blunders (5-16) (All Star)	Apr. 21	17
Mister Smarty (8-1) Andy Clyde	July 15	18
Movie Maniacs (3 Stooges)	Feb. 20	18
Oh, Duchess (11-21) Polly Moran	Oct. 9†	20
Pain in the Pullman, A (3 Stooges)	June 27	18
Peppery Salt, The (6-20) Andy Clyde	May 15	18
Share the Wealth (5-16) Andy Clyde	Mar. 19	17½
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (11-14) (3 Stooges)	Sept. 11†	2 rls.
COLOR RHAPSODIES		
Birds in Love (11-14)	Oct. 28†	
Bon Bon Parade	Nov. 26†	8½
Dr. Bluebird (2-8)	Feb. 5	8
Football Bugs (5-16)	Apr. 29	7
In My Gondola (10-17)	Sept. 3†	8
Glee Worms	June 24	7
Merry Mutineers (11-7)	Oct. 2†	
Novelty Shop, The (9-5)	Aug. 15	7
Two Lazy Crows (11-28)	Nov. 26†	7
Untrained Seal, The (8-1)	July 26	7
COLUMBIA TOURS		
Star Gazers (11-7)	Oct. 15†	10
Wonder Spots of America (11-14)	Sept. 4†	1 rl.
COURT OF HUMAN RELATIONS		
Mad Money (9-5)	Sept. 4†	10
Runaway Marriage, The	Dec. 4†	
KRAZY KAT CARTOONS		
10. Kannibal Kapers	Dec. 27,'35	7
11. Bird Stuffer, The (2-8)	Feb. 1	7
12. "Lil Ainjil"	Mar. 19	6
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24†	
NEW WORLD OF SPORT SERIES		
Disputed Decisions (8-29)	Aug. 22	10
Football Flashes (10-10)	Aug. 30	10
Golfing Rhythm (6-20)	May 15	10
Hold 'Em Cowboy (11-14)	Sept. 25†	
Ice Cut-Ups (2-8)	Feb. 6	10
Little Champs (8-29)	Aug. 10	10
Plane Devils	Nov. 28†	
Skiing Is Believing (11-14)	Oct. 26†	
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Stop, Look and Guess	Mar. 9	10
Thrills with Daredevils	Mar. 19	10
Touring the Sport World (7-25)	July 11	10
SCRAPPY CARTOONS		
Dizzy Ducks	Nov. 28†	
Looney Balloonists (11-28)	Sept. 24†	7
Playing Politics (8-1)	July 8	7
Scrappy's Camera Troubles (6-20)	June 5	7
Scrappy's Pony	Mar. 16	7
SCREEN SNAPSHOTS		
No. 5—	Jan. 2	10½
No. 6—(2-8)	Jan. 31	10½
No. 7—(3-7)	Feb. 28	10½
No. 8—	Mar. 27	10
No. 9—(5-16)	Apr. 24	9½
No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10
SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14)	Sept. 11†	10
No. 2—(11-21)	Oct. 23†	10
No. 3—	Nov. 28†	10
SPECIAL		
Castle Town of France	Nov. 1†	
Robinson Crusoe (12-5)	Sept. 7†	3 rls.
STARS OF TOMORROW		
No. 5—(2-8)	Jan. 15	11
No. 6—(2-8)	Jan. 17	10
VOICE OF EXPERIENCE		
No. 8—	Jan. 2	11
No. 9—(3-7)	Feb. 25	10½
No. 10—	Mar. 26	10½

DuWORLD

Title	Rel. Date	Min.
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15†	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9
No. 6—		10

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10	18
Fresh from the Fleet	Apr. 24	18
Mixed Policies	Jan. 17	20
Sleepless Hollow	May 8	16
Where is Wall Street?	Apr. 10	19
MUSICAL COMEDIES		
Home on the Range (6-20)	June 5	21
Perfect Thirty-Sixes	Dec. 20,'35	18
Thanks, Mr. Cupid	Jan. 24	18
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1†	11
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
Spooks (6-20)	Apr. 17	9
Strike! You're Out	Dec. 11†	1 rl.
STAR PERSONALITY COMEDIES		
Giv'im Air	Feb. 14	18
Gold Bricks	Mar. 20	20
Grand Slam Opera	Feb. 21	21
Three on a Limb	Jan. 3	19
Triple Trouble	Apr. 3	16
White Hope, The	Mar. 27	19
PAUL TERRY-TOONS		
Alpine Yodeler	Feb. 2	6
Barnyard Amateurs	Mar. 6	6
Bully Frog, A (10-10)	Sept. 18†	6
Busy Bee, The	May 29	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa and the Runt	May 15	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	7
Feud, The	Jan. 10	6
Home Town Olympics	Feb. 7	6
June Bride, A	Nov. 1,'35	6
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30†	7
Kiko the Kangaroo in Skunked Again	Dec. 25†	1 rl.
Kiko and the Honey Bears (9-22)	Aug. 21†	6
19th Hole Club, The	Jan. 24	6
Off to China	Mar. 20	6
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Cats in a Bag	Dec. 11†	7
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Robin Hood in an Arrow Escape (11-21)	Nov. 13†	7
Rolling Stones	May 1	6
Sailor's Home, The (6-13)	June 12	6
Tough Egg, A	June 26	6
Western Trail, The	Apr. 3	6
Wolf in Cheap Clothing, A	Apr. 17	6
TREASURE CHEST		
Animal Cunning	May 1	10
Chesapeake Bay Retriever, The	Dec. 18†	1 rl.
Fast Friends (6-13)	June 5	9
Feminine Form (8-29)	Aug. 7†	10
Fisherman's Luck	Jan. 31	9
Gangsters of the Deep	Nov. 1,'35	8
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei	Dec. 4†	11
Manhattan Tapestry	Jan. 31	10
Nature's Songsters (9-23)	Sept. 4†	8
Seeing Eye, The (2-11)	Jan. 17	10
Sports in the Alps (10-10)	Sept. 11†	9
Symphony in Snow (11-7)	Oct. 16†	9
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13	19
Rail Birds (6-13)	May 22	18
TWO-REEL COMEDIES		
Amuse Yourself	Nov. 27†	20
Any Old Port	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9†	19
Diamonds in the Rough	Sept. 25†	19
Gags and Gals (10-3)	Sept. 11†	20
Happy Heels (8-22)	Aug. 1†	18
Hi-C Honeymoon		2 rls.
It Happened All Right (6-13)	May 15	19
Just the Type	Dec. 4†	20
Mixed Magic	Nov. 20†	17
Modern Home (11-28)	Nov. 13†	19
Parked in Paree	Aug. 28†	10
Peaceful Relations	June 19	18
Rah Rah Rhythm (11-21)	Oct. 23†	18
Screen Test, The	Dec. 18†	2 rls.
Spring Is Here	Oct. 30†	21
Transatlantic Love	Dec. 25†	2 rls.
Wacky Family, The (9-26)	Sept. 4†	21
Whose Baby Are You? (11-7)	Oct. 2†	18
YOUNG ROMANCE		
Beware of Blondes	Feb. 7	20
Love in September	Mar. 6	21

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25	1 rl.
Irish Melody	Mar. 9	8
Italian Caprice	Dec. 1,'35	8
Liebestraum	Apr. 20	1 rl.
NEWSLAUGHS		
No. 4—	Jan. 20	1 rl.
No. 5—	Feb. 20	1 rl.
No. 6—	Mar. 20	1 rl.
THRILLING JOURNEYS		
Deep Sea Harvest	Jan. 15	1 rl.
Ride Along Dude	Feb. 15	1 rl.
Realm of Ghosts	Mar. 1	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4	9
Carillon Makers	Aug. 15†	12
Golden Harbor	Mar. 16	10
It's a Bird	Jan. 20	17
Life of Theodore Roosevelt	Feb. 1	19
Tough Breaks	Mar. 1	18
Spanish Interlude, A	Sept. 15†	20
Sport of Flying	Sept. 12†	
Symphony of the Seasons	Jan. 27	9
Young Explorer	Mar. 2	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14	8
No. 2—	Feb. 28	8
No. 3—	Mar. 8	10
No. 4—	Mar. 22	10
No. 5—	Apr. 10	7
No. 6—	Apr. 22	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5	9
No. 2—	Mar. 6	9
No. 3—	Apr. 11	9
No. 4—	May 4	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3	6
2. Nomads of the South Seas	Feb. 17	6
3. Nomads of the Past	Mar. 3	6
4. Nomads of the Air	Mar. 17	5½
5. Nomads in the Making	Apr. 3	6
6. Nomads of the River	Apr. 17	6
7. Nomads of the Plains	May 3	5½
8. Nomads of the Sea	May 17	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Hobo Hero		9
PORT O' CALL		
Peacock Throne		9
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22	20
Life Hesitates at 40	Jan. 18	15
Neighborhood House (7-18)	May 9	
On the Wrong Trek (7-25)	Apr. 18	19
Vamp 'Til Ready (2-29)	Mar. 28	20
CRIME DOESN'T PAY		
No. 6—Perfect Setup	Feb. 1	21
No. 7—Fool Proof	Mar. 7	21
No. 8—The Public Pays (11-14)	Oct. 10†	18
FITZPATRICK TRAVEL TALKS		
Colorful Island	Nov. 14†	8
Japan in Cherry Blossom Time	Mar. 21	9
Oriental Paradise	Nov. 14†	
Picturesque South Africa	Jan. 9,'37†	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
Sacred City of the Mayan Indians (2-11)	Feb. 22	7
St. Helena and Its Man of Destiny	May 16	8
Victoria and Vancouver	Jan. 25	9
Yellowstone Park	Oct. 24†	9
HARMAN-ISING (Happy Harmonies)		
18—Bottles (4-25)	Jan. 11	10
19—Early Bird and the Worm, The (4-25)	Feb. 8	9
20—Old Mill Pond, The (6-6)	Mar. 7	8
21—Two Little Pups (8-1)	Apr. 4	8
22—Old House, The	May 2	
23—Pups' Picnic	May 30	8
24—To Spring	June 20	9
25—Little Cheeser	July 11	9
26—Pups' Christmas	Dec. 12†	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19†	11
Hollywood Second Step	Dec. 5†	
How to be a Detective	Oct. 17†	9
How to Behave (4-25)	Apr. 25	10
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5†	10
Important News (2-29)	Feb. 29	10
Jonker Diamond (4-25)	Mar. 28	10
Let's Dance	Jan. 4	8
Little Boy Blue (6-6)	May 23	11

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Master Will Shakespeare (8-1)	June 13	10
Rainbow Pass, The	Oct. 31†	
West Point of the South (2-1)	Feb. 1	8

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Air Hoppers (2-29)	Jan. 18	10
Aquatic Artistry (6-6)	Apr. 11	9
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10
Polo (6-6)	May 9	8
Table Tennis (4-25)	Feb. 15	10
Racing Canines (6-6)	Mar. 14	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
La Fiesta de Santa Barbara (4-25)	Dec. 7,'35	19
No Place Like Rome (11-7)	Sept. 26†	
Sunkist Stars at Palm Springs	Jan. 11	20
Violets in Spring (9-5)	Sept. 5	21

OUR GANG

Title	Rel. Date	Min.
Arbor Day (6-6)	May 2	18
Bored of Education (9-5)	Aug. 29	10
Divot Diggers	Feb. 8	15
Lucky Corner, The (2-29)	Mar. 14	16
Pay As You Exit	Oct. 24†	11
Pinch Singer	Jan. 4	18
Second Childhood (4-25)	Apr. 11	19
Two Too Young (11-7)	Sept. 26†	10

PATSY KELLY COMEDIES

Title	Rel. Date	Min.
All-American Toothache	Jan. 25	20
At Sea Ashore	Apr. 4	20
Hill Tillies (8-15)	Apr. 4	18
Pan Handlers	Feb. 29	20

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Behind the Headlines (9-5)	Sept. 12†	11
Dexterity	Jan. 16,'37†	9
Hurling	Nov. 14†	10
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions (11-7)	Oct. 3†	10
Sports on Ice	Oct. 10†	10
Wanted—A Master	Dec. 26†	10

SPECIAL

Title	Rel. Date	Min.
Audioscopiks (1-18)		8

TABLOID MUSICALS

Title	Rel. Date	Min.
Annie Laurie	Oct. 31†	10
Every Sunday	Nov. 28†	10
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Be Human	Nov. 20†	7
Betty Boop and Little Jimmy (4-11)	Mar. 27	7
Betty Boop and the Little King	Jan. 31	7
Grampy's Indoor Outing	Oct. 16†	7
Happy You and Merry Me (9-22)	Aug. 21†	7
Making Friends	Dec. 18†	7
More Pep	June 19	
Not Now (2-29)	Feb. 28	7
Song a Day, A	May 22	7
Training Pigeons	Sept. 18†	7
We Did It	Apr. 24	6
You're Not Built That Way	July 17	8

COLOR CLASSICS

Title	Rel. Date	Min.
Christmas Comes But Once a Year	Dec. 4†	8
Cobweb Hotel, The	May 15	8
Greedy Humpty Dumpty	July 10	7
Hawaiian Birds	Aug. 28†	9
Little Stranger (4-18)	Mar. 13	8
Play Safe	Oct. 16†	7
Somewhere in Dreamland	Jan. 17	9

HEADLINERS

Title	Rel. Date	Min.
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10	10
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept. 18†	11
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee - Virginia Weidler	May 22	10
Midnight Melodies (4-18) Ed Paul and Orchestra - Babs Ryan-Loretta Lee	Mar. 20	11
Moscow Moods (2-29) Yasha Bunchuk and Orch.	Jan. 17	11
Movie Melodies on Parade (2-29) Kostelanetz-Eastman	Feb. 7	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music in the Morgan Manner Russ Morgan and Orch.	June 12	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18†	11
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Play, Don (8-15) Don Bestor and Orch.	July 31	11
Rah, Rah, Football Will Osborne and Collegiates	Oct. 30†	10
Star Reporter in Hollywood (11-21) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20†	10
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1	11

MUSICAL ROMANCE

Title	Rel. Date	Min.
Lover's Paradise (Technicolor)	Sept. 11†	10
Schubert's Serenade	Nov. 13†	10
Trees (Technicolor)	Jan. 15,'37†	

PARAGRAPHICS

Title	Rel. Date	Min.
Lulu's Love (8-15)	Aug. 14†	18
Madison Sq. Garden	Dec. 11†	
Rhythm of the River	Oct. 9†	10
Sailor Shorty	Oct. 23	10
Straight as an Arrow (11-21)	Oct. 9†	10
That's Their Business	Nov. 13†	11

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 7 — Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31	7
No. 8 — Frederic W. Goudy —Sails Over Sydney Harbor — The Voice of the Animals (2-29)	Feb. 28	11
No. 9 — Trailing the Birds —Lake of Enchantment— Swanee River Goes High Hat (4-11)	Mar. 27	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24	10
No. 11—Champagne — Girls Will Be Boys—Up Mont Blanc	May 22	11
No. 12—Meet the Pelican— Viola Mitchell — Steel Suits	June 19	10
No. 13—	July 17	1 rl.

PARAMOUNT PICTORIAL (New Series)

Title	Rel. Date	Min.
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4—	Nov. 13†	10
No. 5—	Dec. 11†	
No. 6—	Jan. 8,'37†	

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
Broadway Highlights No. 6	Apr. 3	9
Collie, The (2-29)	Feb. 21	10
Dangerous Jobs	May 1	9
Fashions in Love	July 24	10
Here Comes the Zoo (3-14)	Mar. 13	9
Movie Milestones (No. 2)	Jan. 31	10
Poodle, The	May 22	10
Rhythm Party, The	June 26	10
Roogie Fireman, The	Apr. 24	10
Shorty at Coney Island	Jan. 10	10
Shorty at the Seashore	July 10	9

POPEYE THE SAILOR

Title	Rel. Date	Min.
Bridge Ahoy!	May 1	8
Brotherly Love (3-14)	Mar. 6	7
Clean Shaven Man, A (3-7)	Feb. 7	7
Hold the Wire	Oct. 23†	7
I'm in the Army Now	Dec. 25†	
I-Ski Lov-Ski You-Ski	Apr. 3	6
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	6
Little Swee' Pea	Sept. 25†	7
Never Kick a Woman	Aug. 28†	7
Popeye the Sailor Meets Sinbad the Sailor (11-14) (Technicolor special)	Nov. 27†	17
Spinach Roadster, The	Nov. 27†	7
Vim, Vigor and Vitaliky	Jan. 3	7
What, No Spinach?	May 29	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(Cinecolor)

Title	Rel. Date	Min.
No. 3	Jan. 24	11
No. 4 (4-11)	Mar. 27	11
No. 5	May 29	10
No. 6	July 17	10

POPULAR SCIENCE (New Series)

Title	Rel. Date	Min.
No. 1 (8-22)	Aug. 28†	11
No. 2 (11-28)	Oct. 30†	10
No. 3	Dec. 25†	

SCREEN SONGS

Title	Rel. Date	Min.
Hills of Old Wyomin', The (8-22) The Westerners	July 24	10
I Can't Escape from You Joe Reichman and Orch.	Sept. 25†	8
I Don't Want to Make History V. Lopez and Orchestra	May 22	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27	7
Talking Through My Heart Dick Stabile and Orch.	Nov. 27†	7
No Other One Hal Kemp and Orchestra	Jan. 24	8

GRANTLAND RICE SPORTLIGHTS (NEW SERIES)

Title	Rel. Date	Min.
No. 20—What's the Answer	Jan. 17	10
No. 21—Finer Points (2-29)	Feb. 14	10
No. 22—Winged Champions (4-11)	Mar. 13	10
No. 23—Sun Chasers	Apr. 10	10
No. 24—Catching Trouble	May 8	10
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz (11-21)	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10

RKO RADIO

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 21	Jan 3	5
No. 22	Feb. 31	5½
No. 23	Apr. 3	5
No. 24	May 29	5
No. 25	July 10	5

EASY ACES

Title	Rel. Date	Min.
Debonair New Orleans (4-25)	Mar. 27	10
Etiquette	Nov. 29†	9
Fool Your Friends	June 9	10
Job's a Job, A	May 22	10
Old Fashioned Movie, An (3-28)	Feb. 28	11
Winter at the Zoo	Jan. 31	10½

HEADLINER SERIES

Title	Rel. Date	Min.
No. 4—Wedtime Story, A (3-14)	Mar. 20	21
No. 5—Bad Medicine	May 22	15
No. 6—Sleepy Time	July 24	

(1936-37)

Title	Rel. Date	Min.
1—Lalapaloosa	Nov. 20†	16

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Dummy Ache	July 10	
Gasoloons	Jan 3	15½
High Beer Pressure	May 8	18
Vocalizing (10-10)	Oct. 23†	20½
Will Power (3-14)	Mar. 6	15½

MAJOR BOWES AMATEUR PARADE

Title	Rel. Date	Min.
No. 1	May 1	9
No. 2	June 5	10
No. 3	July 3	10

MARCH OF TIME

Title	Rel. Date	Min.
No. 1 (1-18)	Jan. 17	18½
No. 2 (2-15)	Feb. 17	24
No. 3 (3-14)	Mar. 13	21
No. 4	Apr. 17	21
No. 5	May 15	
No. 6	June 12	
No. 7	July 10	
No. 8	Aug. 7	21

(1936-37)

Title	Rel. Date	Min.
No. 1	Sept. 4†	23
No. 2	Oct. 2†	
No. 3	Nov. 3†	
No. 4	Nov. 27†	
No. 5	Dec. 25†	

PATHE NEWS

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PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Dog Blight	June 12	
Don't Be Like That	Dec. 4†	16
Fight Is Right (5-2)	Apr. 10	17
Radio Barred (2-8)	Feb. 7	15½
Who's Looney Now?	Sept. 4†	10

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Aladdin from Manhattan	Feb. 28	17
Camp Meetin' (10-3)	Oct. 9†	16
Melody in May (2-1)	May 1	19
Swing It	July 3	

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bold King Cole	May 29	
Cupid Gets Her Men	July 24	7
Felix the Cat and the Goose That Laid the Golden Egg (2-29)	Feb. 7	7½
It's a Greek Life (8-22)	Aug. 2	7
Molly Moo Cow and Robinson Crusoe	Mar. 20	7
Neptune Nonsense (3-28)	Apr. 17	8
Toonerville Picnic	Oct. 2†	7
Toonerville Trolley (2-15)	Jan. 17	7
Trolley Ahoy	July 3	8
Waif's Welcome, A	June 19	

SMART SET

Title	Rel. Date	Min.
All Business (2-8)	Feb. 14	18½
And So to Wed	June 19	
Framing Father (2-29)	Apr. 17	16½
Grandma's Buoys	Dec. 14†	
So and Sew	Sept. 18†	15
Too Many Surprises	Dec. 3,'35	20½

SPECIALS

Title	Rel. Date	Min.
Headlines for 25 Years (3-14)	Mar. 27	21

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Gentlemen's Sports (3-28)	Dec. 13,'35	11
Goals for Gold and Glory	Oct. 30†	
High, Wide and Dashing	Sept. 4†	9
Ladies Day	Dec. 18†	
Never Catch the Rabbit (5-2)	Apr. 24	11
Pardon My Spray (10-10)	Oct. 2†	10
Row, Mr. Row	June 19	
Singing Wheels	Nov. 20†	
Tomorrow's Halfbacks (3-25)	Jan. 24	9
Winter Sport (3-28)	Mar. 13	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Deadly Females	Nov. 13†	
Living Jewels	June 12	
Underground Farmers	Apr. 17	9
Swamp Land	Sept. 18†	9
Winged Pageantry (2-29)	Feb. 14	10

SUPERBA COMEDIES

Title	Rel. Date	Min.
Down the Ribber (2-29)	Mar. 27	21
Uppercutlets	Jan. 24	18½
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wholesailing Along	May 29	17

WORLD ON PARADE

Title	Rel. Date	Min.
Coral Isle of the Atlantic (4-25)	Mar. 27	11
Graveyard of Ships	Nov. 27†	
Heart of the Sierras	Nov. 6†	
Prominent Personalities (3-14)	Feb. 21	11
Trinidad	Sept. 11†	10
Venice of the North	May 15	
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

DYNAMIC

Title	Rel. Date	Min.
Wonderland of Gaspe (6-13)		11

NORTON

Title	Rel. Date	Min.
Alchemist's Hourglass, The (1-25)		18

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Dogging It Around the World	Nov. 13†	10
Filming the Fantastic	Jan. 31	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14†	
Sports Headliners of 1936 (11-21)	Oct. 30†	10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Hong Kong Highlights	Jan. 31	10
Irish Pastoral (8-22)	Aug. 7†	
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil	Nov. 13†	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
37. Mickey's Polo Team	Feb. 5	8
38. Orphans' Picnic	Mar. 12	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
39. Mickey's Grand Opera (4-11)	Apr. 9	9
40. Through the Mirror	June 18	9
101. Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)		8
105. Donald and Pluto (11-14)		9
107. Mickey's Elephant (11-14)		9
SILLY SYMPHONIES		
30. Three Orphan Kittens	Nov. 21,'35	9
31. Cock of the Walk	Dec. 19,'35	8
32. Broken Toys	Jan. 9	8
33. Elmer the Elephant (4-11)	May 14	8½
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8
106. Three Blind Mouseketeers (11-28)		7
108. Country Cousin, The (11-21)		8½
109. Mother Pluto (11-21)		8½

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 17	Jan. 20	9
No. 18 (3-14)	Mar. 9	10½
No. 19 (3-14)	Mar. 23	10
No. 20 (3-28)	Apr. 20	9
No. 21	June 8	9
No. 22	June 22	9
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	10
No. 27 (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32	Jan. 18,'37†	
No. 33	Feb. 15,'37†	
MEANY-MINY-MOE CARTOONS		
Turkey Dinner	Nov. 30†	
MENTONE MUSICAL COMEDIES		
Carnival Time (2-6) Jean Sargent-Jack Fulton	Jan. 22	19
Flippen's Frolics (7-11)	July 15	18
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
Marine Follies	Apr. 29	19
Musical Airways (10-10)	Sept. 30†	11
Playing for Fun (3-28)	Mar. 18	15
Royal Cafe	Nov. 25†	10
Signing Off (2-8)	Feb. 19	19
Teddy Bergman's International Broadcast (6-6)	June 3	20
Television Highlights	Dec. 23†	10
Vaud-O-Mat, The (3-28)	Apr. 8	16
NOVELTIES		
Skits 'n' Sketches	Feb. 24	10
OSWALD CARTOONS		
Alaska Sweepstakes (2-8)	Feb. 17	8
Battle Royal (7-18)	June 22	7
Barnyard Five	Apr. 20	7
Beachcombers (10-3)	Oct. 5†	9
Beauty Shoppe (3-28)	Mar. 20	6½
Farming Fools	May 25	7
Fun House, The	May 4	7
Gopher Trouble	Nov. 30†	
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet Show (10-13)	Nov. 2†	8
Slumberland Express	Mar. 9	7
Soft Ball Game (2-8)	Jan. 27	7
Unpopular Mechanic (10-17)	Nov. 6†	8
STRANGER THAN FICTION SERIES		
No. 18—Novelty (3-28)	Mar. 30	9½
No. 19—Novelty (3-28)	Apr. 13	9
No. 20—Novelty	June 1	9
No' 21—Novelty	June 15	9
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8-2/3
No. 30—Novelty	Dec. 7†	
No. 31—Novelty	Jan. 4,'37†	
No. 32—Novelty	Feb. 1,'37†	
UNIVERSAL SPECIAL		
You Can't Get Away With It	Nov. 30†	25

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Billboard Jane and Katherine Lee	Feb. 15	11
Vitaphone Entertainers (7-11) Sylvia Froos	June 27	1 rl.
Vitaphone Highlights Eddie Peabody	Apr. 4	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2	11
Vitaphone Spotlight (3-28) Conville-Dale	Mar. 7	11
Vitaphone Topnotches (2-1)	May 30	
Vitaphone Troupers (2-1) Four Trojans- Aunt Jemima	Jan. 4	10
Vitaphone Stageshow	July 25	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19†	11
Vitaphone Internationals Holtz-Lee	Oct. 17†	11
Vaudeville Is Back Johnny Perkins	Nov. 14†	11
Vaude-Villians Marty May	Dec. 12†	
BIG V. COMEDIES		
They're Off Yacht Club Boys	Jan. 18	21
Slide,, Nellie, Slide Herman Bing- Paula Stone	Feb. 1	21
Shop Talk Bob Hope	Feb. 15	21
Joe Palooka in for the Love of Pete (3-28) Shemp Howard- Robert Norton	Mar. 14	21
Calling All Tars Bob Hope	Mar. 28	21
Slum Fun Johnny Berkes- Charles O'Donnell	Apr. 11	21
Absorbing Junior Shemp Howard- Johnny Berkes	May 9	21
Joe Palooka in Here's Howe Shemp Howard- Robert Norton	June 6	21
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
The Oily Bird Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard- Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14	21
BROADWAY BREVITIES		
Carnival Days Henry Armetta- Felix Knight	Jan. 11	21
Double or Nothing (2-8) Phil Harris-Leah Ray	Jan. 18	21
Study and Understudy	Jan. 25	22
Between the Lines (2-1) Bernice Claire	Feb. 8	22
King of the Islands Winifred Shaw- Warren Hymer	Feb. 22	21
Stars Can't Be Wrong, The Carolyn Marsh- Harris Twins	Feb. 29	21
Wash Your Step (3-28) Hal LeRoy- Preisser Sisters	Mar. 7	21
Paris in New York (3-28) Irene Bordoni	Mar. 21	22
Black Network, The Nina Mae McKinney- Nicholas Bros.	Apr. 4	22
College Dads Leon Janney	Apr. 11	21
Double Crossky, The Olga Baclanova	Apr. 18	21
I'm Much Obliged Vera Van-George Debbs	May 2	21
Maid for a Day Grace Hayes	May 23	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16	
Changing of the Guard (5-16) Sybil Jason	June 6	20
Rhythmitis Hal LeRoy-Toby Wing	June 13	2 rls.
Song of a Nation, The (6-20) Donald Woods- Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	2 rls.
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence- Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	19
Joe Palooka in "The Choke's on You" (9-19) Shemp Howard- Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It with Candy Virginia Verrill	Oct. 3†	
Sheik to Sheik Georges Metaxa	Oct. 10†	21
Can't Think of It Ken Murray-Oswald	Oct. 24†	18
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	18
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7†	20
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5†	18
Joe Palooka in "The Blonde Bomber" Shemp Howard- Robert Norton	Nov. 28†	
COLORTOUR ADVENTURE (Cinecolor)		
Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupations (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	
Nice Work	Jan. 30,'37†	
Along the Mediterranean	Dec. 5†	
LOONEY TUNES		
No. 16—Phantom Ship, The	Feb. 1	7
No. 17—Boom! Boom!	Feb. 29	7
No. 18—Blow Out, The (3-28)	Apr. 4	7
No. 19—Westward Whoa	Apr. 25	7
No. 20—Fish Tales	May 23	7
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	7
No. 28—Village Smithy, The	Nov. 14†	7
No. 29—Porky of the Northwoods	Dec. 19†	
MELODY MASTERS		
B. A. Rolfe and Orchestra	Feb. 1	11
Jolly Coburn and Orchestra	Feb. 22	11
Little Jack Little and Orchestra (3-28)	Mar. 21	11
Ramon Ramos and Orchestra	Apr. 18	11
Dave Apollon and His Band	May 16	10
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 rl.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	9
Emil Coleman and Orch. (7-11)		11
Leon Navara and His Orch. (9-19)	Nov. 7†	11
Clyde McCoy and Orch. (8-29)		10
Jimmie Lunceford and Orch.	Dec. 19†	
MERRIE MELODIES (In Color)		
No. 16—Cat Came Back, The (2-8)	Feb. 8	7
No. 17—Miss Glory	Mar. 7	7
No. 18—I'm a Big Shot Now (3-28)	Apr. 11	7
No. 19—Let It Be Me	May 2	7
No. 20—I'd Love to Take Orders from You	May 16	7
No. 21—Bingo Crosbyana	May 30	7
No. 23—When I Yoo Hoo	June 27	
No. 24—I Love to Singa (6-20)	July 18	7
No. 25—Sunday Go to Meetin' Time (9-5)	Aug. 8	7
No. 26—At Your Service, Madame	Aug. 29	7
No. 27—Toy Town Hall (9-19)	Sept. 19	
No. 28—Boulevardier of the Bronx	Oct. 10†	7
No. 29—Don't Look Now	Nov. 7†	7
No. 30—Coocoonut Grove	Nov. 28†	7
OUR OWN UNITED STATES		
No. 6—Steel and Stone (2-1)	Jan. 25	11
No. 7—Day's Journey, A	Feb. 22	11
No. 8—Harbor Lights	Mar. 21	11
No. 9—We Eat to Live	Apr. 18	10
No. 10—Vacation Spots	May 16	11
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10
PEPPER POT		
Wild Wings (2-8)	Jan. 11	11
Some Class Charles Ahearn	Feb. 8	10
Timber Giants	Feb. 22	11
Half Wit-ness Radio Ramblers	Mar. 21	1 rl.
Beneath the Sea	Apr. 18	8
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10
PICTORIAL REVIEWS		
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3—Girl Football—Knitted Wear	Nov. 21†	
VITAPHONE NOVELTIES		
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Sept. 26†	
Whale Ho (7-14)		11
Ounce of Invention, An Ray Gross	Oct. 24†	
Oklahoma As Is Cal Tinney	Dec. 19†	

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa 3580 (2-22) Clyde Beatty (15 episodes)	Feb. 15	
Dick Tracy Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Robinson Crusoe of Clipper Island 3582 Mala (14 Episodes)	Nov. 14†	
Undersea Kingdom 3581 (5-16) Ray Corrigan-Lois Wilde	May 30	
Vigilantes Are Coming, The 3582 Robert Livingston- Kay Hughes	Aug. 22	

STAGE and SCREEN

(Weiss-Mintz-Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1†	(1st episode, 3 rls., followed by 14 two-reel episodes.)
Clutching Hand, The (5-23) Jack Mulhall- Wm. Farnum (also feature version)	Apr. 18	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)
Custer's Last Stand (11-30-35) Rex Lease-Lona Andre (also feature version)	Jan. 2	(1st episode, 5 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 7, p. 84.)	Oct. 19†	
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13	
Flash Gordon (3-14) Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6	
Jungle Jim Grant Withers-E. Brent.	Jan. 18,'37†	
Phantom Rider (6-6) Buck Jones-Marla Shelton (15 episodes)	July 6†	
Secret Agent X 9 Scott Kolk-Jean Rogers	Apr. 12,'37†	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan. 30,'37†	
Shadow of Chinatown	Oct. 10†	

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 48

Bluebook School Question No. 48 was: (A) Assuming your feed circuit from main board to projection room switchboard to be No. 4 rubber-covered commercial copper, length 98 feet, load under normal conditions 70 amperes; circuit in use nine years and never overloaded—what is its rated capacity, what is its voltage drop at full load, and with current a. c., four cents per K. W. hour, hours of operation six per day, seven days per week, what is the loss due to voltage drop? Also, would you advise installation of larger wires?

The following made acceptable answers: S. Evans and S. Rau; D. Danielson; B. DeVietti; H. B. Smith; G. E. Doe; C. Oldham; W. Edmonds; M. and J. Devoy; C. L. Loft; W. C. Brown; L. Cimikoski; A. L. Cooper; R. and K. Wells; O. H. Schmidt; C. Champney; H. Edwards; W. Limmroth; S. O. Sears; J. R. Prater; D. E. Birdsong; J. A. Zachritz; F. Barkey; L. F. Hayes; P. and L. Felt; D. Pollock; F. H. and L. Klar and T. H. Morton; T. T. Golley; R. Tompkins and H. J. Abernathy; J. Wentworth; E. and G. E. Lomax; D. L. Lilly; F. H., S. and P. Dalbey; F. L. and L. Savlor; E. N. Solomon; W. and D. Porter; J. K. Robinson; C. Hawkens; C. and S. E. Gay; D. Morgan; B. L. Sanderson; H. T. Plum, C. L. Davis and R. V. Manning; L. B. Masters; B. and M. Walker; D. L. Johnson; F. M. Brown and D. Davis; H. P. Richardson; B. B. Hornstein and R. R. Jacobs; D. H. Purcell; J. G. Brown; W. Winkle and R. R. Robbins; T. C. Hood and F. Simms; H. Lathrop and C. H. Lowrie; B. L. Lasser; G. Caldwell; E. L. Stanford; W. N. Bolton and G. Lantry; T. L. Redhouse; L. E. Dodson and H. T. Todd; A. Leonard and G. T. Jones; P. F. Maxwell; T. L. Brown; U. S. Logan; D. Maxwell and R. K. Holt; H. A. Aims, R. Dennis and F. E. Dorp; W. L. Bancroft and S. D. Manning; G. N. Guidotti; O. Hunt; R. N. Davis and W. R. Baxter; L. and W. R. Matthews and T. R. Tomlinson; J. R. Davidson and L. B. Jones; L. M. Manning; L. Greenhouse; L. A. Beachwood and M. F. Robinson; C. B. and L. M. Traxler; T. W. Wilson.

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This question has had me worried a bit because of the fact that through it I have discovered in the Bluebook that certain matter must have been omitted during the mechanical processes of publication, confusing the discussion of voltage drop, pages 66-67. The answer of J. R. Prater is selected out of the many excellent replies. He says:

"Table 2, page 63, of the Bluebook, sets the allowable capacity of a R. C. copper wire at 70 amperes. Formula No. 3, page 67, tells us the voltage drop is equal to 21 times amperage used times length of the circuit, this result to be divided by the cross-section area of the wire in circular mils.

"Referring again to table No. 2, we find that a No. 4 wire has 41.740 C. M. cross-section area. Substituting figures contained in the formula and those thus obtained, we have: Voltage drop equals $21 \times 70 \times 98$, the whole divided by 41.740, which final result gives us 3.453+ volts drop for our No. 4 wire circuit carrying 70 amperes.

"With a. c. costing 4 cents per K. W. hour, and 70 amperes used $(6 \times 7) \times 42$ hours per week, the loss would amount to a little less than 41 cents per week, or approximately $41 \times 52 =$ 2132 cents ($21.32) per year.

"As to installing larger wires, it is quite true that the present ones would carry 70 amperes without injury. Also, nine years use without overload at any time should leave them uninjured in good operating condition and good for many more years of service, provided there be no future abuse. However, I would advise installing larger wires, even though it also meant new conduit. A local electrician advises that under average conditions he would install a new circuit 98 feet long, consisting of two No. 0 R. C. wires in 1.5-inch conduit for a total cost of $70.00, including conduit, wires and labor.

"This would provide a 125-ampere capacity and at 70 amperes would have a voltage drop of only 1.3655 volts, which under the conditions set forth would mean a voltage drop loss of only about $8.35. Subtracting this from the above loss of $21.32 shows a yearly saving of almost $13, which would be equal to more than 18 per cent interest upon the required investment of $70. Certainly this should be sufficiently high interest to attract the attention of good business men, even though the investment be small.

"In case the original No. 4 wires were in 1.5-inch conduit, the installation cost would be lowered, so much that the interest would be almost doubled. Moreover, the abandoned material of the old circuit should have some salvage value, or possibly might be used to advantage in another part of the theatres."

I have not checked all the calculations, but aside from these, note the completeness of the answer and how thoroughly Brother Prater—a Washington State man—has gone into the matter. Space prevented printing all details of his reply, which included all his calculations. It will be observed from this that circuits that operate within permissible N. E. code load do not necessarily operate at high efficiency.

BLUEBOOK SCHOOL QUESTION NO. 52

(A) What is inter-electrode capacitance? Feed back? Oscillation?

(B) List roughly the varieties of electric power needed to operate the average sound system.

(C) What is meant by "mil foot" and how is it used in calculating resistance of conductors?

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

B. De Vietti says:

"Rated capacity of No. 4 wire is 70 amperes; this is the National Board of Fire Underwriters specification. The voltage drop of the circuit, at full load, would be 3.4519 volts. Loss, due to voltage drop, would amount to .0579 cents per day, .4053 cents per week, and $21.1335 per year. Nine years (plus two days for leap years), $190.3179.

"My advice as to larger wire would be a most emphatic yes, based on the following reason: In so far as the circuit is concerned, it meets the requirements with regard to the wire (No. 4) being of the proper size and capacity for its load, but by using a larger wire a very decided saving can be effected due to the fact that it will have a smaller voltage drop loss.

"Based on local wire prices, I have taken a No. 2 wire for comparison, with the No. 4 used in the circuit, and have arrived at the following figures:

"Cost of No. 2 wire (196 feet), $19.60; cost of No. 4 wire (196 feet), $13.72; difference in cost, $5.88; loss due to voltage drop (No. 4 wire), $21.13 (one year); loss due to voltage drop (No. 2 wire), $13.28 (one year); difference in loss amounts to $7.85.

"It is evident, therefore, that the larger wire is by far the cheapest to use as it gets cheaper with use, while just the opposite is true of the smaller wire."

Many made the error of not carrying their calculations on to include the matter of interest upon the investment of installing larger wires, which, after all, is the real answer and one far, far too frequently overlooked.

H. B. Smith ends his correct answer with, "Two or three years at the present hours per day of operation would repay the whole cost of installing larger wires. The loss in nine years has been a total of almost $200."

Might I suggest that some of the men who don't bother cyphering out wire circuit losses take a good look at this. Then get busy, holding conference with friend manager if losses are found. *That is the kind of work that causes employers to respect employes.* As I have many times advised you, National Electrical Code ratings are based upon *safety from fire,* not on *economy* in operation.

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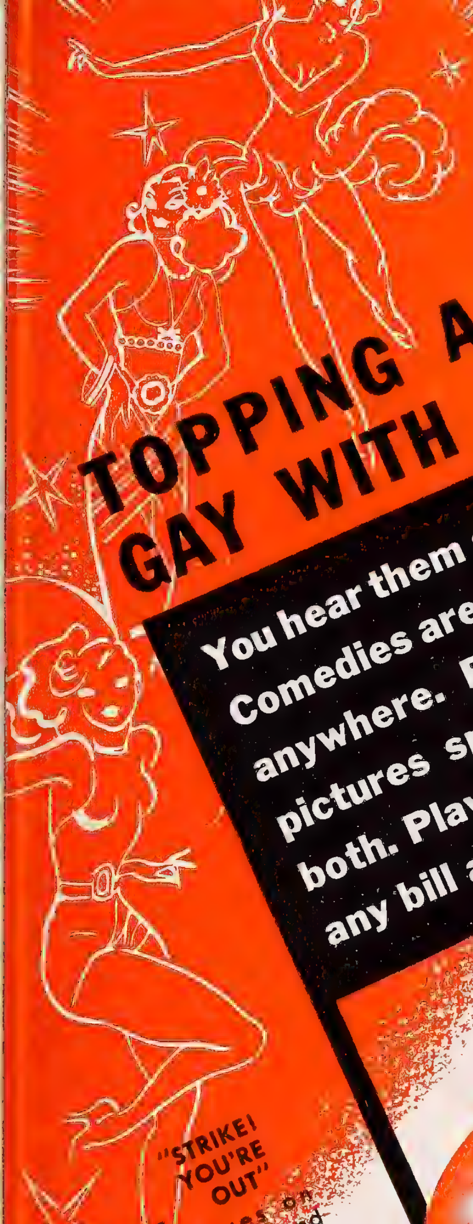

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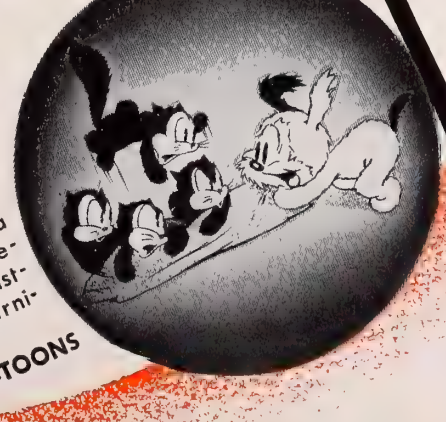

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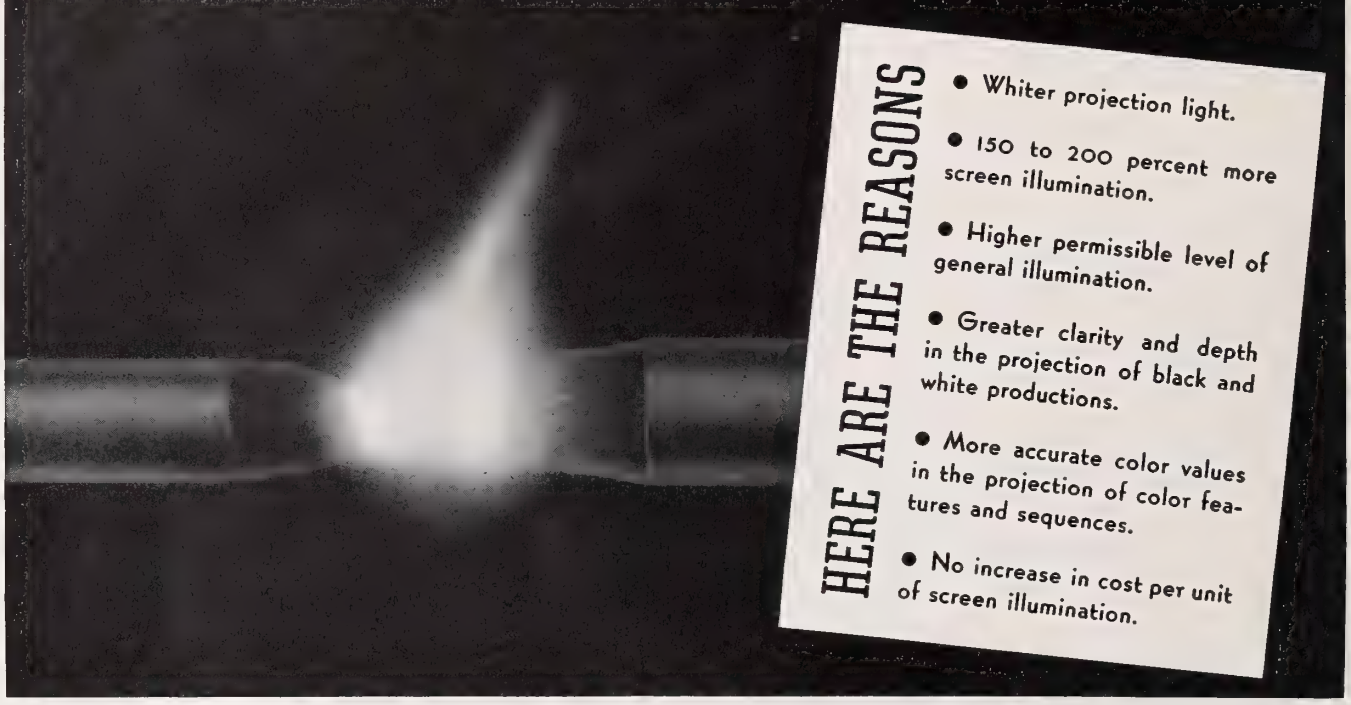

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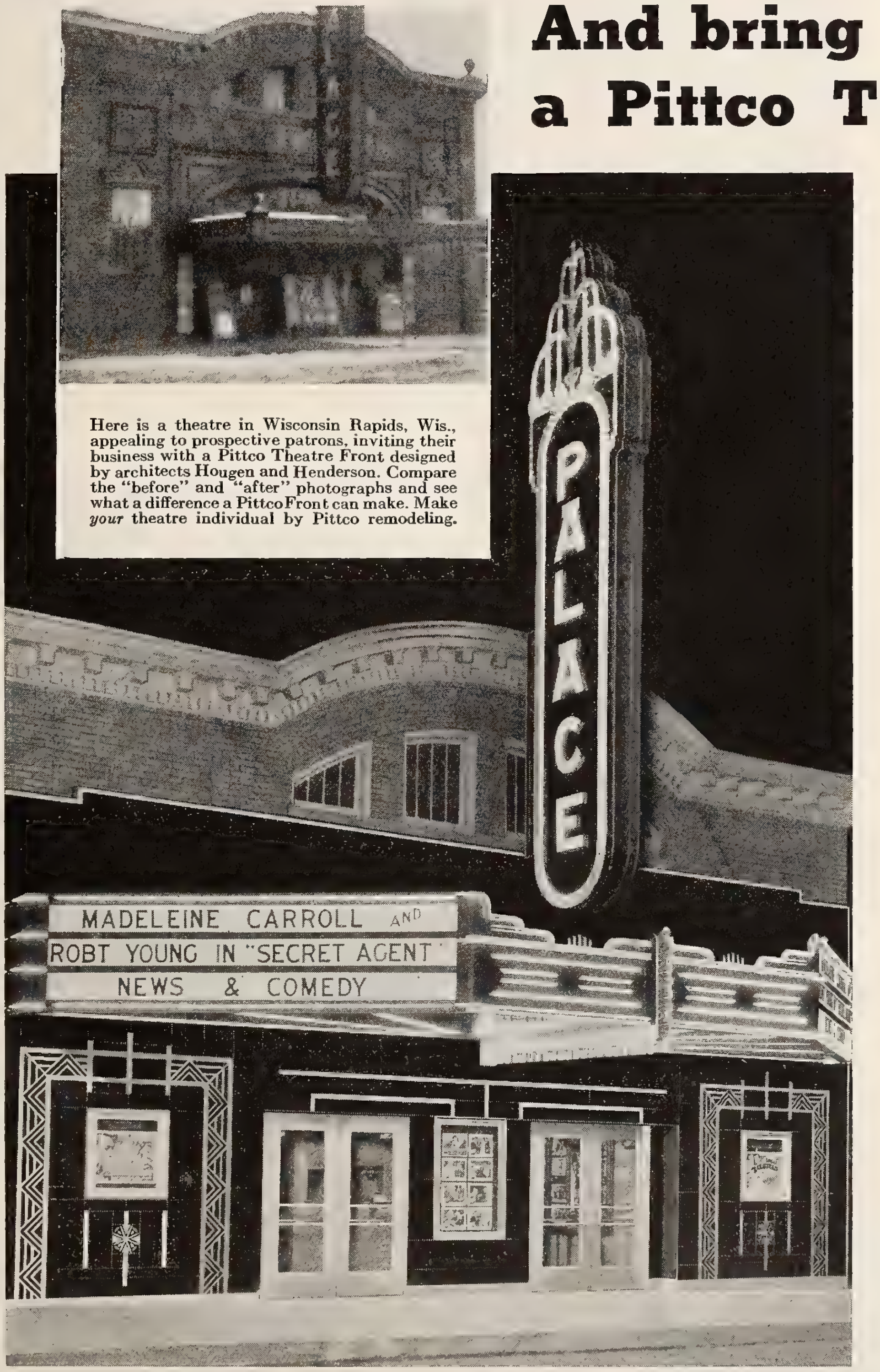

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A PITTCO Theatre Front does two important selling jobs for you. It stops passers-by . . . makes them look at your poster displays. And it provides, by its very appearance, a promise that the picture you're showing is well worth seeing. It brings patrons in . . . and the result is better box office returns. A larger, better patronage. New vitality in profit figures.

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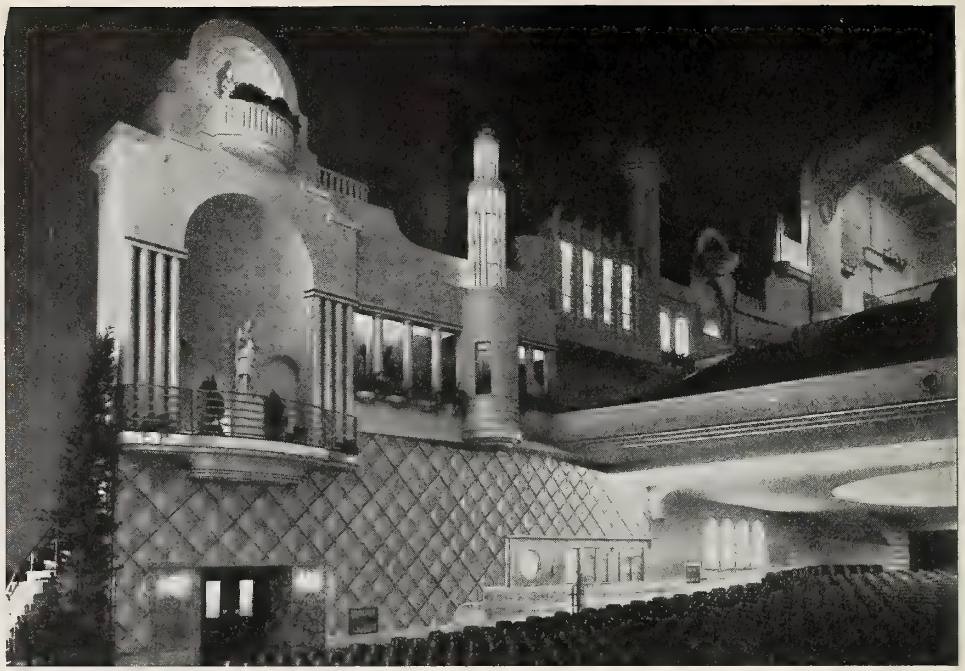
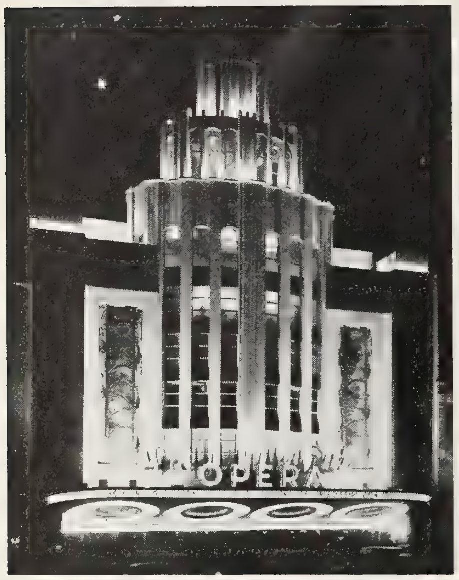
I am ☐ am not ☐ interested in the Pittsburgh Time Payment Plan.

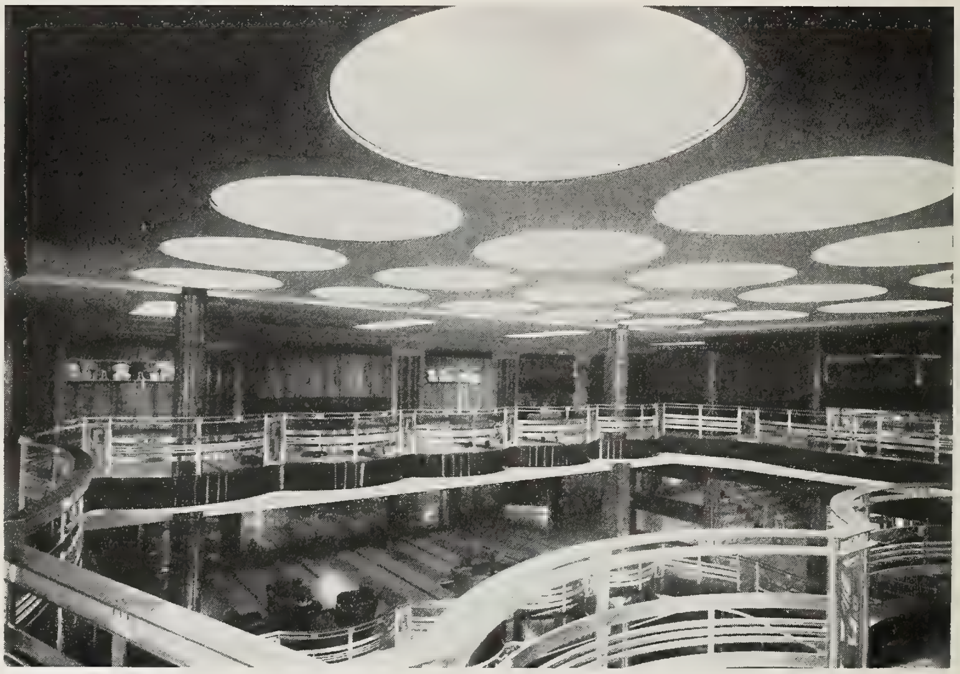
Atmospheric Design Set in Modern Forms

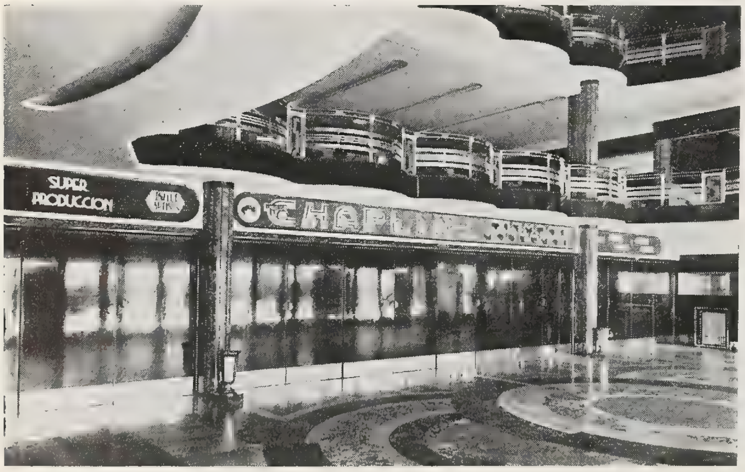

The "atmospheric" auditorium, in a modernized classical design.



Night view of the front.

Proscenium arch, with concealed lighting.


Promenade area occupying third balcony of lobby.



Main and second level of the lobby.

■ Following a definitely modern pattern on both the exterior and interior, with liberal application of the newer materials and lighting schemes, the new 2500-seat Opera theatre in Buenos Aires seats its audiences in an auditorium of the atmospheric type, the design of which would seem to represent an attempt to adjust that style of auditorium to modern forms. The general character of the auditorium decoratively is classical, instead of employing the Mediterranean theme usually associated with atmospheric theatres; at the same time, one may note, particularly in the lighting and toward the rear of the auditorium, much of the simplicity of line and abstraction of idea characterizing modern decorative conceptions. The facade is modern classical with "grano-art" stone, facing and floodlighting provisions for outlining the architectural forms. The lobby is a huge room extending upward three levels, each upper level forming a promenade and lounge balcony above the lobby proper. The Opera is owned by Clemente Lococo. The architect was Alberto Bourdon.

CONSTRUCTION • OPERATION

Better Theatres

MAINTENANCE • EQUIPMENT

VOLUME 125 DECEMBER 12, 1936 NUMBER 11

Flutter Asserted To Be Controllable

WITH EQUIPMENT now available, flutter, the distortion caused by variations of film speed and density, can be measured with great accuracy, and as a result, further strides will be made in the improvement of sound motion picture quality, V. Subrizi of the special sound motion picture research staff of the Bell Telephone Laboratories, told ERPI technicians at a special demonstration in New York.

The new apparatus is a further development of the "flutter bridge" which Erpi announced last year. It makes use of the "filter" principle to separate the sound frequencies and permanent records of the measured data are recorded on a moving paper tape.

Mr. Subrizi's talk was accompanied by a series of slides illustrating the more technical aspects of his subject and closed with a practical demonstration of various flutter recordings made for the purpose of instructing service men in the art of detecting and identifying various types and degrees of flutter as experienced in the theatre.

Drive-In Theatres For New England

THE NEXT THREE years will see five more drive-in theatres built in New England, according to a program announced by P. E. Comi of Boston. The Drive-In theatre in Weymouth, Mass., has been so successful that two more are planned for next spring in Providence and the North Shore.

Prices Reduced on Mazda Projection Lamps

PRICE REDUCTIONS on incandescent projection lamps have been announced by General Electric and Westinghouse. The new prices average 10% below previous prices.

The lamps and classes of service affected include Standard voltage 100-watt and 200-watt T-8 bulb lamps with bayonet base, for 8 mm. and slide film projectors; standard voltage 400-watt and 500-watt T-10 bulb and 750-watt T-12 bulb biplane-filament lamps with medium base, for 16-mm. projectors; and standard voltage 1000-watt short T-20 bulb biplane-filament lamp with medium base, for 35-mm. projectors.

The reductions are said to have been made possible by the concentration of demand on fewer types of lamps.

Late 1936 Plans Boom 1937 Theatre Building

PLANS FOR NEW theatres reported during the past few weeks definitely point to maintenance during the first half of 1937 of the level in construction reached by the middle of the present year. For 1936, construction of new theatres is estimated to have been 15% greater than in 1935, and may have been substantially higher, since the estimate does not include independent houses located in the smaller towns. Practically all sections of the country are represented in the following reports of projects developed during the last few weeks.

Gregory Enterprises of Chicago, announce plans are being completed for a new 1100-seat theatre to be erected in Ottawa, Ill.

A. J. Bianchi and associates will erect a new $100,000 theatre on West Market Street in Akron, Ohio.

P. & G. Corporation will construct a $25,000 theatre at 418-420 North 25th Street in Richmond, Va.

Arthur Rapf and Mike Rudin have filed plans for a new $35,000 theatre to be constructed on 23rd Street between Third and Lexington Avenues, New York City.

Paramount Enterprises is building a $250,000 house at Miami Beach, Fla., with construction being rushed for completion and opening on January 15. Sparks is planning a 500-seater at Bradentown. A new house has just been opened at Vero Beach by Clinton Ezell and R. N. Koblegaurd, Jr.

Palmetto Amusements, Inc., are spending $100,000 on a new building in Columbia, S. C., to replace the Imperial. Another house is being erected at Newberry to be owned by T. E. Davis and managed by Mrs. C. H. Albrecht. A third, to be built by Greenville Enterprises, will be at Greenville. A new house will be built at Spruce Pine, N. C., by Cherokee Amusement.

W. H. Furlong, a newcomer to the theatre business, is completing a new house in Windsor, Ont., which will be called the Vanity. The Capitol is under construction in Sarnia, Ont., and work is proceeding on a new theatre in Hull, Quebec, by Famous Players Canadian Corporation.

Four other new houses are being built in

LET'S GET INTERESTED IN FLUTTER

● In discussions of sound reproduction in theatres, emphasis has been placed, particularly during the last year or two, on frequency range and volume-without-distortion. Developments in equipment have sought extension of both in the interests of greater naturalness and conviction.

Today, with general appreciation of the deficiencies of older equipments, theatres have installed or are rapidly installing the newer apparatus, bringing a new maturity to motion picture entertainment.

But an important defect quite generally characteristic of theatre sound is not permanently eliminated by the installation of the newer reproduction equipment. That defect is "flutter."

The picture, let us say, is a musical. The star is a phenomenal attraction whom Hollywood has paid a fabulous salary. A woman who thrills Metropolitan Opera musical sophisticates. Now the motion picture brings her great gifts to every community. Or does it? In how many theatres is she other than a honky-tonk vocalist? A cigarette soprano! And when the singer is a man, most audiences get a whiskey-tenor despite his fame and the pretty fortune that the producer has paid him.

The importance of music in motion pictures cannot be minimized. Flutter is its foe. And flutter in some degree is the rule rather than the exception.

And it can be substantially eliminated—by constant and consistent maintenance, according to the highest standards, of the entire projection-sound system—the projector mechanism and drive elements as well as the sound apparatus. The newer sound reproduction equipment definitely refines the motion picture art. But it cannot mean what it should mean in regular theatre operation unless exacting maintenance of the entire projection-sound system is pursued.—**An Editorial.**

Ohio. John Robertson expects to complete a new one at Blanchester by the first of the year. Earl Seitz and John Damon are to build at Sandusky. C. A. MacDonald has started a downtown 1000-seater at Columbus. Chakeres Theatres, Inc., plan an 800-seat house at Springfield.

Three new theatres are under construction in Connecticut: Hamden, 944-seater for Bailey Brothers; Bridgeport, new house on Park Ave. for Antham Prakas; and Fairfield, 500-seater for John Dombi.

E. M. Loew has started a $125,000 house in Winchester, Mass., which had banned films for 20 years. Albert Locatelli, denied a license to build by the selectmen, led the successful fight during the past few years to induce residents to allow a theatre within the town limits.

Fred and Charles Middleburg will build a $150,000 house at Logan, W. Va. It will seat 1000 and will be equipped for stage shows.

D. R. Bly, who operates a theatre at Conneaut, Ohio, has announced plans for a 700-seat house to be built in Ashtabula, at an estimated cost of $30,000.

Erection of a new 1500-seat, $200,000 house at Campbell Avenue and Devon will give Balaban and Katz Circuit its second theatre in the Edgewater district of Chicago. Two other theatres are projected for this district by other interests. The site next to the Nortown theatre was purchased recently by Ellis Lazear, who is having plans drawn by Rissman and Hirshfield for a 1200-seat theatre. Sam C. Meyers, operator of the Theatre De Lago on the North Shore, has announced plans drawn by C. W. and George L. Rapp for a 1200-seat house at Devon and Maplewood Ave.

Plans are nearing completion in the office of Blum E. Hester, Houston, Tex., architect, for the construction of a negro theatre and store building at 907 West Dallas at a cost of approximately $30,000. The theatre auditorium will seat 1000.

Construction of a new theatre in the first block of Fayetteville Street, Raleigh, N. C., will begin January 1. This location was occupied by the Grand, old-time vaudeville house, and the Gaity, one of the city's first motion picture houses. North Carolina Theatres, Inc., are building the new theatre.

Construction of an ultra-modern theatre and store building at Broadway and State Street, Salt Lake City, will be started immediately by the Auerbach Company of that city. Costing $180,000, the building will cover the largest business corner in Salt Lake City and will have a seating capacity of 1400.

Plans are being considered for rebuilding the Lee theatre in South Boston, Va., recently destroyed by fire.

Plans have been completed for a new 700-seat theatre to be built at Mingo, near Steubenville, Ohio, by the Albomac Realty Co. The house is expected to be ready for opening in February.

Joseph Reed of the Washington Theatre Corporation has purchased a site for a 500-seat house in Ridgefield, Conn., to be built in the spring.

Winchester Square Associates are planning to rebuild the huge block at Winchester Square into a motion picture theatre. Western Massachusetts Theatres, Inc., has acquired land in the Forest Park section and will probably start in March on a new building.

A 600-seat theatre building, with nine stores, is to be erected at 73rd Street, and Albermarle Terrace in the Winfield section of Queens, New York City, by Samuel Minskoff.

The Tower Theatre Company is to build a new theatre in Bremerton, Wash., at a cost of $200,000. It will be added to the B. F. Shearer group and will be managed by Col. D. Dow.

Bonuses to Be Given by Wisconsin Theatres

A PLAN embracing $15,000 in bonuses, and prize money totaling $19,000, payable each quarter to managers and their assistants, has been established by H. J. Fitzgerald, general manager of Wisconsin Amusement Enterprises. The plan was announced at a meeting early in December attended by 44 of the circuit's managers from Wisconsin and upper Michigan.

Mr. Fitzgerald also said that cashiers, formerly receiving $10.50 weekly minimum salary, and $15 maximum, will be increased to $12.50 and $18. Distribution of the bonus and prize money, it was explained, will be based on business increases over a certain expectancy in each situation.

The circuit plans to spend $191,000 in improvements during the coming year.

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CONTRIBUTING CONSULTANTS
J. T. KNIGHT — Physical Operation
BEN SCHLANGER — Architectural Form

Bausch & Lomb Reject War Goods Contracts

CONTRACTS FOR several million dollars' worth of artillery fire-control instruments for the use of foreign governments were rejected by Bausch & Lomb, according to Carl Hallauer, vice president of the company. With all Europe rearming, frequent requests for military instruments have been received, Mr. Hallauer explained.

"While this is our present policy," said Mr. Hallauer, "I cannot answer for the future."

He intimated that his company does not wish to be put in the position of selling to a foreign government war instruments which might conceivably be used against this country in the event of war.

The American Society of Mechanical Engineers this month awarded to Edward Bausch, head of Bausch & Lomb, a medal "for meritorious mechanical developments in the field of optics."

34 Warner Theatres Now Have RCA Sound

TO DATE 34 installations of RCA sound equipment have been made for Warner Brothers since the first trial installation in the Philadelphia Stanley, a few months ago. Included are contracts just announced by Edwin M. Hartley, RCA Photophone sales head, for the Colonial, Atlantic City; the Stanley, Jersey City; the Liberty, New Kensington, Pa.; and the Astor, Reading, Pa.

Eliminate Perforations In New Types of Screen

ONE TYPE of sound screen without any perforations in the screen itself, has been developed by the Hurley Screen Company of Long Island City, while the same manufacturer has another type now under development which would have perforations only in the central area, directly in front of the speakers.

The former is expected to be ready for the market soon. It is learned that this type is mounted in connection with a masking strip across the top that is perforated for the high-frequency speakers, and it is said that the fabric of the screen proper passes the low frequencies with little or no attenuation.

In the perforated type, the holes would be as at present in sound screens throughout the speaker area, but would become less and less toward the edges and be entirely eliminated from the outer areas, thus compensating to some degree for the light loss there.

Causes of Theatre Accidents And How to Avoid Many of Them

● Injuries to patrons cause repeated losses of substantial amounts. Yet more than 92% are preventable. Here is actual experience data

EXHIBITORS WHO ease their minds with the assurance that "there's only one chance in a million" for an accident occurring in *their* theatres, will not be comforted, but may be forewarned, by the figures of L. O. Honig, head of the insurance department of Fox Midwest Theatres, Inc., which show that:

One severe injury will occur in every 230,000 *admissions. . . . One painful injury in every* 98,000 *admissions. . . . One slight injury in every* 33,000 *admissions. . . . One near accident in every* 1,600 *admissions.*

Drawing liberally upon the experience, observations and knowledge of Irving Epsteen, director of insurance for Fox West Coast Theatres, Mr. Honig has prepared a comprehensive and analytical study of theatre accidents, their cause and prevention. This study has gone out to Fox Midwest managers as an accident prevention guidebook.

Significant is Mr. Honig's statement, after the survey was completed, that "we found no reason to change our opinion as to the cause of accidents. In fact, it is now possible to localize the danger spots more closely and in a few cases point out the exact spot (in any theatre) at which most accidents will occur. And our insurance engineers can predict how many accidents will occur at this point in a given period."

The entire cost of accidents is paid by the exhibitor, either indirectly through insurance premiums, or directly, out of his own pocket.

"You obtain the lowest possible insurance rate in keeping with the property covered," Mr. Honig commented, "by cooperating with your insurance carriers in minimizing losses. Accident prevention more quickly reflects itself in rates and thereby offers the theatre man more of a chance to do something about it, than is true of plate glass, surety, robbery, compensation and other types of coverage. Since rates now are based on the *per hundred* of annual attendance, with increased business both premiums and the chances of accident increase."

More important, however, is that "you avoid bad advertising of your theatre. When people are hurt, even though it may be their own fault, they say they'll never enter that theatre again. They not only keep the promise themselves, but induce a certain number of others to keep away by telling their friends. We never know how many children are being kept out of our theatres because of an accident that occurred to their mother, or to a friend of hers, or to a friend of a friend of hers."

It is hard to believe a theatre manager, thinks Mr. Honig, who says that over a year's time and with 1,264,000 admissions he had only one accident. The fact is, he only reported accidents he *thought* might result in a claim. Exhibitors should report every accident, no matter how minor; then the insurance company has a record. Without it, should the accident later become the basis of a claim, the insurance carrier might very possibly deny liability.

ACCIDENT PREVENTION

Mr. Honig finds no regular rule that can be followed in the prevention of accidents. Over certain causes, even the exhibitor has little control: structural defects, for instance; or, more particularly, carelessness of patrons, who—because they come to a theatre to relax and have a good time—pay little attention to where they are going. Also, exhibitors have no way of telling how many of their patrons are subject to heart ailments, to fainting, etc.

Yet 92.5 per cent of all accidents can be prevented. Torn or loose carpets, wet floors, broken seats, defective steps, slippery pavement, misplaced display signs, running in aisles, bumping against ornaments, raised floors at rear seats—these cause most accidents and are generally due to inattention. The exhibitor can train employes to be constantly on the alert and teach them the fundamental things to look for in handling patrons.

The modification of lighting in localized danger spots has greatly decreased, though it has not eliminated, accidents, Mr. Honig finds. For example, in one theatre five severe accidents occurred in the early fifteen months of the policy period. The subsequent fifteen months developed but one accident, an improvement which must be credited to the installation of an aisle light at every loge seat instead of the previous staggered system of lights.

Accident prevention ideas are constantly being presented Fox Midwest managers in short, pithy paragraphs published in *Contact,* the circuit's weekly house organ; in special bulletins, in letters and in personal interviews. The best recommendation of these ideas is the improving accident experience of the circuit. Ten, or approximately 10%, of the circuit's theatres have not had an accident in two years. Forty-six, or almost half, have had but one accident so far this year.

The growing safety consciousness of theatre managers and employees and other members of Fox Midwest is indicated by their increasing contribution of ideas on the elimination of accidents. Mr. Honig has called on these ideas, as he has the accident experience of many theatres other than those in the Fox Midwest organization, in preparing his bulletin, of which the following is a digest. Most of this accident experience has taken place during the past three years.

EMPLOYE TRAINING

Disintegration of a ventilating fan clutch filled one theatre with flying particles of steel, and caused eye injuries to seventeen persons. The ventilating system of two theatres drew in contaminated air: one, gas and smoke from an improperly operated furnace; the other, carbon dioxide gas from a defective refrigeration unit which had been thrown in the alley. These instances illustrate the need for ventilating system inlets installed at locations where there is no possibility of air contamination, and for readily accessible location of controls.

The danger of personal injury in addition to fire makes necessary continuous practice of panic drills. In two instances of fire, panics occurred. Fire in both cases broke out in the portion of the loges reserved for smoking and was due to careless disposal of cigarettes. The smouldering characteristics of these fires make them more apt to cause panics. The solution is the placing of trays between or on the back of seats. Fires occurred in 30 theatres while audiences were in them; four panics resulted, or in 13.5% of the cases. The public liability losses from panics are always many times the fire losses.

Patrons should not be allowed to stand in line in unrestricted portions of the lobby and mezzanine, and sometimes even in the aisles that are not separated by a substantial barrier, or encroach on the same exits as seated persons. Panics under such circumstances may be disastrous.

Accidents increase extremely rapidly with crowds. Personal injuries are approximately three times as numerous on "bank nights" as on other nights due largely to overtaxing of usher facilities and loss of control, which increases rowdyism among standing patrons. For instance, in one theatre, the crowd shoved several persons into a radiator, and the result was the payment of several hundred dollars in personal injury claims. In another instance a boy was pushed into the side of an automobile.

The safety valve blew out on the cooling plant compressor at the Fox Palace in Wichita some time ago, releasing about 1500 pounds of gas with a roar like an oil field gusher coming in. The accident occurred at the supper hour when only two usherettes were on duty. But when the girls heard the rush of gas, they guessed the cause, walked calmly down the two center aisles, and announced that there was no cause for alarm. A panic was averted.

One of the two important things required of Fox Midwest managers and regarded by Mr. Honig and insurance engineers as the irreducible minimum in accident prevention, is the panic drill, held every two weeks, and in some theatres every week. The theatre staff never knows when. The traveling auditor may call for one. Members of the staff even demonstrate how they handle people in such drills. Every employe participates and has a station to which he is assigned. The theatre uses a system of signals which mean nothing to the audience, everything to employees. Those who handle fire extinguishers are trained by members of the fire department.

ACCIDENTS DUE TO LACK OF INSPECTION

LACK OF PROPER inspection accounts for many preventable accidents. A rough bolt on a seat, the back falling from a seat, a faulty guard rail—such things may be the cause. They occur outside the theatre, too. Among accidents noted by Mr. Honig was one in which a person stumbled over an unguarded trestle. Another struck his head against a fire escape. Falling on an icy sidewalk, one man continued down the basement stairs and into an open coal chute. These accidents cost the theatres involved several thousand dollars.

Sign changing trestles and ladders should be properly stowed away when not in use. Careless stowage leads to accidents. Marquee roofs should be kept cleaned off to avoid stoppage of downspouts causing water leaks to short circuit the wiring. Marquee banners and outside set pieces should be anchored securely so that a gust of wind won't take them over and injure a pedestrian. Ladders should be in excellent condition—and one employe should hold it while another uses it, if it is a tall one.

CARPETING

Accidents caused by rugs that have holes in them, are loose, or are defective in other ways, are preventable by proper inspection. Many carpets are held by nails driven into pegs inserted in the concrete. These can easily be pulled out. Wooden strips are much safer. Tack at more frequent intervals. Relay the carpet if necessary.

One theatre glued the carpet to concrete. In about 30 months the glue disintegrated. Women began to stumble on the carpet, but nothing was done about it. Then several serious accidents occurred.

DEFECTIVE LIGHTS

Defective lights cause accidents. The apparatus may be defective, the globe burned out. If lights are so placed they can be broken or stolen or turned off, they should be changed. Occasionally aisle lights are put out by persons leaning on the seat. This caused one accident.

Before the box office is opened for business or the front door thrown open to receive patrons, thorough inspections should be made of all entrances, aisles, exits and rest rooms as assurance that janitor or maintenance man hasn't left a broom, mop, bucket or other working tools laying in the way of people entering the theatre. Aisle and sidewall lights should be checked at the same time.

Each Fox Midwest manager makes a daily inspection report as the janitor cleans the theatre. In this the manager notes everything that could cause an accident. If the matter is one calling for repairs, he reports when these are made. The manager requires an inspection by the staff again before the theatre is opened to the public.

Several accidents have been due to closed, unlighted balconies. In spite of signs, people have gone there and fallen. A chain across the openings is the remedy for this.

Most slippery tile accidents are due to the use of soap for cleaning; and slippery linoleum accidents to waxing. Use non-slip wax if wax is necessary.

Painted sidewalks are dangerous. There is always less friction when they are wet, and there may be slick spots in the paint.

Poor barricades—a ladder, for instance, without danger flags during the day or lanterns at night; or a row of palms from the lobby; or a row of one-gallon paint tins—all are dangerous and can cause serious injury. Use waist-high barriers.

The location of doors is important. If they block the sidewalk when open, they

(*Continued on page* 41)

ACCIDENTS AND THEATRE DESIGN

By BEN SCHLANGER

Architect and Consultant on Theatre Design

THE CAUSES of accidents associated with the physical theatre can be listed under three headings: faulty planning, poor maintenance and inadequate lighting. The maintenance problem becomes more difficult according to the extent the original planning is faulty. It is therefore obvious that one of the best kinds of accident insurance can be derived from proper theatre planning.

Important danger spots in theatres are improperly designed steppings and excessive floor pitches. Very few accidents occur on regular stairways consisting of at least three risers or more, with each riser and tread of the stair of uniform size. When steps are used singly, or even in pairs, they prove dangerous, chiefly because they do not constitute an apparent drop or change in levels. These occasional steps, especially those used to elevate the rear rows of an orchestra floor, can and should be eliminated in all new theatre planning.

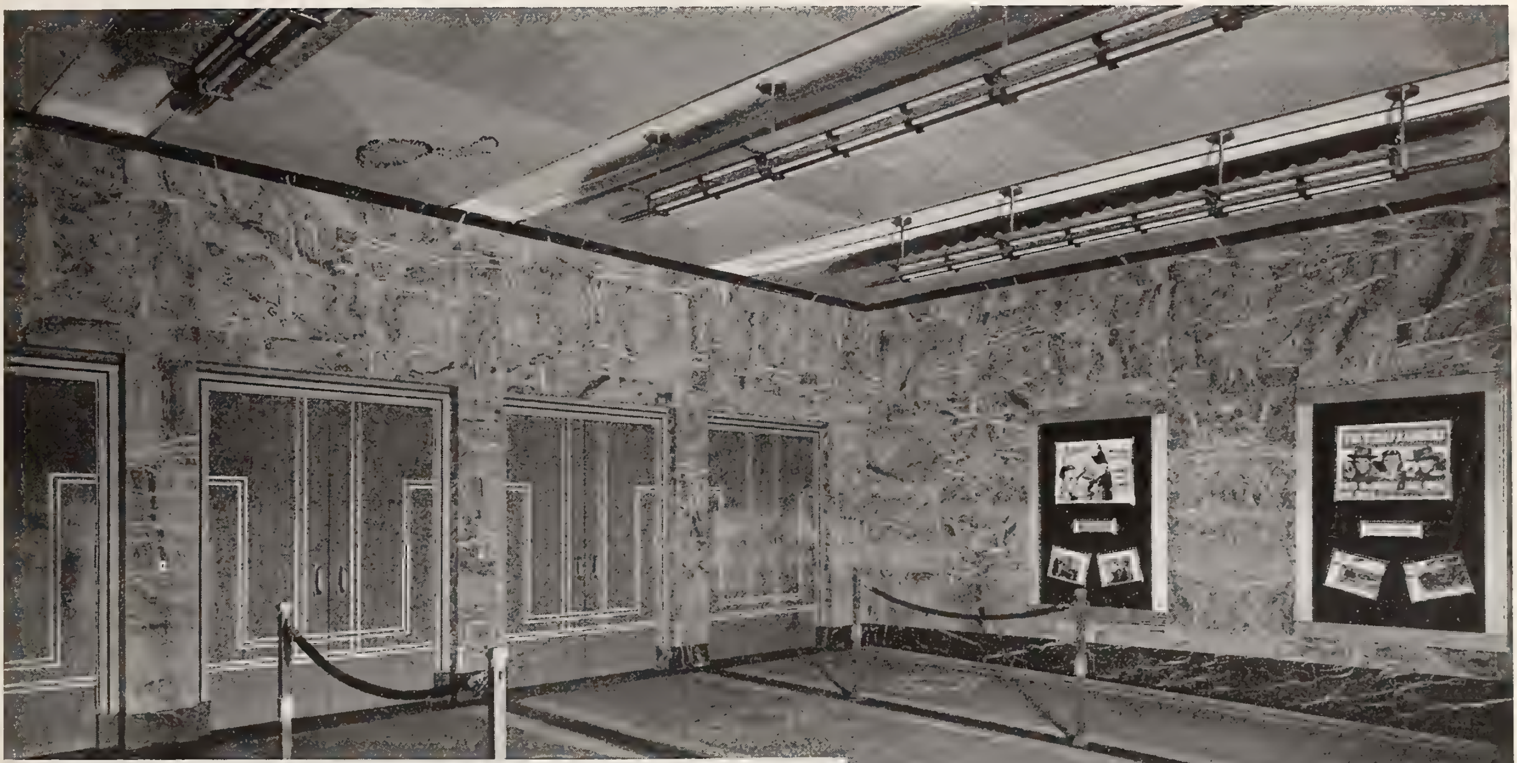
Another hazardous condition is caused by the use of alternating widths in stair treads, as is found in balcony construction. This condition is caused by steeply pitched balcony design, necessitating an intermediate additional small step in addition to the large step marking each level of seating. This intermediate step is most hazardous and should be avoided in every case.

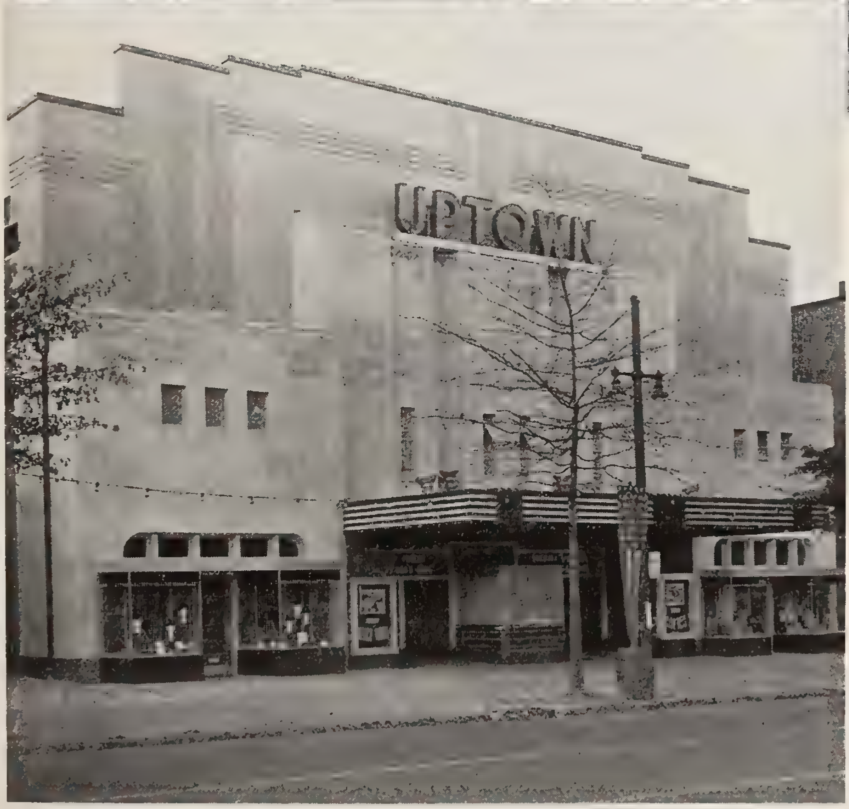
Proper design for vision requirements eliminates steep pitches and the intermediate step in balcony step. The chief cause of undesirable steppings at the rear of the orchestra floor seating levels and the steeply pitched balconies is attributable to the relatively low placing of the screen, a custom which has been blindly followed in the past. Probably the influence of the stage theatre and stage floor prompted this low placing of the screen. By adjusting the level of the screen to a properly determined height, the pitches of the orchestra floor and the balcony level can be moderated, thereby eliminating the most hazardous points in theatre design.

Even with good original design in a theatre, proper lighting is still important. A generous amount of aisle lights attached to the seats is desirable, but more effective than this would be a higher general level of illumination in the auditorium. It is an entirely mistaken notion that a motion picture auditorium must be kept dark to make the action on the screen properly visible to the viewer. With indirect illumination, evenly lighted wall and ceiling surfaces, avoiding alternate areas of dark and light (a lighting condition which is most common and disturbing for comfortable screen vision), a very satisfactory interior lighting scheme can be achieved which in no way detracts from the screen.

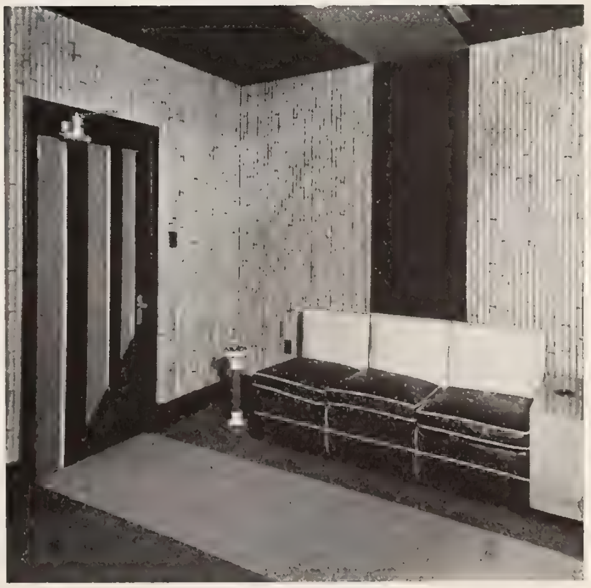
Where theatres are being designed, there is also the factor of extra current consumption needed for indirect lighting which becomes an important consideration where lighting rates are relatively high. However, the tendency is towards lower rates, especially for theatres, therefore this type of lighting should be strongly encouraged as a means of eliminating the causes of many accidents.

A Modern Design Stressing Functional Form and Lighting

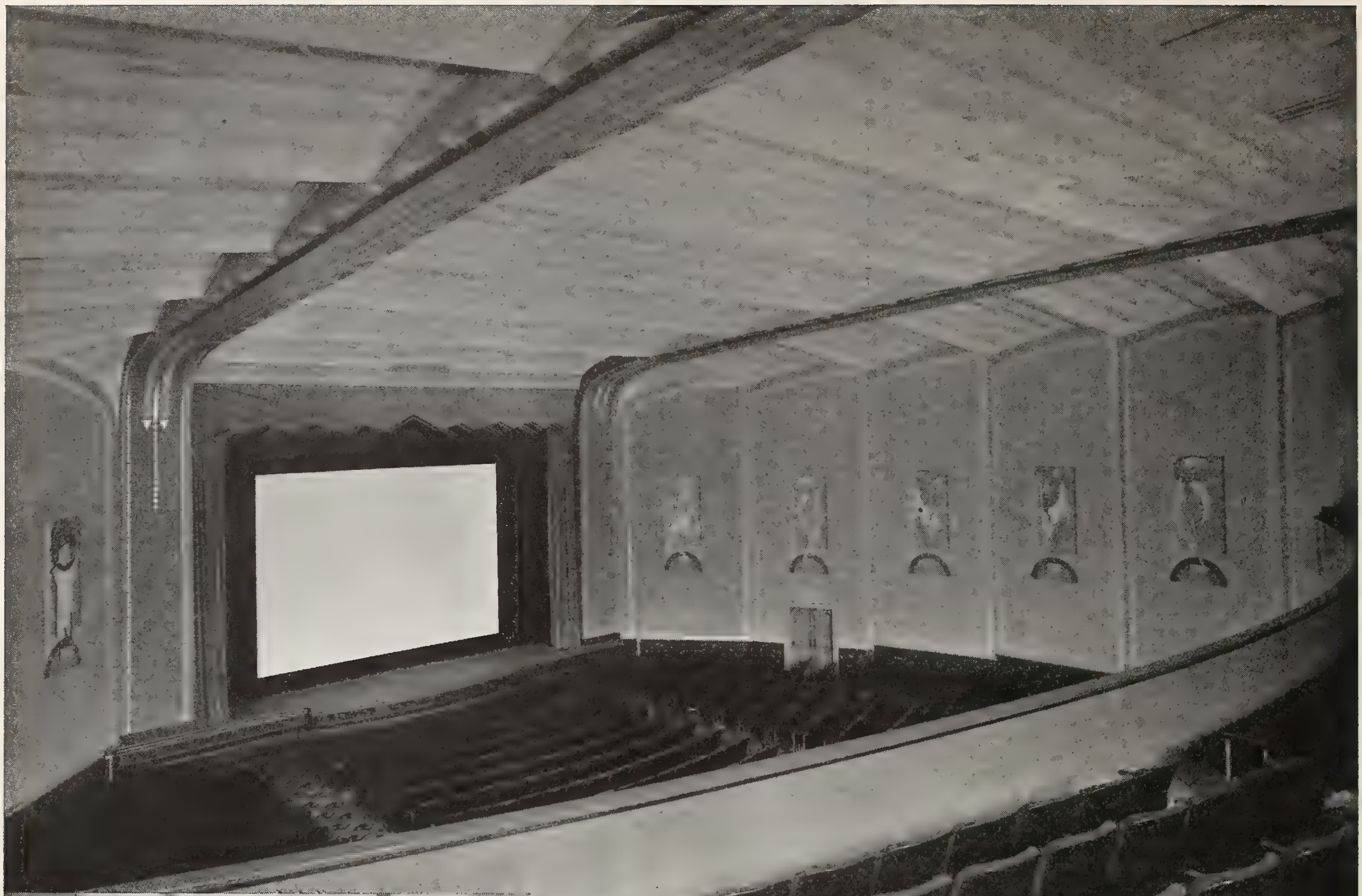


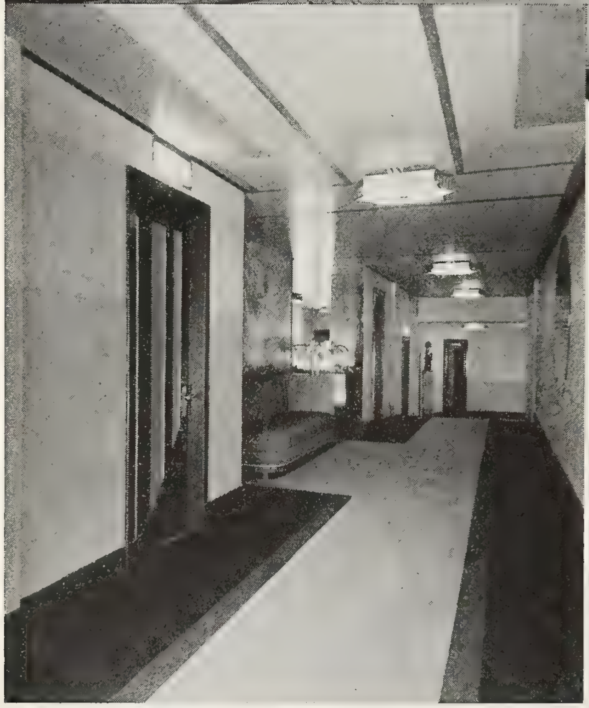


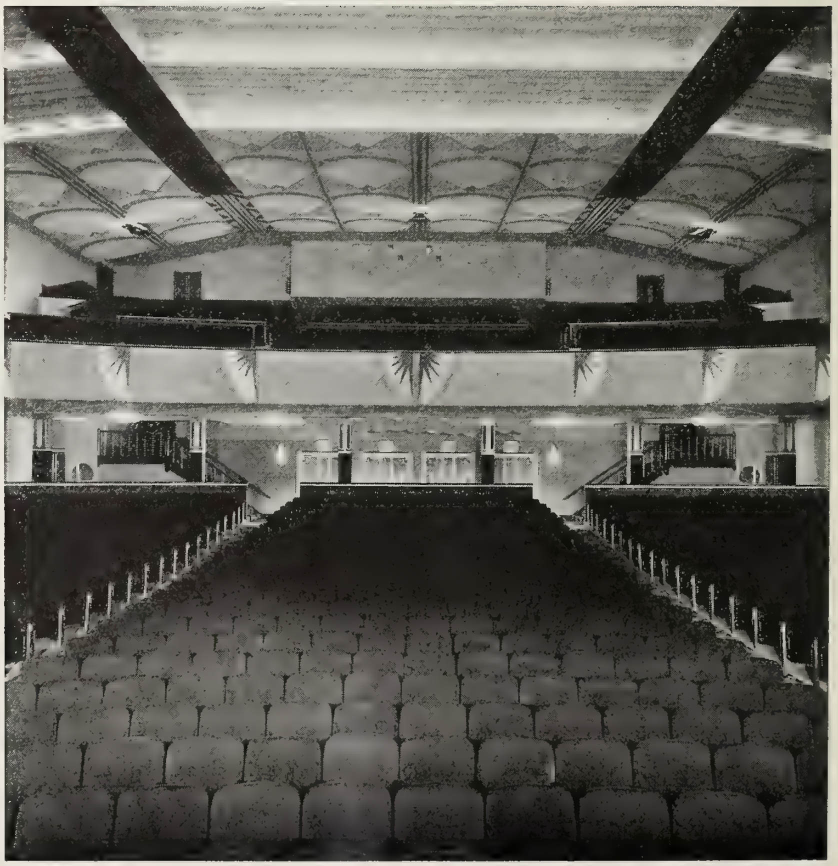
Pictured above is the capacious lobby which opens directly into the standee area of the auditorium, on either side of which are stairs to the upper levels. Walls are finished in marble having veins of rose and mauve. The floor is laid with rubber mats set in recesses bordered by black and white marble. The ceiling is a plain plaster surface interrupted by lighting troughs which incorporate air inlets. The exterior, shown at right, is done principally in limestone. A corner of the men's lounge is pictured below. Walls are of split bamboo poles.



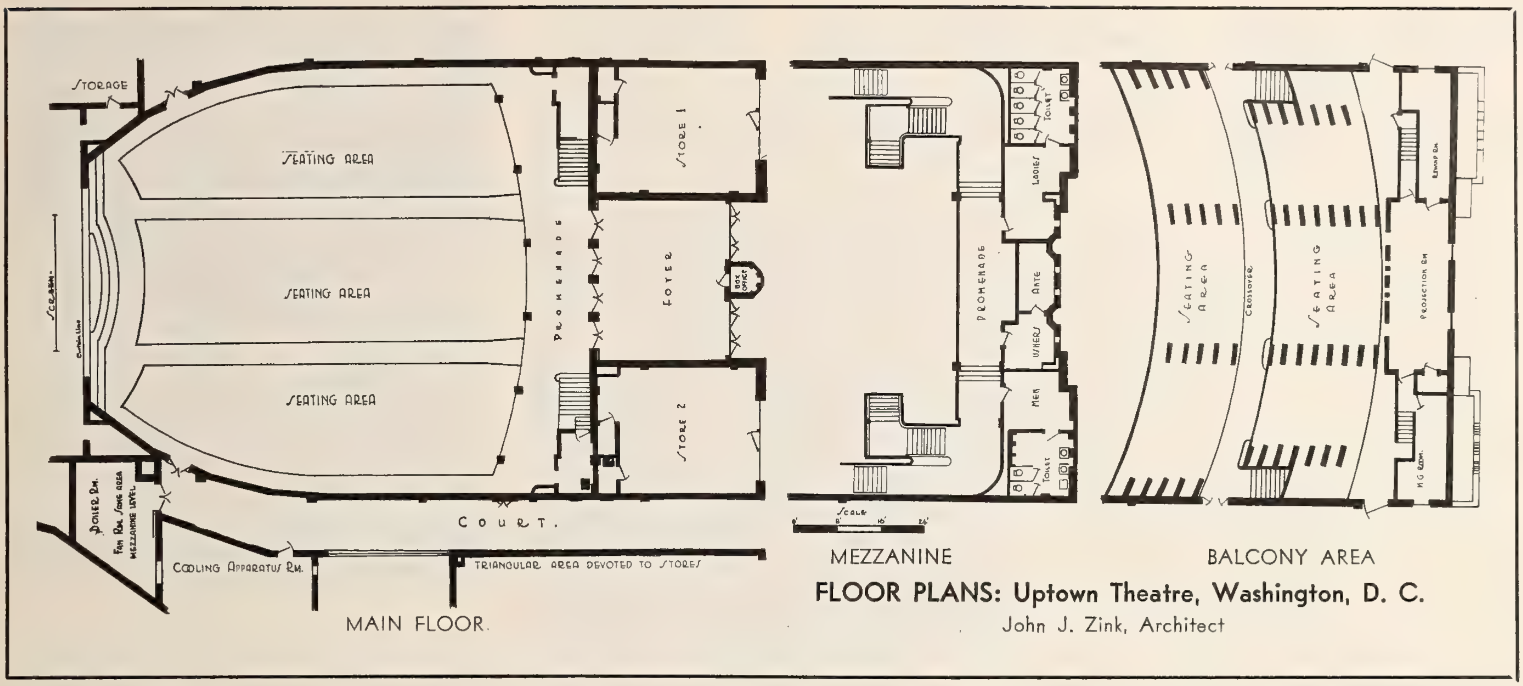
- Describing Warners' new Uptown theatre in the nation's capital, a two-floor house seating 1400. Specifications appear on page 11







Forward and rear views of the auditorium, and (immediately above) the mezzanine corridor off which are located men's and women's lounges and other rooms (see floor plan, page 10). The auditorium walls play out from the screen opening in a series of panels, each slightly stepped for acoustical reasons, and identified with a similar formation in the ceiling. Wall surfaces are of plaster, painted in a silver tone with each panel bearing an allegorical figure. The ceiling consists in acoustic plaster panels enclosing, in a stepped formation, six lighting troughs with lumiline lamping. Light is also supplied at the fascia of the balcony by means of illuminated decorative figures. Of the 1400 seats, 900 are on the main floor.



FLOOR PLANS: Uptown Theatre, Washington, D. C.
John J. Zink, Architect

MATERIALS AND EQUIPMENT

UPTOWN THEATRE, WASHINGTON, D. C.

Owner: Warner Brothers. Architect: John J. Zink.

Construction and Plan: This is a one story and balcony theatre with a mezzanine. It covers a ground area of 84 feet by 140 feet. There are two small shops in the building proper and four additional stores on the lot adjoining, which is of irregular shape. Construction is skeleton steel frame with brick curtain walls backed up with hollow terra cotta tile and faced with limestone. It is fireproofed throughout.

Front: Design of the exterior is a conservative modern front with limestone as the predominating material. The marquee is of porcelain enameled iron in various colors and was made and erected by the Continental Sign Company of New York City. Due to the law in Washington, no sign is provided around the edges of the marquee. The attraction sign space is merely some plain frames into which painted signs are placed.

Lobby: Conservatively designed, the floor is of rubber mats, perforated, and in colors around which is a black marble border. The walls are lined with marble from floor to ceiling and the ceiling is plastered. The four poster frames are of solid aluminum finished in aluminite. The rubber mats were made by the Puritan Rubber Company. The lighting fixtures were specially designed and made by the Rambusch Decorating Company of New York City, and they also combine the outlets for the heating and cooling of the room.

Lounges: Located on the mezzanine floor. Women's rest room, men's smoking room, etc., are all modernistic as to floor covering, walls, ceiling, lighting fixtures, furniture, etc., the men's room having walls made of split bamboo rods.

Auditorium: The auditorium is 82 feet wide inside at its widest point and 100 feet long from screen to rear wall. Height at stage is 34 feet, ten feet six inches under balcony, and 12 feet over rear of balcony. Design and decoration of the auditorium is modernistic with silver tones for the side walls and buffs for the ceiling in various shades, all being enriched by stencil and raised figure ornamentation. Illumination is similar to that of lobby. Side wall brackets have not been used, the lighting being from concealed sources in the main ceiling formed by a series of six troughs running from side wall to side wall about 12 feet apart. Lumilines have bee nused for the lighting in these places. The auditorium beginning at the stage takes the shape of a larg horn. Material used to complete the acoustical results was "Kalite" acoustical plaster. The stage is merely a screen and horn platform. The proscenium opening is 44 feet wied and 26 feet high. Maximum size of picture which can be shown is 38 feet wide by 26 feet high, although the picture at present is not this large. There are two curtains, the main and screen curtain, and each is controlled by motors on the staged controlled by switches in the projection booth.

Corner of women's lounge.

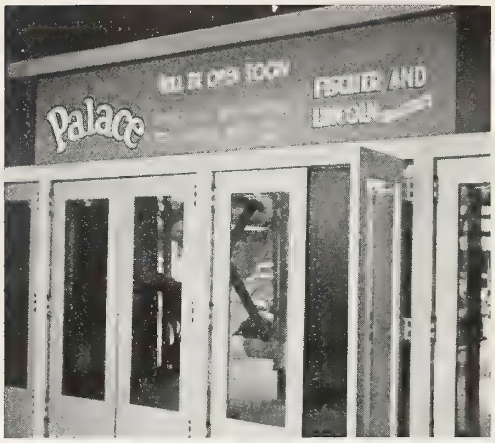
Seating: There are approximately 900 seats on the first floor and 450 in the balcony. The first floor has 26 rows and the balcony 11 rows. There are four aisles, two against the walls and two toward the center. The first row is 20 feet from the screen. Seats have been spaced 34 inches from back to back and are of spring seat and back type covered with velour. Chairs were manufactured and installed by the Ideal Seating Company of Grand Rapids.

Projection: Projection room proper is 12 feet deep and 32 feet wide, with separate rooms for motor generators, rewind and repairs, on same floor level. Toilet and wash room facilities are also provided. Keene's cement forms the wainscot in the room up to 4 feet, 6 inches, and above this acoustical plaster has been used. Distance of projection throw is 115 feet, and the projection angle about 10°. Screen is 25 feet by 18 feet. Projectors are Simplex; sound is by RCA system. Projection lamps are Peerless, supplied from a Robbins-Imperial motor generator.

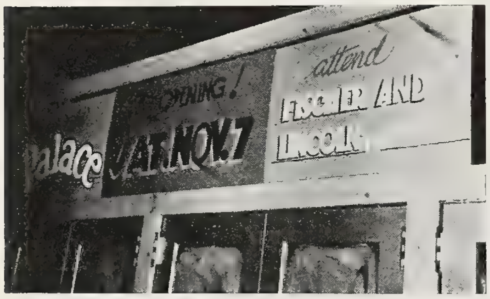
Air-Conditioning: Complete automatic air-conditioning system under thermostatic control. Frick compressors were used—2 fifty ton machines. Condenser is of evaporative type. Entire theatre and all rooms including the two stores in the building proper are heated from this plant. The various parts of the heating system are by different manufacturers, but the plant was assembled and installed by the Pennsylvania Engineering Co. of Philadelphia. Oil is used for fuel.

How Mr. Crabtree "Sold" the Palace in Danville

- An unusual pictorial history of a campaign on a modernized theatre, presenting the camera record kept by E. E. Crabtree, Publix-Great States city manager in Danville, Ill., on his exploitation of the Palace, which after remodeling made really a new house.



1. Advance announcement over the entrance doors of the existing theatre. Besides advertising that a new theatre was in the making, the placard directed attention to newspapers for opening date.



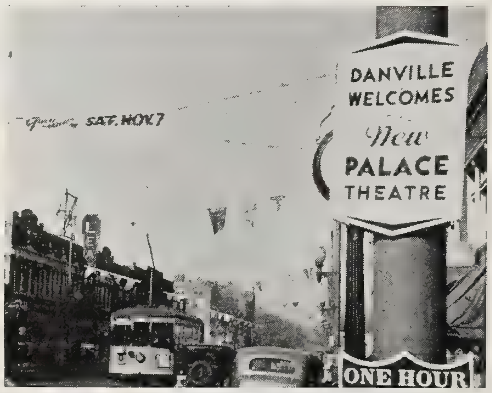
2. Announcement of the opening date was made just seven days prior to the first performance, and this placard over the doors opened the campaign.

3. On the same day that the opening date placard went up, the legend "Palace Opens Sat.—Nov. 7" was stenciled on business section sidewalks.

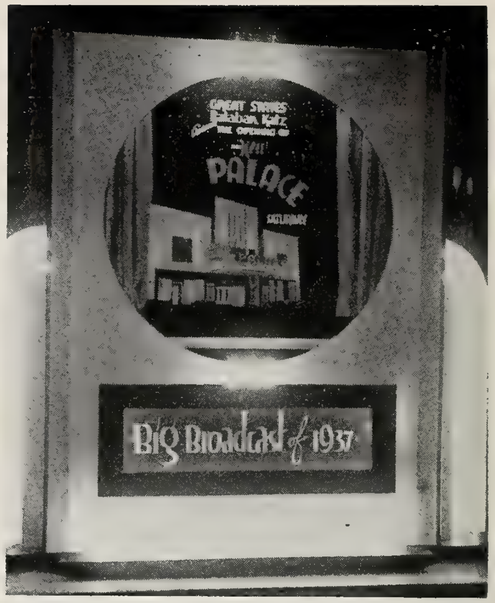
4. At the beginning of the week prior to opening stickers bearing the message "New Palace opens Sat. Nov. 7" were placed on the windows and doors of almost every store in business section.

5. Getting the friendly co-operation of hundreds of automobile owners, Mr. Crabtree had opening date stickers placed on the windshields and the side and back windows, thus acquiring moving billboards throughout the drawing area.

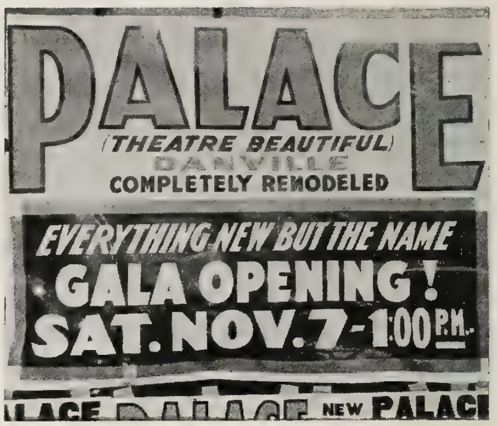
6. Every available spot was used for posting announcement of the opening date, even the backs of barber chairs that were not regularly needed by the shop for trade during most of the week.



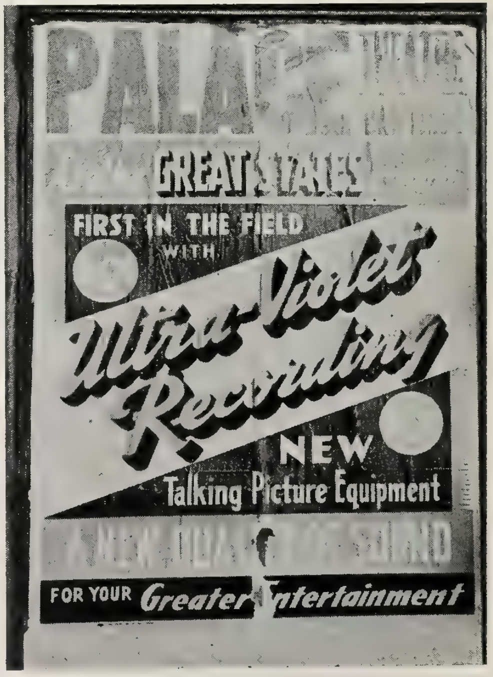
7. Welcome placards were attached to light posts, while an opening date banner was stretched across the street in front of the theatre.



8. A painted poster depicting the front of the remodeled theatre and announcing the opening feature was placed in a large neon display in the foyer of the Fischer, another Great States house.



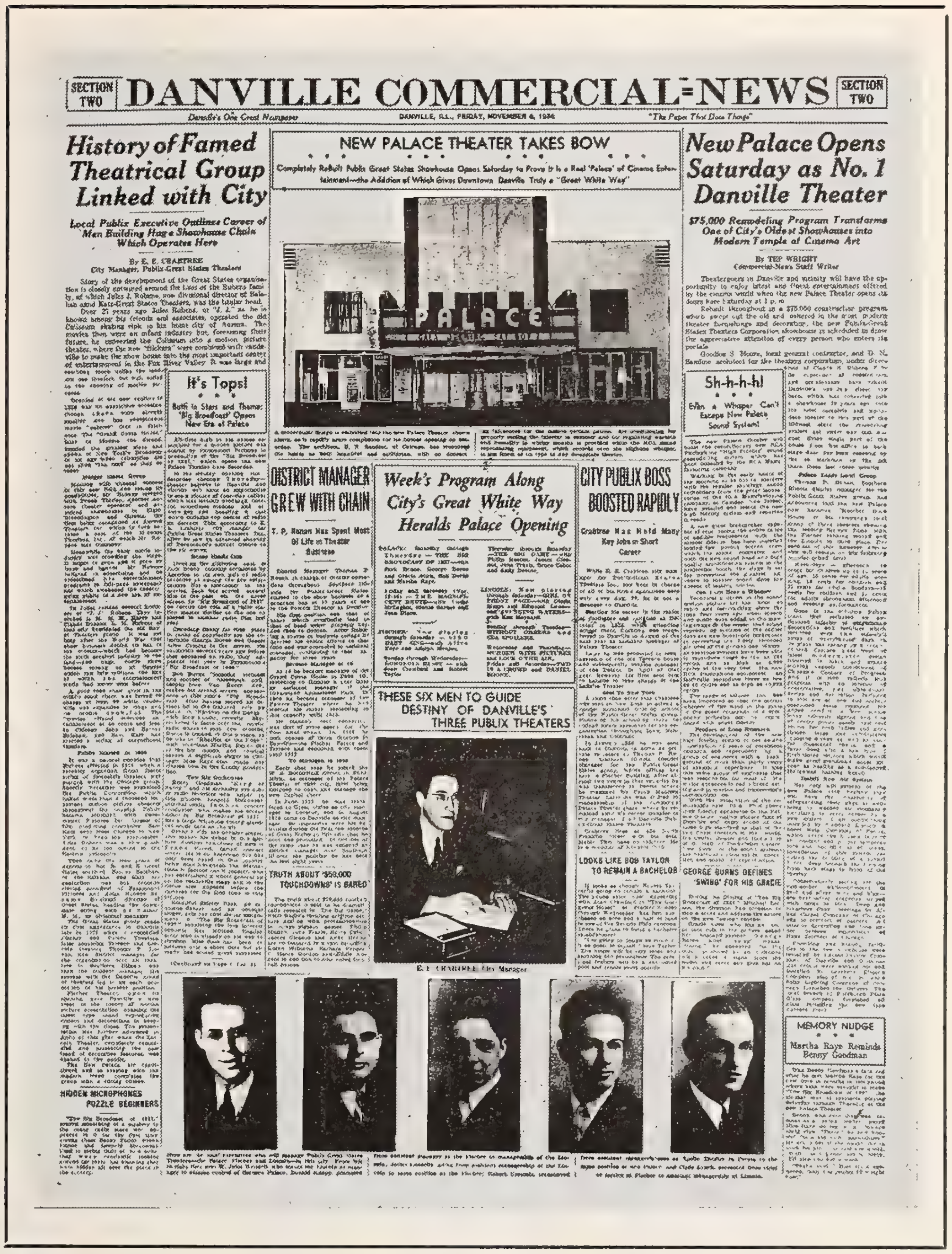
9. For billing the entire drawing area of Danville outside the city, 300 two-sheets were posted on the opening date and hour.



10. Billing posted throughout the city and countryside included 200 two-sheets supplied at no cost by RCA, advertising the use of RCA equipment.

11. Between programs of the radio station WDZ in Tuscala, near Danville, spot announcements were made on Thursday and Friday before opening.

12. During the entire week preceding the opening of the Palace, trailers were run at the other Great States theatres, the Fischer and Lincoln.



SECTION TWO **DANVILLE COMMERCIAL-NEWS** SECTION TWO

Danville's One Great Newspaper — DANVILLE, ILL., FRIDAY, NOVEMBER 6, 1936 — "The Paper That Does Things"

History of Famed Theatrical Group Linked with City

Local Publix Executive Outlines Career of Men Building Huge Showhouse Chain Which Operates Here

By E. E. CRABTREE
City Manager, Publix-Great States Theaters

NEW PALACE THEATER TAKES BOW

Completely Rebuilt Publix Great States Showhouse Opens Saturday to Prove It Is a Real 'Palace' of Cinema Entertainment—the Addition of Which Gives Downtown Danville Truly a "Great White Way"

New Palace Opens Saturday as No. 1 Danville Theater

$75,000 Remodeling Program Transforms One of City's Oldest Showhouses into Modern Temple of Cinema Art

By TED WRIGHT
Commercial-News Staff Writer

It's Tops!

Both in Stars and Theme: 'Big Broadcast' Opens New Era of Palace

Sh-h-h-h!

Even a Whisper Can't Escape New Palace Sound System!

DISTRICT MANAGER GREW WITH CHAIN

T. P. Nonan Has Spent Most Of Life in Theater Business

Week's Program Along City's Great White Way Heralds Palace Opening

CITY PUBLIX BOSS BOOSTED RAPIDLY

Crabtree Has Held Many Key Jobs in Short Career

THESE SIX MEN TO GUIDE DESTINY OF DANVILLE'S THREE PUBLIX THEATERS

E. E. CRABTREE City Manager

TRUTH ABOUT '$50,000 TOUCHDOWNS' IS BARED

LOOKS LIKE BOB TAYLOR TO REMAIN A BACHELOR

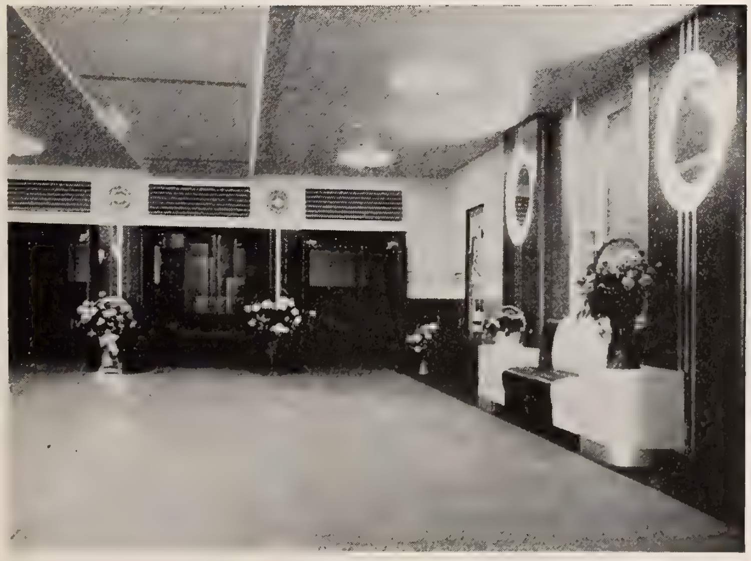
GEORGE BURNS DEFINES 'SWING' FOR HIS GRACIE

HIDDEN MICROPHONES PUZZLE BEGINNERS

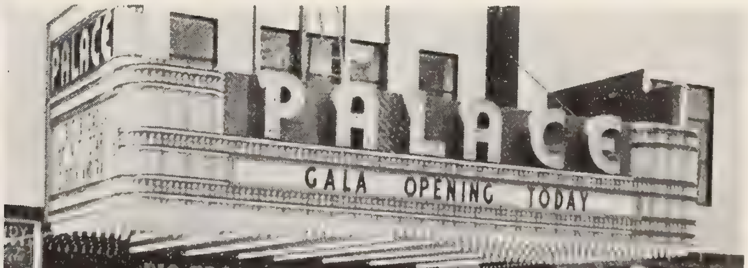
MEMORY NUDGE

Martha Raye Reminds Benny Goodman

13. Newspaper advertising was extensively used and editorial co-operation was generous. Theatre ads were placed in every paper within a 40-mile radius of Danville, while Danville papers carried "congratulatory" ads of local businesses. Illustrated above is the front page of a special 10-page section.



14. The interior, ready for opening. This is a view of the new lobby, dressed with flowers furnished, through solicitation of florist, by local merchants.



15. Opening day. Entrance of the New Palace, ready to receive patrons at 12:45 p.m., with the first show starting at 1 o'clock, exactly as advertised.

About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

C. R. Carson has purchased the Independence theatre in Independence, Va.

Paul Short, manager of the Majestic in Dallas, Tex., has resigned to become division director of the Dallas area for the National Screen Service. He has been succeeded at the Majestic by Edward J. Sullivan, formerly of the Paramount theatre in New York.

Solomon Brothers have opened their theatre in Baldwyn, Miss. Formerly the Lyric, the house has been extensively remodeled and renamed the Baldwyn.

J. A. Malmuth has joined the Hurley Screen Company organization as sales engineer. He formerly was with Dictograph Products Company, Inc.

The Falls City Theatre Equipment Company of Louisville, Ky., has leased the Burdorf Building in that city and will remodel it for use as an equipment store.

The seating capacity of the Alcazar theatre in St. Petersburg, Fla., is being increased and the interior generally remodeled at a cost of $30,000.

W. R. Hart, manager of the Edwards theatre in Sarasota, Fla., is supervising modernization of the house which is expected to cost $16,000.

The Lyndhurst Development Company of Lyndhurst, N. J., has purchased the Lyndhurst theatre and will remodel the house at a cost of $20,000. A lease on the building is held by Max Cohen, who operates the Ritz theatre in Lyndhurst.

Front of the new Ray theatre in Bells, Tenn., erected at a cost of $25,000 by Dr. S. E. McDonald. The building is of brick and concrete construction. The seating capacity is 500.

Harry Smith, formerly manager of the Strand in Portland, Me., has been named manager of the new Waldo theatre in Waldoboro, Me., new house owned and operated by Carrol T. Cooney. The theatre is of Colonial architecture with a simple interior depending principally on illumination for decorative effect. Ben Schlanger of New York was the architect.

S. T. Lyles, Jr., and H. W. Roberts compose the management of the new Ritz theatre in Oxford, Miss. The house is owned by a company formed by Bramlett Roberts, R. L. Smallwood, C. S. Haney and S. T. Lyles, Jr.

A theatre servicing company has been organized by Elmer H. Brient, president of the New Dominion Amusement Corporation, with headquarters in Richmond, Va.

J. F. Shields and J. H. Evans have become partners in a $50,000 theatre project in Ellensburg, Wash. Mr. Shields formerly operated the Ellensburg theatre there.

Floyd E. Droz and Charles H. Barron have opened their new Anthony theatre in Anthony, Kan.

Oscar Montgomery, assistant manager of the Carolina theatre in Charlotte, S. C., has been transferred to Hendersonville, N. C., as manager of the State, and assistant manager of the Carolina, in that city.

Mrs. M. Rihacek has installed new type RCA sound equipment in her Tivoli theatre in Toledo, Ohio.

Joe English recently opened his new Anaconda theatre in Anaconda, Mont.

Lester Neely has opened his new Strand theatre in Greensboro, Ala. The theatre is reported to have been erected at a cost of $20,000.

Five theatres have been opened in as many cities by the Consolidated Coal Company of Fairmont, W. Va. The towns are Acosta, Jenners, Ida May, Gray and Carolina, all in West Virginia. The company theatre operations are managed by Fred A. Kraft, while Miss Catherine Hawley is booker.

The Rialto theatre in Beatrice, Neb., operated by Frank Hollingsworth, was badly damaged late last month by fire. No one was in the theatre when the fire broke out. Mr. Hollingsworth expects to reopen the house some time in December.

Lewis Rosenbaum, manager of the Princess in Florence, Ala., has completed modernization of the house involving construction of a new balcony and a new front.

E. L. Johnson is installing new heating, ventilating and cooling equipment in his Roxie theatre in Shelton, Neb.

Seth Simpson has reopened the Tina theatre at Tina, Mo., which has been closed for many months. The house seats 220.

Frank Wilke has installed Western Electric "Mirrophonic" sound equipment in his Boulevard theatre in Houston, Tex.

The Otoe, a new theatre of Indian architecture, has been opened in Scottsbluff, Neb. The house is owned and operated by the Midwest Amusement and Realty Company.

L. W. Conrow, general operating manager of Erpi, has been traveling through the South on his first business trip in that area since his appointment to his present post.

Harry T. Nolan of Denver has opened his new Colonial theatre in Pueblo, Colo.

Edgar F. Boyd, who has operated the Majestic in Adel, Ga., for the past sixteen years, has sold the house to the Stein Amusement Company, who plan extensive improvements.

A. J. Swanton is erecting a new theatre to be called the Iowa in Emmetsburg, Ia. The house, which is estimated to cost $75,000, will have a cry-room for babies. The theatre replaces one destroyed by fire a year ago.

Modernization of Loew's State theatre in Memphis, Tenn., is underway. The improvements will include general interior redecoration and a new marquee and sign. Cecil Vogel is the manager.

The Colonial theatre in Atlantic City has been closed for remodeling to include modernization of the lobby, new sound equipment, new heating and ventilating system, installation of lounges and new furnishings and lighting fixtures.

Installations of new model sound equipment reported by RCA Photophone include the Strand in Atmore, Ala., operated by R. E. Martin; Joylan, Springville, N. Y., operated by Peter A. Bifarella; the Crown, Lowell, Mass., operated by Milton S. Glickman; J. P. Neist's Elite, James Edwards' Elysian, and C & S Enterprises' Empire, all in Los Angeles; the Lemoore in Lemoore, Cal., operated by Arthur Leino; Jim Nichols' Gridley, Gridley, Cal., the Kuhn in Lebanon, Ore., operated by R. Kuhn, and the Venetian, Hillsboro, Ore., operated by Grange Phelps.

Miss Grace Gannon, for nine years a secretary in the home office organization of the Central States Theatre Corporation, Des Moines, died recently. She was at one time secretary of the Des Moines Film Board of Trade.

H. V. Mullins has opened the Gem theatre, a new house, in Glenwood, Ia.

Eric Wesselman, owner of the Rialto theatre in Pierce, Neb., died at the veterans' hospital in Lincoln, Neb., following a lingering illness.

Paul Swanson has purchased the Plaza in Olin, Ia., from Stingly & Barber.

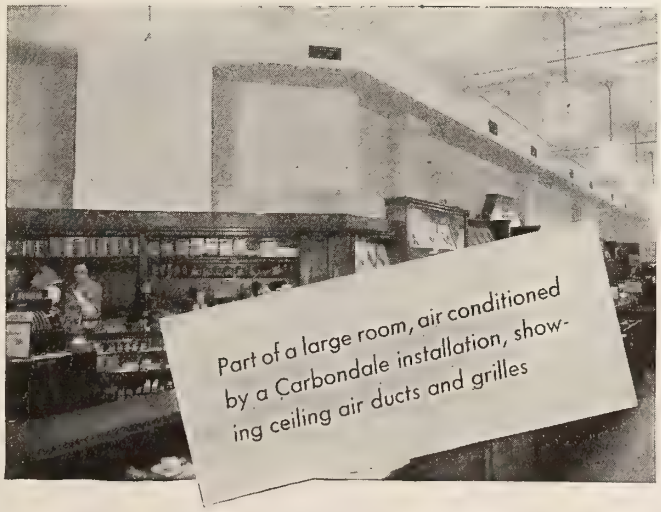
L. A. Warren has been named manager of the Cherokee theatre in Gaffney, S. C., operated by L. C. Sipe. Mr. Warren formerly managed Sipe house in Spartanburg and Anderson, S. C., and Durham and Burlington, N. C.

Ross D. Dixon, who operates the Ritz in Colorado, Tex., has installed late model RCA sound equipment.

Albert A. Galston has reopened the Colony theatre in Hollywood, Cal., following extensive remodeling. The new policy calls for single features and one "re-

Get ready for 1937

AIR CONDITIONING



Part of a large room, air conditioned by a Carbondale installation, showing ceiling air ducts and grilles

Now is the time to prepare for 1937 air conditioning requirements in . . .

Stores
Hotels
Theatres
Hospitals

Restaurants
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Offices

Banks
Apartments
Homes
Factories

Carbondale specialists, with their exceptionally broad background of experience, stand ready to discuss your needs, advise and estimate costs, without obligation.

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PITTSBURGH
ST. LOUIS
ST. PAUL
SAN FRANCISCO

SEATTLE
TULSA
WASHINGTON

A Personal Statement of *Appreciation!*

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•

I take this opportunity to thank my many friends among the exhibitors for the wonderful support given me during the past three years in the interests of International Seat Corporation, which I organized.

The success of International Seats has far exceeded my fondest expectations and I want you all to know that my judgment in selecting the International Chair with its exclusive patented basic advantages of *no bolts, nuts, screws or tacks in the upholstering* has proved to be the correct principle of seat construction.

Nearly 250,000 "floating comfort" chairs installed in this short time speak for deserved popularity. Among the quantity users you will find the Who's Who of America's circuits and exhibitors.

My many thanks to Paramount, RKO, and their partners for the tremendous business given me and their loyal support.

In January, I will introduce to you a new theatre chair — a symphony in comfort, attractiveness and durability. Watch for it!

My associates at the factory and the boys in the field join me in wishing you a Merry Christmas.

J. GEORGE FEINBERG
Vice-President and
General Sales Manager,
International Seat Corp.
Union City, Ind.

In the next issue . . .

- MODERN LIGHTING METHODS
  By the noted architect, John Eberson.
- SHOWMANSHIP IN DARKTOWN
  As demonstrated by Mr. Lichtman of Washington.
- ALL IN A MANAGER'S DAY
  Straight comedy—with a moral.

In BETTER THEATRES of January 9

quest night" each week, on which pictures especially asked for by patrons are shown. The architect for the remodeling was S. Charles Lee. The house has a seating capacity of 500.

Harry Rackin has installed Western Electric "Mirrophonic" sound equipment in his Franklin theatre in Highland Park, Cal. Arthur Delmore is managing director of the house.

M. E. Borgmier has reopened the Ritz theatre in Trenton, Mo., following reseating and installation of new sound equipment.

The Macon theatre in Macon, Mo., personal holding of Glen W. Dickinson, has been reseated by the American Seating Company.

R. D. Stallings, formerly manager of the Palace in Raleigh, N. C., and more recently a booker for North Carolina Theatres, Inc., has been appointed manager of the Alamance theatre in Burlington, N. C., succeeding William Transou, who resigned.

Russell B. Bedford is in charge of a new branch of the Typhoon Air-Conditioning Company in Washington, D. C., serving the Washington-Baltimore area.

W. H. Hardman has reseated his Royal theatre in Frankfort, Kan. The installation was made by the Stebbins Theatre Equipment Company of Kansas City.

The Westman-Lew Wisper circuit has opened a new theatre, the Western, erected at a cost of $250,000, in Detroit. Victor Dodge is the manager.

Morris L. Abrams' new Palace theatre in Georgetown, S. C., has been opened. The house, which seats 500, was erected at a cost of $50,000.

Mrs. S. E. Wilhoit is redecorating the interior and remodeling the front of her Princess theatre in Springfield, Mo.

Max Sinker and Irving Carlin, operating C & S Enterprises in California, have remodeled their Oriental theatre in Los Angeles. Modernization included the installation of new lighting, new loge seats and Western Electric "Mirrophonic" sound equipment.

Emmett Rogers, manager of the State, in Chattanooga, Tenn., is supervising remodeling of that Wilby-Kincey house. Changes include redecoration, a new marquee and new sound equipment.

I. P. Williams is reseating and redecorating his Delphus theatre in Carthage, Mo., and also installing a new front.

Fire destroyed the Foley theatre in Foley, Fla., late last month. A defective flue was said to have caused the blaze.

EQUIPMENT and OPERATION

A DEPARTMENT OF PRACTICAL COUNSEL AND TIMELY INFORMATION

● ● CONDUCTED BY J. T. KNIGHT, JR. ●

Getting the Most for Your Money In Using Well Water for Cooling

● Tapping the good earth may prove cheaper for you than mechanical refrigeration—and it may not. Offered here is counsel to guide you

IN THE ISSUE of BETTER THEATRES of February 8, 1936, the problem and the hazards of digging wells were discussed to some extent. During the past year, no developments have taken place in engineering technique to minimize the hazards in digging successful wells. However, perhaps the most reliable data available has been collected by the United States Government, and is available at reasonable prices from the Superintendent of Documents, Washington, D. C. Most of the information available has been gathered by engineers of the U. S. Geological Survey, an activity of the Department of the Interior. It is urgently recommended that where wells are contemplated that theatre operators avail themselves of this source of information.

The temperature of water in the ground at any place is in general about the same as, or slightly above, the mean or average annual air temperature. Depending upon its nearness to the surface, the temperature of the water follows more nearly the changes of the air temperature. At greater depths the water has an increasingly higher temperature; this is because of the increase of the earth temperature with increasing depth. An approximate average for this increase in temperature with depth is about 1°F. for each 64 feet of depth.

As has been pointed out frequently, water is a very important element in air-conditioning, primarily as a heat transfer or exchange medium. For the purpose of heat exchange, it may be used in the well-known air-washer, or it may be used through finned-type (surface cooling) coils in the stream of air flow. Each of these methods has its staunch advocates and each method has its proper application.

In Canada and in many parts of the United States, cold well water is available. When such water is available in sufficient quantity at a temperature of 52°F. or below, a considerable amount of cooling and dehumidifying can be done, at relatively small cost, as compared with mechanical refrigeration. Should the temperature of the well water be above 52°F., the amount of dehumidification which can be done will decrease with the rise in the water temperature. However, the removal of the sensible heat of the air by the water, will continue just as long as the temperature of the water does not exceed the wet bulb of air.

Should well water at any time be contaminated with gases or objectionable odors, it becomes impossible to use it in an open air washer, and at such times the use of surface type coils becomes imperative. If the water is such that it contains solids

HOW STAIRS WERE MADE SAFE

THERE HAD BEEN A great number of accidents in a certain theatre during this past summer to patrons descending a stairway. They especially involved women. The steps were of reinforced concrete with treads 10½ inches wide and risers of 7 inches. These steps were no different from hundreds of other steps in other theatres. The steps were carpeted, and due to the traffic up the steps, the carpet padding worked back into the crotch of the step, thereby causing the carpeted surface of the step to pitch forward towards the edge. When the patron descended the heel of the foot came to rest as much as half an inch higher than the ball of the foot, throwing the person forward.

During the past year styles in women's footwear have leaned so much towards the sandal type, which gives no support whatever to the foot, that there have been many accidents in theatres on stairways and heavily padded carpeted floors. In consequence it has almost seemed advisable to adopt thinner carpet padding. Certainly we should give most careful attention to steppings.

With reference to the steps in this theatre, it was finally decided that if the tread of the step slanted or pitched backward from the edge or nose to the crotch, it would make a much safer step. The fact that the steps were of concrete presented the next problem. It was solved in this manner:

Pieces of hard pine wood were made up by a wood-working plant in the vicinity. These pieces of wood were the exact width of the tread of the step and the length of the carpet runner on the steps. The front edge was thick and tapered to ⅛-inch at the rear edge. For experimental purposes, some of the pieces of wood were ¼-inch thick on the front edge, and others were ⅜-, ½, ⅝- and ¾-inch and tapered back to ⅛-inch at the crotch of the step.

These pieces of wood were secured to the tread of the steps by drilling the concrete for three expansion shields and using three flat-head screws. Over these new wood treads, new carpet padding of 46-ounce weight was installed and the carpet was relaid. This definitely improved the safety of the steps.

After close observation it was decided that the tread ⅝-inch thick at the front edge was the most satisfactory. Then all treads were installed alike.

Since the completion of this work there has not been a single accident or fall on that set of steps. During the same period in the same theatre and an identical flight of steps, but used somewhat less frequently, there have been six falls.—J.T.K.

"What a difference a few dollars make"

Royalchrome

MODERN THEATRES

are completely modern only after they are lobby equipped and lounge furnished in beautiful

Royalchrome DISTINCTIVE FURNITURE

FURNITURE

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or material that would be deposited in the coils, then the air washer is the best proposition, or else select a pump of sufficient capacity to force the water through the coils at a velocity sufficiently high so that such materials cannot or will not be deposited. This, of course, means that the well must produce more water.

METHODS OF USING WELL WATER FOR COOLING

BEFORE DISCUSSING in detail problems in well water cooling, it is desirable to consider some of the several ways that use can be made of well water in air-conditioning. Let us assume that a particular theatre is so located that after investigation, it is determined that an 8-inch well should produce the requisite quantity of water at, say, 52°F. It is assumed that some engineer has made the calculations, and for this theatre we need 250 gallons of water per minute.

WASHER OR COILS

The first assumption is that after sinking the well it will produce 250 gallons per minute of 52°F. water. So we have the choice of either the use of a properly selected air washer or the use of surface cooling coils. If enough space is available, the decision will probably be in favor of the air washer. If the space available is small, the surface cooling coils will probably be the right selection for the theatre owner to make.

With the surface coils it is generally necessary to install a dry type of filter to prevent the accumulation of dirt on the coils, and also the installation of eliminator plates to prevent entrained condensation in the air from being carried into the conditioned area. In the final analysis, the air washer installation will probably be less expensive than the surface cooling coil job. The cost of operating either of the systems will be about the same.

RATIO ADJUSTMENTS

Now, secondly, let us assume that instead of getting 52°F. water the temperature is 62 F., and the quantity is 350 gallons per minute, instead of 250 g.p.m. Depending upon the load conditions, the excess in quantity of water might balance, or nearly balance, the increased temperature, and by the use of a larger pump handling the greater quantity of water, the desired results might be obtained.

On the other hand, there are some changes in setting up the equipment that should be considered. For instance, a multiple spray bank washer might be chosen to do the job more efficiently. A multiple spray bank washer is one containing two or more spray banks in separate cabinets, each bank being connected to the source of water supply. That is, the spray banks would be connected in parallel. In this case the ratio of water to air is increased, and consequently the lowest possible leaving air temperature would be obtained. The same parallel connection can be used with surface cooling coils.

The third assumed condition is that in which only 150 g.p.m. of water at 52°F. is obtained from the well. In this case there definitely is not sufficient "capacity" in that quantity of water to absorb the necessary quantity of heat. In this instance the water could be used in either a pre-cooling washer or surface cooler and then piped through the condenser of the mechanical refrigeration. Mechanical re-

maintenance tabs

By

HEATING COSTS: Really, the general principles to be followed in keeping heating costs at a minimum are few and very simple. Probably in no other controllable theatre expense has there been so little effort expended to minimize waste. To fully appreciate the principles of heat conservation, it is necessary to understand just what takes place in heating a theatre.

The process is easily understandable and consists in supplying a sufficient quantity of heat to warm the building initially to the desired temperature, and from that point on to just supply enough heat to compensate for the constant loss or dissipation of heat from the theatre. In order to do this efficiently (at the lowest cost), three requirements must be met:

1. Reduce the amount of heat losses from the theatre to a minimum.
2. Limit the hours of heating to those in which the required temperature is necessary.
3. Regulate the amount of heat so as to prevent overheating during the hours when the theatre is in operation.

●

METAL CORROSION: The application and maintenance of paint coatings is by far the most generally used method of preventing the corrosion of exposed metals, such as exit doors, fire escapes, structural members of signs, etc.

The best authorities state that the essential properties of protective coatings depend upon the nature of the coating and its effect upon the corrosion rate, the permanence and impermeability of the vehicle, and the general durability and appearance of the paint film after subjected to long exposure.

Basic substances in sufficient concentration retard or practically stop the corrosion of iron. Basic pigments that to date have proved their effectiveness are litharge, red lead, blue lead, white lead, zinc oxide, aluminum, or a compound of zinc and aluminum.

frigeration would be necessary to take most of the latent (moisture or dehumidifying) load. The pre-cooling step is for reducing the sensible temperature of the air.

Such a condition would definitely reduce the cost of air-conditioning over a complete mechanical job, and most certainly would reduce the cost of operation, for during many hours with only a partially filled theatre, the pre-cooling would be all that would be required. In such a case the savings in initial cost would be indicated by the difference between the cost of city water for condensing purposes or for evaporative condensers or for cooling tower, and the amount of tonnage represented by the pre-cooling effect, less the cost of the well and pump.

OTHER USES OF WATER

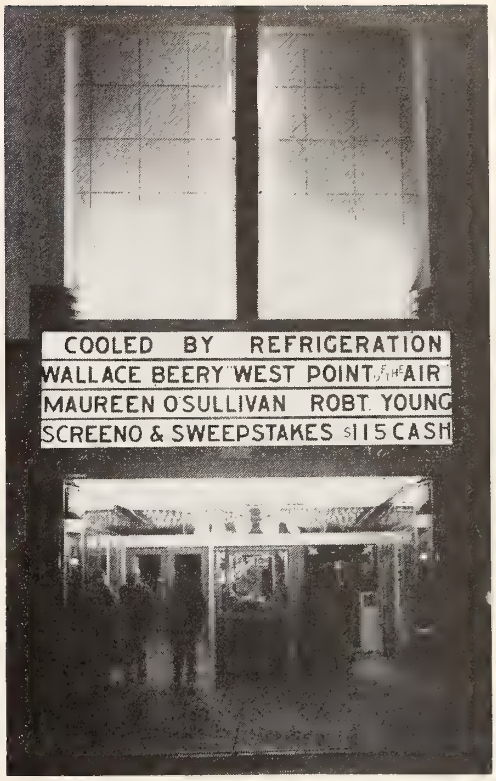
The fourth assumed condition is that in which the amount of water obtained is only a small percentage of the water originally anticipated, and the temperature is less than 75°F. In this case, provided the horsepower on the pump is not too great, the water can be used as make-up water in a washer; then only evaporative cooling can be used; or the water can be used as condenser water, with the balance needed obtained from the city water mains or from a cooling tower; or it may be used in an evaporative condenser.

WATER SUITABILITY; DRIVING THE WELL

ABOUT THIRTY or forty per cent of all rainfall is dissipated through the ground and becomes subterranean water; the balance is carried away by streams and rivers. The exact amount depends, naturally, upon the make-up of the soil in a particular locality and its imperviousness to water. Subterranean waters available for wells occur in three principle formations: first, in buried river beds and ancient lake beds; second, extensive sedimentary deposits; and third, in deep porous strata underlying impervious strata. Sand and gravel in rather large particles form the best medium for water supply.

The size and number of wells in any locality and the records kept during the sinking of such wells probably form the best and most authentic data available for deciding the question as to whether or not a well should be dug. The concentration of wells in any one locality very frequently changes (sometimes quickly and sometimes over a period of time) the characteristics of water from those wells, that is, with regard to temperature and quantity. This is especially true where local ordinances prohibit the discharge of well water into the storm sewer system and demand that well water be disposed of through another well. Interference results when the circle of influence of two or more wells overlap. The proper spacing of wells can be determined only by the analysis of data collected on all the other wells in that particular locality, or by experiment.

Driven wells are constructed by driving specially pointed and perforated pipes into the water bearing formation. The section



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of pipes is from four to six feet long and is added to from time to time, as the driving progresses. Drilled wells are constructed by boring with augers. Standard well drilling methods are described in U. S. Geological Survey paper "Water Supply Papers" No. 46 and 257.

CASING AND SCREENS

The casing of a well is used to prevent material or foreign matter from falling into the hole and thereby stopping or retarding the flow of water. The casing also prevents the water from the well from becoming contaminated by surface water seeping in at shallow depths. At the bottom of each well there is a screen. Well screens are made of brass, galvanized iron, or bronze. There are even concrete screens.

Screens are usually set by first being placed inside the casing, and when, at the proper depth, the casing is pulled up, the screen is exposed. Frequently, after a shut down season, a well will show a marked decrease in water quantity when started or put into operation. This condition can frequently be improved or brought back to normal by cealing the well screen, or it may be necessary to deepen the well provided it has not already penetrated through the water bearing strata.

The well screen can sometimes be cleaned, or at least the condition improved, by pumping air, water, or steam back through the well. The stoppage of well screens is just another hazard in air-conditioning with well water. It is a rather expensive situation if it becomes necessary to remove the screen for cleaning, or to replace it each year or two.

COST FACTORS IN WELL WATER COOLING

ONE OF THE nationally known companies that has been in the front rank of those advocating well water cooling by using surface cooling coils, has compiled and issued in bulletin form a mass of data on such cooling system. From practical experience this data has been found to be accurate and dependable.

The quantity of cooling water required to be circulated for any calculated heat gain depends entirely upon the allowable temperature rise of the water during the process of heat exchange. The allowable temperature rise cannot be determined exactly until the well is dug or drilled and the the temperature of the well water is exactly determined. The greater the allowable temperature rise of the water, the smaller the quantity of water which must be circulated; or, from another point of view, the colder the well water temperature, the smaller the quantity of water which must be circulated. However, with the counter flow method, earlier briefly described, the allowable temperature rise is strictly limited by the difference between the initial temperature of the air and the final temperature of the leaving water. This difference is usually calculated at about 15°F.

This nationally known company mentioned above has compiled some very interesting charts showing comparative cooling costs with well water and with mechanical refrigeration, using the direct expansion principle. There are three charts which show the approximate savings in operating costs after knowing the temperature rise of the water, the cost of producing the water per 1,000 gallons, and the local electrical rate. If we assume that water comes from the well at 54° and enters the air-conditioning process at that temperature, and the rise is 10°, or a leaving water temperature of 64°, and that it costs 6c to pump 1,000 gallons from the well, including fixed charges on the investment represented by the well, and electric power costs 3c per kilowatt hour, a saving of 70 per cent in favor of the well as against mechanical refrigeration, is indicated.

In the same problem, if we have an allowable rise of 20°F. or a leaving water of 74°F., then the saving would be 85 per cent in favor of the well; or, in other words, your air-conditioning would cost only 15 per cent of the cost of operating mechanical refrigeration.

No one can deny the savings in operation with well water air-conditioning as compared with mechanical air-conditioning, *but it all depends upon the temperature and quantity of that water under the ground.* And that really cannot be determined until the well has been sunk.

Here's luck—if you decide on digging that well!—J. T. K.

Eliminating the Human Element In Determining Sound Quality

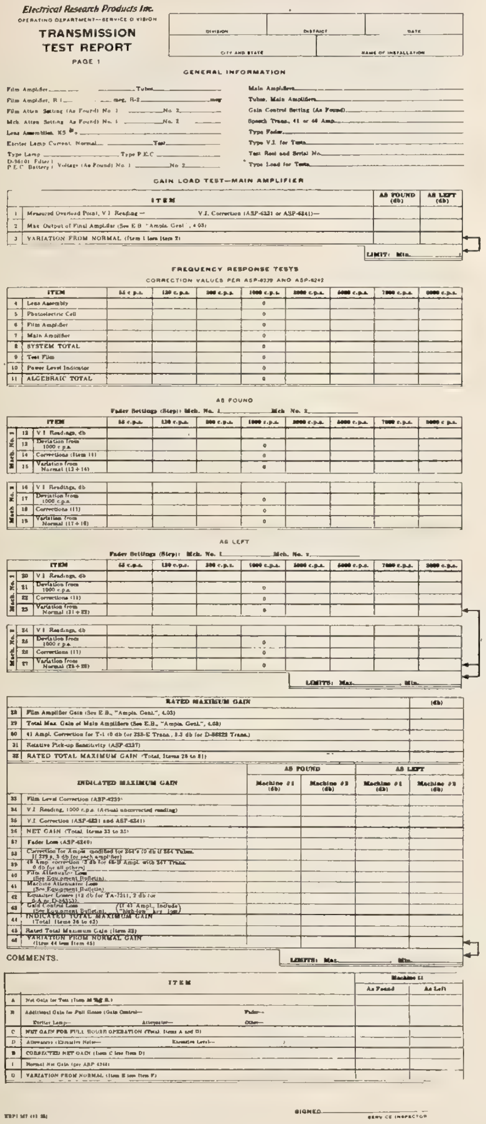
IN AN EFFORT to make the determination of sound quality in the theatre independent of the hearing peculiarities of the individual theatre owner, manager, projectionist and service inspector, Erpi has developed a "theatre transmission test" for application to Western Electric installations. The responsibility has been transferred, so to speak, to electrical instruments, formulas and established standards.

The *frequency response* is measured by a power level meter (*see page* 22) calibrated in decibels, which is connected to the output of the sound system while a laboratory-calibrated multi-frequency test film is running through the reproducer set. Frequency measurements are made at 55, 130, 300, 1000, 3000, 5000, 7000 and 8000 cycles, providing data which show whether the sound system is reproducing faithfully the entire frequency range for which it was designed—that is, whether the base and the treble notes and all the notes in between are being reproduced in the proper proportions.

In measuring the *gain* of the system the power level meter and calibrated frequency film are again utilized. In this case a measurement is made at 1000 cycles only and corrected for the losses which have been inserted into the system in the form of faders, gain controls, attenuators, etc. The gain measurement determines whether the system is providing the total amount of amplification for which it was designed.

The *overload* measurement determines whether the sound system can provide the entire output power capacity for which it was designed without causing harmonic distortion. This type of distortion can be described broadly as a harshness, chattering or a breaking up of the sound which is sometimes observable when a system is operated at very high volume. The overload point is checked by determining the maximum power level which can be obtained at the output of the system without reaching that point where the output level fails to increase in step with the input level.

Net gain is a calculation to determine



Electrical Research Products Inc.
OPERATING DEPARTMENT—SERVICE DIVISION
TRANSMISSION TEST REPORT
PAGE 1

DIVISION	DISTRICT	DATE
CITY AND STATE	NAME OF INSTALLATION	

GENERAL INFORMATION

Film Amplifier ______ Tubes ______
Film Amplifier, R-1 ______ meg. R-2 ______ meg
Film Atten. Setting (As Found) No. 1 ______ No. 2 ______
Mch. Atten. Setting (As Found) No. 1 ______ No. 2 ______
Lens Assemblies, KS ______
Exciter Lamp Current, Normal ______ Test ______
Type Lamp ______ Type P.E.C. ______
D-94101 Filter / P.E.C. Battery Voltage (As Found) No. 1 ______ No. 2 ______
Main Amplifiers ______
Tubes, Main Amplifiers ______
Gain Control Setting (As Found) ______
Speech Trans., 41 or 46 Amp. ______
Type Fader ______
Type V.I. for Tests ______
Test Reel and Serial No. ______
Type Load for Tests ______

GAIN LOAD TEST—MAIN AMPLIFIER

	ITEM	AS FOUND (db)	AS LEFT (db)
1	Measured Overload Point, V.I. Reading — V.I. Correction (ASP-6231 or ASP-6241)—		
2	Max. Output of Final Amplifier (See E.B. "Ampls. Genl.", 4.03)		
3	VARIATION FROM NORMAL (Item 1 less Item 2)		

LIMIT: Min. ______

FREQUENCY RESPONSE TESTS
CORRECTION VALUES PER ASP-6239 AND ASP-6242

	ITEM	55 c.p.s.	120 c.p.s.	300 c.p.s.	1000 c.p.s.	3000 c.p.s.	5000 c.p.s.	7000 c.p.s.	9000 c.p.s.
4	Lens Assembly				0				
5	Photoelectric Cell				0				
6	Film Amplifier				0				
7	Main Amplifier				0				
8	SYSTEM TOTAL				0				
9	Test Film				0				
10	Power Level Indicator				0				
11	ALGEBRAIC TOTAL				0				

AS FOUND
Fader Settings (Step): Mch. No. 1 ______ Mch. No. 2 ______

		ITEM	55 c.p.s.	120 c.p.s.	300 c.p.s.	1000 c.p.s.	3000 c.p.s.	5000 c.p.s.	7000 c.p.s.	9000 c.p.s.
Mach. No. 1	12	V.I. Readings, db								
	13	Deviation from 1000 c.p.s.				0				
	14	Corrections (Item 11)				0				
	15	Variation from Normal (13 + 14)				0				
Mach. No. 2	16	V.I. Readings, db								
	17	Deviation from 1000 c.p.s.				0				
	18	Corrections (11)				0				
	19	Variation from Normal (17 + 18)				0				

AS LEFT
Fader Settings (Step): Mch. No. 1 ______ Mch. No. 2 ______

		ITEM	55 c.p.s.	120 c.p.s.	300 c.p.s.	1000 c.p.s.	3000 c.p.s.	5000 c.p.s.	7000 c.p.s.	9000 c.p.s.
Mach. No. 1	20	V.I. Readings, db								
	21	Deviation from 1000 c.p.s.				0				
	22	Corrections (11)				0				
	23	Variation from Normal (21 + 22)				0				
Mach. No. 2	24	V.I. Readings, db								
	25	Deviation from 1000 c.p.s.				0				
	26	Corrections (11)				0				
	27	Variation from Normal (25 + 26)				0				

LIMITS: Max. ______ Min. ______

	RATED MAXIMUM GAIN	(db)
28	Film Amplifier Gain (See E.B., "Ampls. Genl.", 4.03)	
29	Total Max. Gain of Main Amplifiers (See E.B., "Ampls. Genl.", 4.03)	
30	41 Ampl. Correction for T-1 (0 db for 233-E Trans., 3.5 db for D-86822 Trans.)	
31	Relative Pick-up Sensitivity (ASP-6237)	
32	RATED TOTAL MAXIMUM GAIN (Total, Items 28 to 31)	

	INDICATED MAXIMUM GAIN	AS FOUND		AS LEFT	
		Machine #1 (db)	Machine #2 (db)	Machine #1 (db)	Machine #2 (db)
33	Film Level Correction (ASP-6239)				
34	V.I. Reading, 1000 c.p.s. (Actual uncorrected reading)				
35	V.I. Correction (ASP-6231 and ASP-6241)				
36	NET GAIN (Total, Items 33 to 35)				
37	Fader Loss (ASP-6240)				
38	Correction for Ampls. modified for 264's (0 db if 264 Tubes. If 239's, 3 db for each amplifier)				
39	46 Amp. correction (3 db for 46-D Ampl. with 247 Trans. 0 db for all others)				
40	Film Attenuator Loss (See Equipment Bulletin)				
41	Machine Attenuator Loss (See Equipment Bulletin)				
42	Equalizer Losses (12 db for TA-7311, 2 db for 6-A or D-86331)				
43	Gain Control Loss (See Equipment Bulletin) (If 41 Ampl., include "high-low" key loss)				
44	INDICATED TOTAL MAXIMUM GAIN (Total, Items 36 to 43)				
45	Rated Total Maximum Gain (Item 32)				
46	VARIATION FROM NORMAL GAIN (Item 44 less Item 45)				

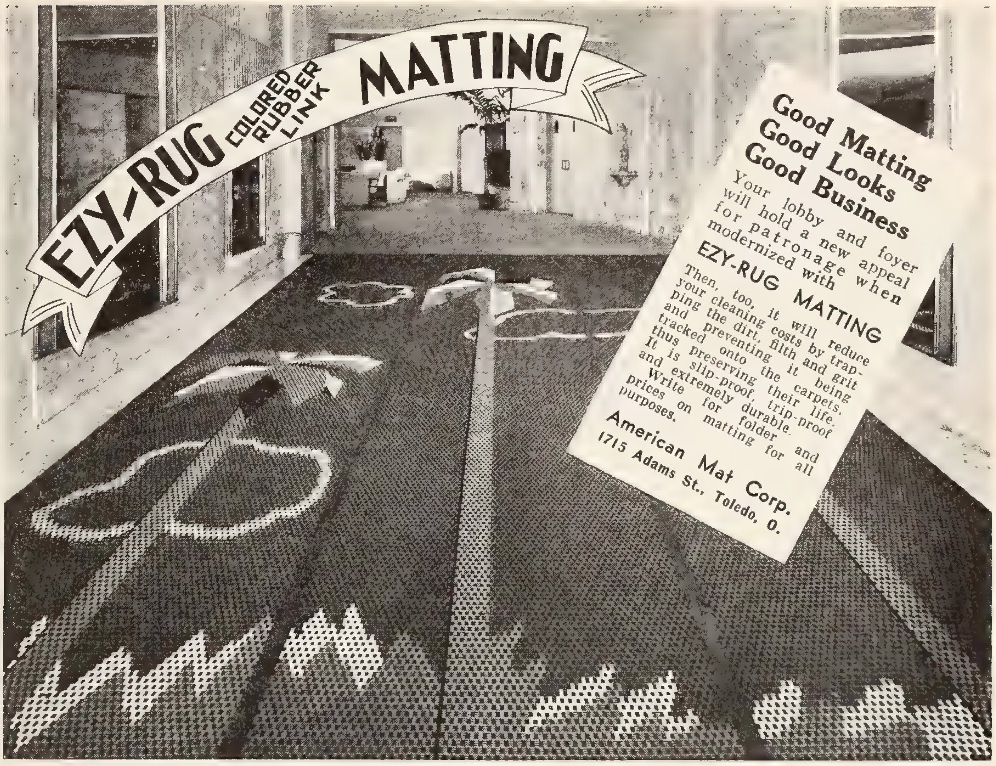
COMMENTS.

LIMITS: Max. ______ Min. ______

	ITEM	Machine #1	
		As Found	As Left
A	Net Gain for Test (Item [illegible])		
B	Additional Gain for Full House (Gain Control— Fader— Exciter Lamp— Attenuator— Other—)		
C	NET GAIN FOR FULL HOUSE OPERATION (Total, Items A and B)		
D	Allowance (Excessive Noise— Excessive Level—)		
E	CORRECTED NET GAIN (Item C less Item D)		
F	Normal Net Gain (per ASP 6244)		
G	VARIATION FROM NORMAL (Item E less Item F)		

SIGNED ______
SERVICE INSPECTOR

Transmission test analysis sheet.



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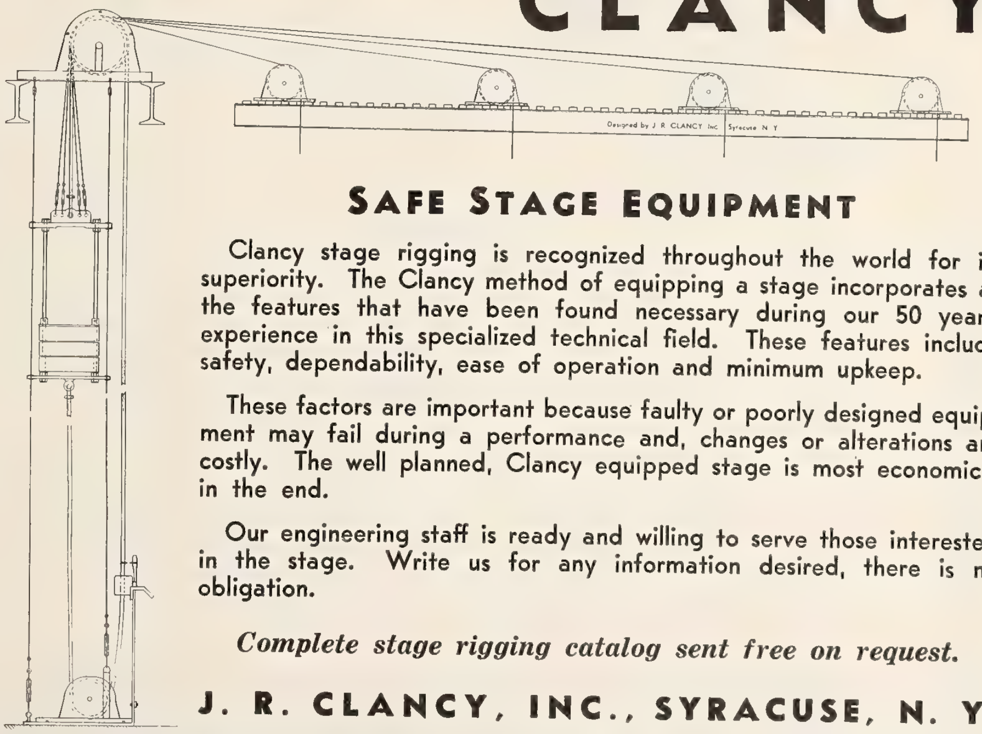

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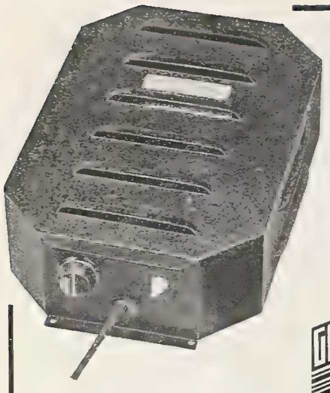

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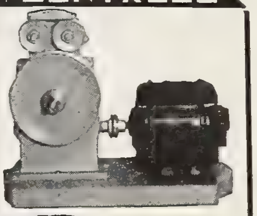

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ACOUSTICON

whether the electrical system is being overworked to make up for excessive loss of power in such things as defective speakers, a poor screen which may have clogged sound pores, poor sound distribution throughout the auditorium, or excessive auditorium noise caused by ventilating equipment, lack of carpet, squeaky seats, etc. This type of test for detecting the above defects shows whether additional power amplifiers is necessary. The net gain measurement consists of determining the amount of amplifier gain normally used in reproducing the sound of the ordinary run of film used at the theatre.

Standard values of frequency response, gain, overload, and net gain have been established in the laboratory for each component unit of any Western Electric system and for each size of theatre. These values are entered on a special analysis sheet (*Figure* 2), which the person uses as a guide in making the transmission test

Power level indicator used in transmission test.

Microphone Boom for Stage

A MICROPHONE boom stand which, by merely a slight pressure of the hand, is silently adjustable in a vertical or horizontal position, has been designed by the Amperite Company of New York. The microphone can therefore be placed at any height and at any angle desired. No adjusting screws are required.

Silent action is obtained by using a ball clutch for the horizontal adjustment, and a friction clutch for the vertical adjustment. This type of stand is for placing microphones in unusual positions such as for soloists playing at the piano, or whenever quick change in the microphone position is required. It is obtainable in chrome or gun-metal finish.

In stage work, the boom lends itself to various applications, such as small orchestras having various members taking up certain passages for solos. It is similarly convenient for group vocal numbers and is especially indicated for acts in which performers are seated.

Care of Fire Extinguishers

MORE THAN one small blaze or merely smouldering heap of waste has become a fire that brought the engines simply because the fire extinguisher placed in a convenient place for just such an occasion was not in effective working order. In the theatre especially must fire extinguishers, like all other apparatus for minimizing the proportions of a blaze, be in perfect working order at all times, since mere smoke can bring disaster. An unusually comprehensive discussion of fire extinguisher maintenance is therefore quoted below. It was, in fact, prepared for theatre managers by the Wil-Kin Theatre Supply Company of Atlanta. The instructions given follow:

"*Carbon Tetrachloride.* These extinguishers should be be tested at least every six months, preferably more often. The test consists first of pumping the extinguisher five or six strokes into a glass vessel to see that it actually operates. The liquid should then be poured back into the extinguisher and the extinguisher rechecked to see that it is full.

"Extinguishers of this type are particularly adapted for electrical fires and should be used almost entirely for fires of this nature. The liquid is non-conducting and forms a gas which blankets out the fire by eliminating oxygen in the air. . . .

"They are installed to best advantage at main switchboards, around motors and other electrical apparatus, and in the projection room near each projector.

"*Soda and Acid.* Extinguishers of this type should be examined at least every three or four months. They should be recharged every year. There is no advantage in charging them more frequently, however. When they are to be recharged, it is a good plan to employ them by having various employees actually invert them so that they may become familiar with their method of operation.

"The examination of these extinguishers should consist of partly lifting them from their supports in order to judge by their weight whether or not they are full and of closely examining the nozzle to be certain that it has not been clogged up with crystals from the extinguisher or foreign materials from outside. The nozzles have a great tendency to clog and the clogging may result in dangerously high pressures if the extinguisher is operated. At the same time the hose should be flexed to be certain that the rubber has not dried out and become brittle. New hose is inexpensive and should be substituted when the old hose gets in bad condition.

"At least once, and preferably twice during the year, the extinguisher should be taken down from the hook and the top unscrewed. Examine the condition of the gasket. Replacement of gaskets is very inexpensive and should be made where there is any doubt whether or not the gasket is tight and will withstand pressure. Graphite (not graphite and oil) is an excellent lubricant for the thread of the extinguisher top and tends to preserve the gasket.

"The lead cage, which holds the bottle, should next be lifted out of the extinguisher and its condition noted. The acid bottle should then be lifted out of the cage. The lead stopped should be lifted from the bottle to be sure that it fits closely but nevertheless keeps the bottle sealed.

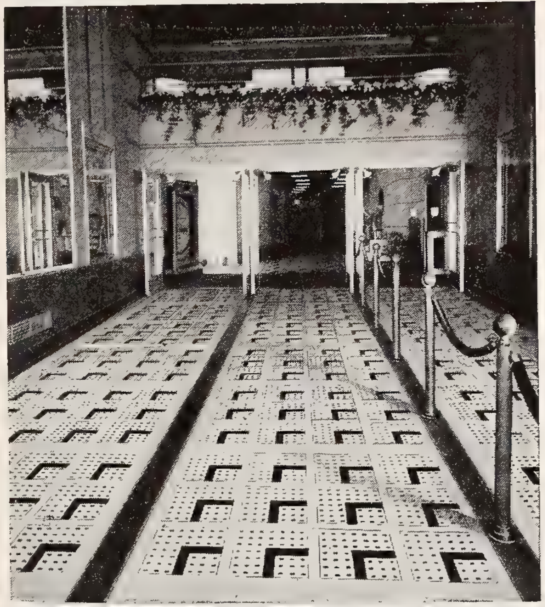
"If the extinguisher is properly charged the acid level will be at the level shown by the mark on the bottle. If the acid level is lower than the mark, it may indicate that the acid has absorbed moisture and has therefore been weakened. In case the acid does not come up to this line, the bottle should be refilled to the proper level or a new bottle inserted.

"Next examine the interior of the extinguisher itself. Note the condition of the lead lining and the condition of the bicarbonate of soda solution. If the solution has settled out and is deposited on the bottom of the extinguisher it should be stirred. If it has become caked on the bottom, observe caution in removing the caked soda, so as to avoid injury to the lead lining. Under no conditions should metal rods or tools be used to stir the solution. Soft wood paddles should be used.

"If there is any doubt in your mind as to the condition of either the acid or soda, throw away both and use a fresh solution.

"The solution should be prepared separately outside the extinguisher. Do not mix the soda and water in the extinguisher.

"*Foam Type.* Users of this type extin-



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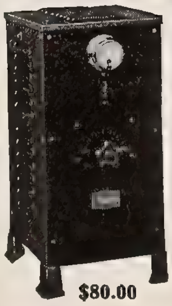

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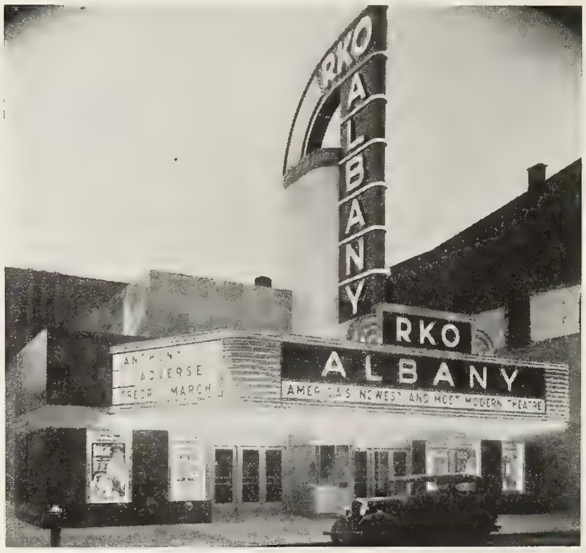
guisher should keep on hand a quantity of chemical charges so that each extinguisher may be recharged immediately after use. Only foam type recharges should be used in foam type extinguishers. These recharges come put up in handy containers marked with plain directions for recharging, and since these charges are scientifically and accurately compounded, the solutions should be thoroughly mixed in exact accordance with the instructions given on the recharge container.

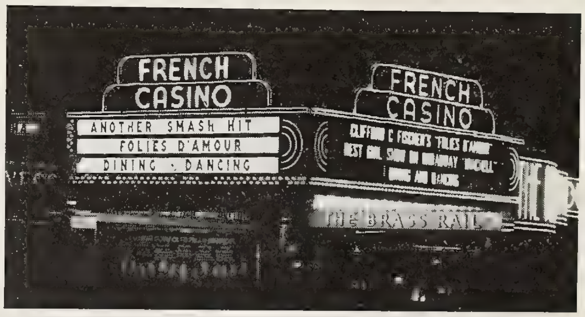
"Foam type extinguishers should be recharged annually as well as immediately after use. In recharging, all parts should be washed thoroughly with water and the water drained thru the hose. It is good practice to examine the extinguishers frequently to make sure that they have not been tampered with or removed from their designated places, to look for any injuries and to see that the hose and nozzle are not clogged. At any rate, once yearly, after emptying and discharging, the extinguisher and all the parts (including hose and cap gasket) should be examined for injuries due to misuse. Parts which are not in good condition should be replaced. Insofar as is practicable, at the time of these yearly inspections and recharging, it is desirable to empty the extinguishers just as though discharging on a fire *before an assembly of employees.* Such exhibitions are valuable because they thoroughly acquaint employees with the proper operation of the extinguisher.

"To recharge, the extinguisher should be placed upright on the floor, the cap unscrewed, the inner tube removed. All parts should be thoroughly washed. The extinguisher should be partly filled with water and then inverted enough to drain through the hose. If any obstructions are apparent, the hose and nozzle should be cleaned. Threads in the cap and collar should be kept clean and greased with plain vaseline. If the hose is old, brittle, or damaged, it should be replaced.

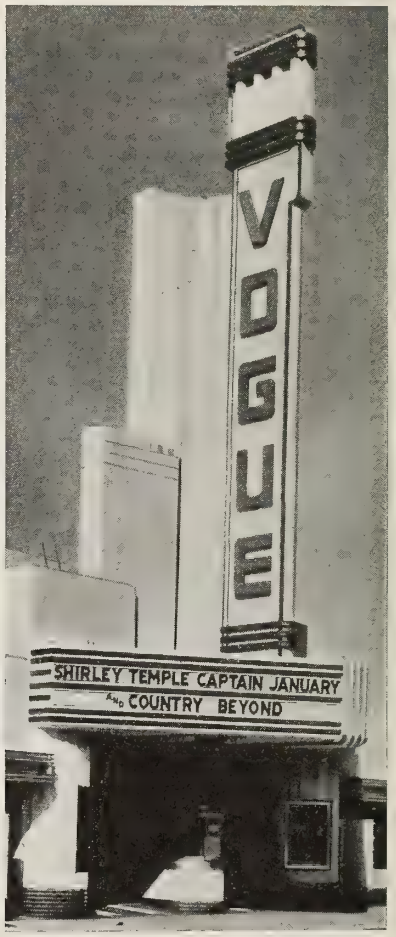
"After extinguisher has been thoroughly cleaned it is ready for recharging in accordance with instructions printed on the container of each foam type refill."



Albany theatre, Brunswick, N. J.



French Casino, New York



Vogue theatre, Alameda, Cal.

A group of modern marquees showing, in addition to the newer styles in front treatment and sign patterns, the effectiveness of the silhouette-letter type of attraction board. Introduced more than two years ago, silhouette lettering for the marquee advertising has now become generally adopted because of its greater legibility while at the same permitting reduced wattage. All of the attraction board installations illustrated are by the Adler Sign Letter Company, Chicago. The Albany theatre in Brunswick, N. J., is a new house operated by RKO. It was designed by Thomas W. Lamb. The marquee and sign are by Artcraft-Strauss, New York. The picture of the French Casino was taken from a distance before the recent revision of this marquee was completed—the obscure letters at the front are flashed opal, those at the side silhouette. The Vogue theatre, employing the triangular-shaped marquee, is a new theatre designed by Charles W. Lee for Leven & Opper. The marquee is by Electrical Products Corporation, Los Angeles.

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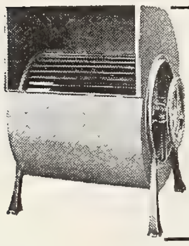

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News Notes on the • THEATRE EQUIPMENT MARKET •

• Changeable attraction board letters of all types heretofore manufactured are being retained in the line of the Wagner Sign Service, Inc., along with the new letter recently introduced. The new letter is of partial-bevel silhouette type, and is available in both 8-inch and 10-inch sizes. This letter is not stocked in the crackle-finish, but is regularly obtainable only in a smooth front surface with aluminum-finished bevel.

• The Brown Instrument Company of Philadelphia has just issued a broadside entitled, "Here's the Answer to Your Temperature Problem," featuring Brown thermometer controllers, both air-operated and electric types.

• The "Sealtite" film cabinet, recently added to the line of Neumade Products Corporation, New York, has been officially approved by the Bureau of Electrical Inspection of Chicago. With fixed capacities for five, six, eight, ten and twelve reels, the "Sealtite" cabinet is of heavy metal construction, with a double-walled compartment for each reel. The compartments are closed by gravity, the reel being about half surrounded with a permanent metal container attached to the vertical door, which has a full-hand grip.

• South Bend Lathe Works, South Bend, Ind., have published a new 24-page catalog announcing their 1937 model 9-inch workshop precision lathe. Over 150 illustrations show the many new styles, features and applications of the new back-geared, screw cutting lathe.

• Rosco Laboratories, Brooklyn, N. Y., have issued a new 16-page catalog setting forth their complete line of accessories for the theatre, film exchange, laboratory and studio. Practically all the items are illustrated.

• Muller & Phipps (Asia) Ltd. has been appointed by S. O. S. Corporation, New York, as exclusive distributors for all S. O. S. theatre equipment in the Far East, including Hong Kong, China, Siberia and Manchuria. Headquarters will be in Shanghai and Hong Kong. The S. O. S. Corporation also announces the signing of a long term lease in the building at 622-636 Eleventh Ave., New York City, giving the company more than three times its present floor space. Possession will be taken in January, coincident with the tenth anniversary of the company.

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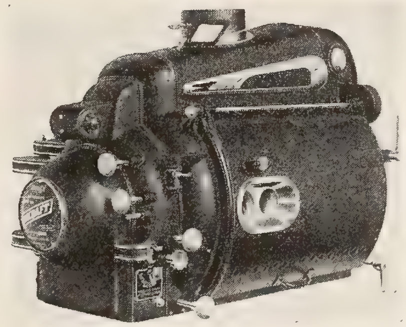

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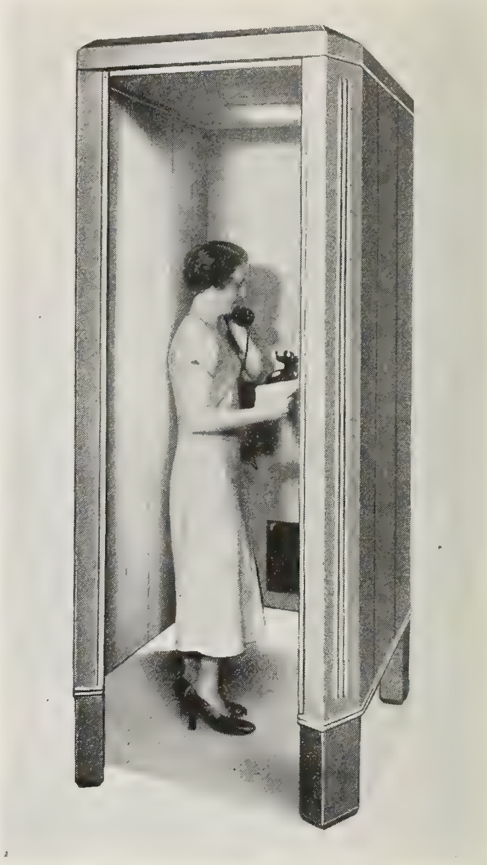
A PHONE booth suitable to theatre lobby and lounges, utilizing sound absorbent lining instead of glass or wood panels, has been developed by the Burgess Battery Company, Chicago.

Styled by Alfonso Iannelli, well known architectural sculptor and product designer, it is open around the base, and, due to absorption of its acoustical lining, it requires no door. Noises which enter the booth are instantly absorbed. Sounds, from within can only be picked up by the telephone transmitter.

The booth is constructed of steel and furnished in three standard exterior colors—gray, mahogany brown, and flat white for any subsequent finishing by interior decorators. The interior wall finish is a warm cream color with white ceiling. The over-all height is 85 inches; width 32 inches; depth 42½ inches. A concealed ceiling light is provided with pull chain socket. Two shelves are provided for holding the telephone instrument and directories.



The booth may be grouped or ganged for multiple installations. When so arranged, the advantage of the doorless design makes entry more convenient and also reduces space problems. The open construction also eliminates stuffiness and greatly promotes the sanitary condition of the booth interior.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

Protecting Sound Equipment Against Line Voltage Damage

By H. C. ROLLS

THE INTRICATE and costly sound equipment of the modern theatre is more subject to damage through improper line voltage than from any other cause. Aside from sound equipment, other electrical appliances used in the theatre are likely to be injured if power line voltage is not what it should be. For example, high line voltage will decidedly shorten the life of incandescent lamp bulbs. Over a period of time the cost of excessive bulb replacements may equal or exceed the cost of repairing damage done to the sound system, but the one expense goes unnoticed, while the other, coming in a lump sum and perhaps accompanied by a stoppage of the show, attracts attention to a condition that in many theatres needs attention very urgently. Some remedies are indicated here.

Wherever possible, line voltage troubles should of course be corrected by the power company, which will cooperate as far as their equipment and conditions of operation allow. In a rather large number of communities, unfortunately, the power equipment, power lines and nature of public demand are such that it is economically impracticable for the power company to keep line voltage as steady as it should be. In such cases the user must take proper precautions to protect his equipment.

Sound equipment is subject to direct breakdown when the driving voltage becomes too high. Tubes, especially rectifier tubes, may flash over, burning out the power transformer and sometimes the filter choke coils and filter condensers. But power transformers may burn out, or filter condensers puncture, without flashover in a rectifier tube. These failures are encountered, when line voltage rises too high, with the best and most costly sound apparatus, unless special precautions are taken.

Direct breakdown is, however, less likely and actually less important than the indirect effects of exposure of sound apparatus to high voltage over long periods of time. Tube life, in the case of some types of tubes, is materially shortened. Insulating compound leaks or boils out of transformers, coils or condensers, depriving them of the protection given them in the factory and resulting ultimately in direct breakdown.

The common cotton-and-wax insulation used on the internal connecting wires of most amplifiers and other sound parts likewise suffers from prolonged exposure to overheating. The wax is dried out, and the cotton slowly chars to carbon. The sound troubles that may result vary from direct breakdown to the presence in the sound of scratchy, irritating noises caused by defective insulation, and they are extremely hard to cure unless all the equipment is re-wired internally. (The usual remedy is to replace an amplifier or other part as "defective.")

Rubber insulation also may deteriorate as a result of continued exposure to overheating, and a short circuit may result when the rubber cracks. Rheostats and potentiometers are damaged, sometimes by warping of the forms on which the resistance wire is wound, making for noisy sound whenever the control in question is adjusted, and ultimately requiring its replacement.

Bad line voltage regulation is not confined, as some may too hastily assume, to smaller communities with small power plants. The writer has encountered very large variations in voltage in the course of a single evening in a city of half a million.

PERIODIC READINGS

A simple way to determine whether this trouble exists in your own theatre is to take periodic readings of the line voltmeter with which most projection rooms are equipped. As a matter of simple routine, the projectionist may arrange to jot down the meter reading just after he has finished threading each projector. This procedure will give, at the end of the day, a series of readings at fairly short intervals. It is not able to show up temporary but very damaging peaks of voltage that may occur, which are found by another method described below, but reveals the trend and whether further steps will have to be taken.

The nature of one elementary precaution is indicated by the causes of unsteady voltage. When consumer demand is heavy, the power house generator, or the connecting lines, or both, may be unable to maintain the voltage at proper value. But generators are driven to their maximum output and, if not watched carefully, may deliver excessive voltage when the demand slacks off. Also, the theatre may suffer because it is connected to low-drain line while the generators are driven to their peak output to maintain voltage on another and more heavily loaded line. The theatre voltage then may be far too high.

VARIATION PERIODS

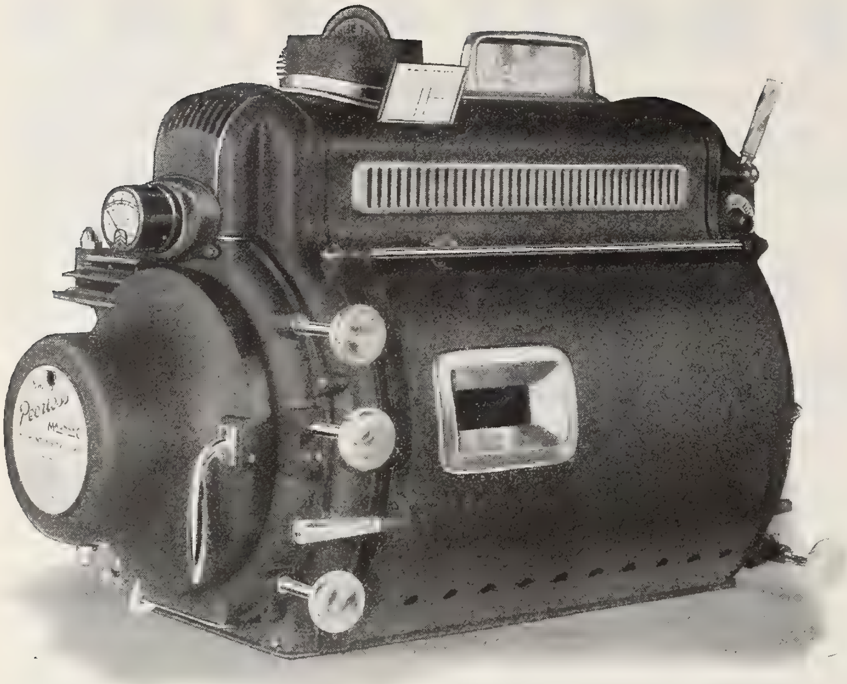
Since line fluctuations are caused, ultimately, by changes in consumer demand, they follow daily cycles that vary with seasonal and weather conditions (dark afternoons, for example) and with special conditions such as holidays. On a week-day afternoon, with factory machinery running, voltage may be low, rising when factories close down, dropping again with early evening demands for domestic light, and rising again around 9 o'clock in the evening.

CONTROL METHODS

With these considerations in mind, simple manual voltage controls can be operated successfully without demanding too much attention. It will be less costly to install such a control for the sound system than to buy a larger amplifier to take care of Saturday night demand for high volume at a time when line voltage is low. But some systems already have such controls—tapped input transformers are installed in many amplifiers. The addition of a tap switch to such amplifiers is inexpensive and provides voltage adjustment.

Tapped transformers, or auto-transformers, can also be installed to take care of the light bulb load, and of other electrical equipment in the theatre that requires protection. Automatic control devices are also available for the same purpose.

Upon proper representation, the power company will install temporarily a recording voltmeter, which takes a continuous record over a period of a week. There is usually no charge for this service, which records all peaks and dips that occur and provides an accurate indication of the voltage extremes to be overcome. Such records should always be made before protective apparatus is purchased, in order that it may be purchased intelligently.



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F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •

F H Richardson

LET THE PRODUCERS TELL 'EM: MEDIOCRITY ISN'T GOOD ENOUGH!

IN A RECENT circular letter, the Academy of Motion Picture Arts and Sciences announced the formation of two committees "to study and make recommendations for standardization of picture and sound projection equipment characteristics as part of the Council's general program to improve the quality of Hollywood's product reaching the screen." This is followed by names of the committee members, with no indication that any one of them is in any direct way affiliated with projection.

Now when the product of Hollywood goes to theatres, it is placed in the hands of some 20,000 projectionists for presentation to the public. Whether or not it will be displayed at its full value in entertainment, is dependent directly upon two things: First, is the theatre equipment itself capable of high-quality projection and reproduction, and *is it in an excellent state of repair?* Second, is the theatre equipment in charge of thoroughly competent projectionists?

I believe that the Academy Research Council would be more likely to get substantial results did it broaden the scope of the work of these committees and give very grave consideration to the factors cited above. Certainly, no one at all familiar with the situation would deny that great damage is done to Hollywood product by theatre projection equipments in a poor (in some cases an impossible) state of repair, and by incompetent or careless projectionists.

Unquestionably, the production branch of the industry could give effective aid to efforts made by other branches to educate theatre owners and managers concerning the absolute necessity of maintaining properly all equipment involved in projection, and concerning the wisdom of placing the equipment in charge of projectionists who thoroughly understand projection and allied processes. The step taken by the Academy Research Council is probably in that direction. We have our doubts, however, about the effectiveness of mere committees, gathering data and pondering upon it in the usual committee fashion. What the matter really needs is publicity, plenty of it, with the most convincing authority behind it.

For 30 years I have tried earnestly to impress upon minds of exhibitors and projectionists the same necessity that the Research Council now seeks to point out. During that period I never received any help whatever from producers—in fact, I had got the idea that they weren't interested in what happened to their product after it reached the theatre. Naturally, therefore, I am happy to see the present display of interest ("better late than never"). But I think this interest can most effectively express itself by repeated demonstrations in the trade press of the urgency of practices which can assure the product of the studios proper presentation in the theatre.

I know I should welcome statements from the heads of the producing companies on the subject, protesting against the damage done to the motion picture performance by inadequate maintenance and operation of equipment. And it should be remembered that the conditions for proper projection and reproduction of the film extend beyond the projection room, that they involve the form of the auditorium and the screen as well.

The problem that the Research Council now considers is by no means a new one. It has always been there. The trouble has been that only a few have troubled themselves with it. These few have been able to achieve much improvement, but as the Academy's action shows, it is still one of the more important problems, fundamentally, that now confronts the industry. I have been investigating, pointing out, shouting about it for years. I should like to see the producers themselves do some of the same thing.

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

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Film Damage and Emulsion	Page 31
Should He Join the Union?	Page 31
Uneconomical Projection Policy	Page 33
Great Interest in Committee	Page 34
A Swappers' Club	Page 34
Procedure in Case of Fire	Page 35
Sound Fading; Critical Angle	Page 36
Wisdom from an Optimist	Page 38

The collection of technical data can be useful—in fact, our technical organizations have been too slow in attempting to provide data upon which suitable standards could be based, with the result that loose practices have been permitted to continue. However, we see the general problem as one less of technical procedure than of business procedure. If a theatre owner really wants to do justice to the product that Hollywood makes, he can get the equipment he needs, and it is perfectly possible for men to learn how to operate that equipment properly. Thus far, however, too many theatre owners and managers have thought mediocrity good enough. I'd like to see the producers begin *telling* them that it isn't.

CAUSE OF OUT-OF-FOCUS EFFECT ON ONE SIDE

J. L. JONES, of Denver, writes, "I would appreciate information as to the various reasons that would cause a picture to go out of focus on one side (not very much, but some) and yet remain sharp on the other. The effect may be moved from one side of the screen to the other by moving the lens in or out. Will you also please advise why the cartridge fuse of a certain circuit goes haywire every few days when no fault can be found anywhere in the circuit the set controls. It is always the left-hand fuse that blows."

There are several things that might cause the screen image to be out of focus on one side and sharp on the other—for example, a faint finger mark, or marks, wholly invisible when the lens is looked through, but usually visible when the element upon which it is located is viewed obliquely; the aperture plate tracks worn more on one side than the other; the aperture plate itself not precisely square with the optical system, due usually to a bit of dirt lodged under one side when the plate was mounted; a bit of oil on one side of the lens; the rear lens assembly loose in its mount.

However, it is extremely unlikely that in any such case the effect would be duplicated in the lens or aperture plate of the other projector, and nothing in your letter indicates that the effect is present in only one projector. Moreover, in any such case the effect could not be moved to the opposite side of the screen merely by moving the lens. It seems likely, under the circumstances, that your lenses are at too sharp an angle with the screen, due probably to a short projection distance and a wide screen image, possibly aggravated by a too-wide spacing of the projectors. Projection lens gives critically sharp focus only at one, exact distance from its optical center. It is quite true that lenses, particularly highly corrected ones, will provide an acceptably sharp focus over a relatively considerable distance, but the fact remains that the focus is only *critically* sharp at one exact distance. One must perforce place each projector somewhat to one side of the screen center. If you lay the scheme out on paper, you will see that each lens will be farther from one side of the screen than the other, hence even though the lenses be of good quality and give *acceptable* sharpness at each side of the screen when the center is critically sharp, still the fact remains that on either side the focus is not *critically so.*

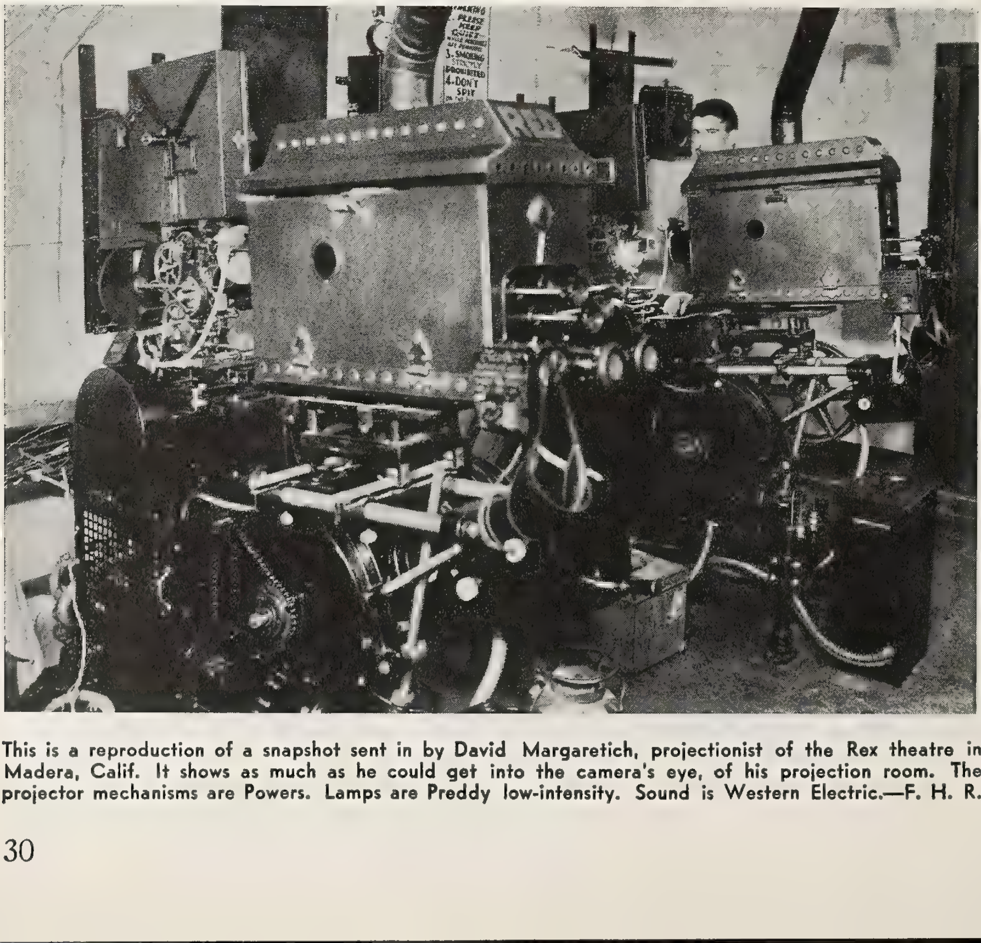
By laying it out on paper, you will see that, with a given width of screen image and equal projector spacing, the longer the projection distance the less will be the difference between lens-to-screen center and to either side of the screen, hence the less will be the effect above described. Inversely, the larger the screen image or the shorter the projection distance, the greater will be the effect.

It seems to me from where I sit that you would do well to reduce both the spacing of your projectors and the width of your screen image. Since it is possible you have poorly corrected, short focal length lenses it would be well to correspond with the lens manufacturer, setting forth the exact projection distance and exact screen image width, asking whether or not he can supply lenses sufficiently highly corrected to provide *acceptable focus* over the entire screen.

As to the fuses, it is almost certain there is something wrong with the contact or contacts of that particular fuse. Examine the contacts carefully. If you are unable to locate dirt, roughness or looseness, install a different fuse block, for there most certainly is where your trouble lies. It should be visible upon critical examination, but queer things sometimes happen. I remember that many years ago I had exactly the same trouble. I was unable to find anything wrong, yet one of the fuses would blow, sometimes in an hour, sometimes in six hours. But it always blew. I was running the machinery in a light plant in Palestine, Tex., then, and neither myself nor the electricians were able to find any fault in the contacts of that fuse. Finally I told them to tear the whole thing out and put in a new block. They did and there was no further trouble.

SUGGESTING CAUSE OF "IMAGE JITTERS"

IN THESE columns, in the October 17th issue, I published details of a puzzling case of "image jitters." It seems the screen image would start moving up and down slightly, but only after the projector had warmed up. While cold everything was okay. I asked for suggestions as to the possible cause and several readers have answered. S. D. Mayo of the Keith theatre in Portland, Me., says:



This is a reproduction of a snapshot sent in by David Margaretich, projectionist of the Rex theatre in Madera, Calif. It shows as much as he could get into the camera's eye, of his projection room. The projector mechanisms are Powers. Lamps are Preddy low-intensity. Sound is Western Electric.—F. H. R.

"An intermittent movement that produced the same effect only when warm was disassembled and upon measuring the star with a micrometer it was found that one of its portions was 5/10,000 smaller in diameter, viewing the star as a whole, than the others. It seems logical that it had worn faster than the rest, and that while cold the oil served to take up the excess wear. This may not be the trouble in this case, but it is worth looking into.

"And while I am at it, I might add that the Peerless hi-low reflector lamp positive contact castings may easily be repaired by acetylene, should one be broken. We have repaired several in this manner, and though of cast iron, they have given extended and perfect service.

"We have a projection angle of 39° and were troubled with light on the sides of the masking. This we cured by securing under-size aperture plates and filling them until the light on the screen fit the perpendicular masking sides. I hope these items, or some of them, may be of assistance and that I may be able to give aid some time in the future."

Many thanks, Brother Mayo. Such an uneven wear as you describe is quite unusual, but conceivably it might occur through some freak in a piece of metal or some variation in manufacture. I can also see that the explanation of the oil serving to absorb the excess might occur where the excess is so slight and cold oil a rather heavy mixture.

As to the welding, it could of course be done, but only with great care to so do it that the carbons will be in perfect alignment and the carbon contact perfect. Aperture filing is the usual procedure but a 39° projection angle is far, far above any reasonable maximum.

From Elbert F. Sanford of the Navajo theatre in Gallup, N. Mex., comes this explanation of "image jitters":

"I had the same trouble some while ago. From the description of the trouble I am quite sure, though not positive, that I can offer a helpful suggestion. California says the jumps do not start until the mechanism has warmed up. Heat expands metal, and in my opinion one of the star slots that fits snugly, starts binding on the pin after expansion has taken place. This might be tested by removing the movement when hot and turning the flywheel slowly to determine whether and where binding takes place. This proved to be my trouble. I hope it helps in this case."

J. R. Prater of Palouse, Wash., responds, "While I must admit my attempt at solution is nothing more than a guess, still it seems reasonable. The screen image becomes unsteady only after the projector has warmed up. Is it then not possible that one element of the star, due to some possible fault in the metal or its treatment, has worn slightly more than have the other

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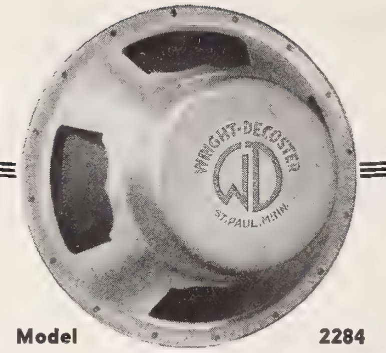

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three? Under such a condition is it not wholly possible that the oil, when cold, forms a sufficiently heavy film to cause steady movement, whereas after it is warmed up it has insufficient body to do so?

"This is my guess. I would be much interested in knowing the results of a careful micrometer check-up of the star in question. I also am anxious to know the answer of the projector manufacturer to whom you referred it."

The projector manufacturer did not even trouble to answer, and no report at all has come in from the California man who sent in the puzzle. Your guess is not at all unreasonable.

FILM DAMAGE AND SOFT EMULSION

AT THE LAST meeting of the Society of Motion Picture Engineers the question of film buckling under heat at the projector aperture was up for discussion. I took the stand that inasmuch as almost invariably it was new film which sustained this injury, it was apparently due to excess moisture in new prints, the same being present because of rush work in the drying rooms of producers.

During the discussion an engineer connected with Eastman Kodak Research Laboratories, made this statement:

"This is not so much due to lack of drying as to *too much speed in drying,* resulting in a thin 'skin' of dry emulsion upon the surface, with a layer beneath in which excess moisture remains." The words are as I recall them.

Now I have a letter from Bert Murdock, projectionist of Orem, Utah, saying, "Please find attached clipping from a reel of film that has suffered injury in a peculiar manner. Examined under a magnifying glass, a small, comma-shaped mark is found in the picture side of the dark area of the variable density sound track. This mark appears opposite each frame line, as also does a tiny dot opposite it, on the other side of the sound track, also in its dark area. The subject is a short. It was new at the time we ran it. The projectors are Holmes, with Western Electric sound.

"This is the first time in my three years of projection work that any complaint has been made of film being injured while in my possession. I use all possible care and this occurrence makes me feel badly. I would appreciate an expression of your opinion as to the cause of the damage. A very careful examination of both projectors has disclosed no cause for it. So far as we know no damage occurred to the other shorts or the feature on that program."

Analyzing such damage so as really to determine the cause is very often a task of extreme difficulty. Sometimes it is impossible. This, however, seems a case in which examination under a powerful microscope enables me to come to a definite conclusion. Under powerful magnification, though the marks are tiny, the emulsion of the sound track appears to have adhered to something on which it remained stationary for the fraction of a second; in pulling away, the emulsion has been broken, though not wholly so, for in three of the four marks (the sample has two frame lines) tiny threads of emulsion still remain across the exposed white space. At one mark the tiny bit of emulsion torn off is folded back upon the untorn surface.

This indicates to me that the emulsion upon this film carried excessive moisture. It had not been properly dried. The drying was slow enough so that no "skin" of dry film had formed, unless it had been afterward softened by the excess moisture beneath, which seems rather improbable to believe.

How then might a bit of emulsion be pulled loose at exactly the same point in every frame? Not by a sprocket, since it does not rotate once to each frame. It seems to me, then, it could be done only by some tiny bit of emulsion having adhered to something between the upper and lower sprockets where the film remains stationary for a time at each frame—probably an edge of the aperture plate opening. One side must have had high power of adhesion; the other less, but sufficient to tear the soft emulsion as it pulled away. The bit of emulsion adhering would be dislodged when a dry film was projected.

But this is only incidental to the really important point I wish to bring out, which is that when film received by a projectionist appears to contain excessive moisture, to have emulsion so soft that damage may result from its projection (assuming there to be no excess aperture tension), *the projectionist should report the condition to the manager and decline to assume responsibility if damage occurs in projection.* No reasonable manager can object to that procedure. He can then examine the film himself, if he so elects, assuming responsibility, or he can, after examination, report the matter by wire or phone to the exchange.

It is the duty of producers and of exchanges to send out new film with emulsion sufficiently hardened by drying to be immune from damage in normal projection. If this be not done, then there exists no right to hold the projectionist responsible if damage does occur. But in protecting the theatre, it most emphatically is the duty of projectionists to report such condition to the theatre manager before projecting soft prints.

However, it is necessary for projectionists to be very sure that the aperture tension of his motion picture projectors be at the minimum permissible, since excess tension is a standing invitation to damage of soft film in more ways than one.

QUESTION: SHOULD HE JOIN THE UNION?

FROM A western New York town comes this letter:

"I am writing you for the advice I think you can and will supply. It is concerning joining the union. To begin with I live in a town of about 5000, in which are two theatres, one owned by a theatre circuit, and one independent. In the latter I am projectionist, assistant manager, advertising man, caretaker and about everything else. The manager owns the business. When I asked him about joining the union he replied that the union might be all right, but if I joined one he would employ another man. In other words I would promptly be out of a job. I had partly decided to join, but decided to ask your advice upon the matter.

"First, if I do join, would there be any advantage? If I do not join, what chance would there be to advance in the field of projection? I now receive $16.50, and must work an average of ten to twelve hours per day. The union says they will help me, but as I have a family to support I feel a little nervous. The question therefore is: Should or should I not join "

Well, brother, it is not either my part or the part of this paper to engage in labor disputes, but were I in your place, before I submitted to that sort of dictation, especially on a ten-to-twelve-hour-a-day basis, I would confer with friend wife. If she is a regular fellow (and I'll bet she is), she will say something like this: "My dear husband, you are a man! We won't starve! Before you stand for that sort of treatment, scrub floors, if you have to, until you get another job."

Exhibitors and managers have rights as against both individual men and unions. But the men have rights, too! And unions are perfectly legal in their functions.

Whether or not joining a union will present added opportunities, that is as may be. Practically all cities in the United States and Canada are unionized. If this man wishes ever to work in one of them he must join, and he cannot wait until ready to go to work—he must *already* be a member.

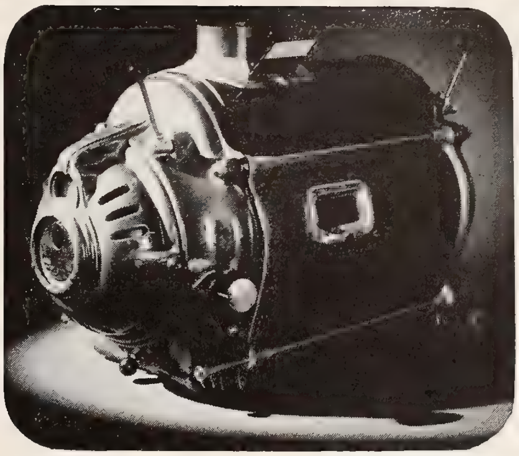
AN UNECONOMICAL PROJECTION POLICY

FROM A projectionist of long experience whom I have known for many years has come a letter from which I quote as follows:

"I wonder what has gone wrong in this circuit of theatres. It is very, very different than it was when controlled by other interests. The theatre managers seem much more arrogant. Requests for supplies are often laughed at. They dish out carbons each day. Some of them almost bite the head off the projectionist who dares to ask for an extra carbon with which to finish the day's run, which forces the taking of chances with short carbons that may or may not last through a reel.

"In this theatre the lamps are six years old. They have never had a general overhauling. They are Peerless high-intensity, reflector type. The rheostats also are six years old and have never had any attention whatsoever, save what we have given them. The motor-generators are Westinghouse, 80 volts, 80 amperes; rheostats switch type with 50-, 15-, 10- and 5-ampere divisions. When on full, 65 amperes is the limit. The projector mechanisms have not been overhauled in three years. The amount of play in the gear trains is awful, to say nothing of the noise.

"One day I let one of the projectors



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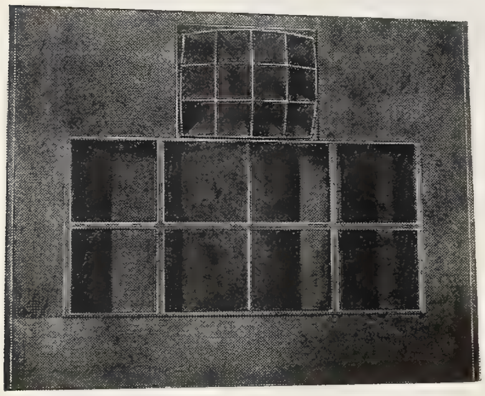

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run, without film, and went down into the auditorium. The variety and volume of noise audible was pretty terrible, considering that audiences are presumed to hear sound from the loudspeakers. I reported this condition and for my pains was laughed at.

"One day the manager, to whom every noise is a hum, complained of a 'hum.' Investigation disclosed the fact that the mechanism vibration was so great that one of the photocells had dropped down and was picking up the noise of the mechanism vibration!

"The man in charge of projection for this circuit has no real knowledge of projection. When complaint is lodged with him concerning some fault, his stock answer is: "Well, it's running ain't it? When it stops, fix it."

Imagine, if you can, a man of that type in charge of projection in a large theatre circuit! Most of the projectionists under him have lost heart. He who complains is a pest, so everyone just sits tight and keeps quiet. And what results we get—lack of them rather! Seems to be an exaggerated case of pinch-penny policy."

This is printed as illustrative of the damage done to this great industry by certain circuit policies. It would seem that the higher-ups in theatre circuits might better understand the necessity of placing a thoroughly competent man in charge of so important a division of their business as projection; yet in some circuits I have found men in charge of projection affairs (so far as anyone was in charge) who, while apparently well posted on sound, knew next to nothing about visual projection. I have found technical arrangements that the supervisor of projection had himself installed, and when the matter was brought to the attention of his superior, the latter was offended. Yet he was a man of fine intelligence and extensive experience. He simply had placed his trust in one who did not deserve it and resented any reflection on his judgment. Of course, I was endeavoring to act in the general interests of the motion picture industry, not on behalf of any one theatre circuit.

What qualifications should a supervisor of projection have? Well, one *very necessary* qualification—one that cannot be dispensed with—is that he shall have had at least two to four years practical projection work, meaning work in a theatre projection room. This is vitally essential for several reasons, which may be summed up by saying that only by such experience is it possible for him to understand the 'language" of projection. That is to say, by this process he will acquire actual first-hand knowledge of its innermost needs and the needs, feelings and viewpoints of the men over whom he will have authority. He will know what is of practical value and what is inadvisable or injurious. *Do not discount the high importance of this phase of the matter when selecting a man to fill the position of supervisor of projection.*

Having by this practical process acquired a full store of experience in projection work, he must be fully equipped with technical knowledge of both sound and visual projection matters. It is a very grave mistake to think visual projection does not have just as many and *just as difficult* problems as sound reproduction. If that attitude is taken, rest assured the box offices will know of it and to their grief.

In the case in point we have a condition (assuming what has been said to be true, and knowing the man, I am very certain it is) in which the product of the producers is abused, the patrons of the theatres of that circuit are abused, the artists who appear upon its screens are outraged. In fact everything is outraged, including the projectionists themselves. In fact, the circuit is outraging itself by cutting down its box office income, *as time will show that it is doing.*

And not the least of the damage done is that upon the projectionists' morale, by destroying all pride in results, discouraging them from seeking to do good work and in general making them shirkers and loafers in the field of projection.

GREAT INTEREST IN PROJECTION GROUPS

THAT THE meetings of SMPE Projection Practice Committee are regarded as of very real importance, is shown by the attendance. For example, present at the last meeting were Harry Rubin, chairman; Jessie Hopkin, secretary; J. O. Baker and Adolph Goodman, representing RCA; T. H. Carpenter, representing Erpi; J. K. Elderkin of the Forest Manufacturing Corporation (Forest rectifiers); Earl R. Morin of the Connecticut State Police, which department has general charge of motion picture theatre affairs in that state; Percy Bugbee, assistant managing director National Fire Protection Association, Boston, Mass.; Ben Schlanger, New York theatre architect; Dr. A. M. Goldsmith, past president of the SMPE; Arthur S. Dickinson of the Hays Organization; Sylvan Harris, assistant to the president of the SMPE, in addition to a few others who are committee members.

A SWAPPERS' CLUB THAT'S WHAT WE ARE!

J. LYDON, projectionist of the Hamilton theatre, Dorchester, Mass., writes, "Like so many others I follow your *Comments* in BETTER THEATRES; also, I read of the honor paid you recently in just recognition of your efforts during years past and gone. I feel personally indebted to you, BETTER THEATRES and MOTION PICTURE HERALD for your help, and am very sure a great number of others feel the same way. I am a *'silent* student' of your 'Bluebook School' and have your Bluebooks. BETTER THEATRES interests me because of the problems it presents that come from East, West, North and South.

"And now may I suggest that you form a 'Swappers' Club,' meaning a club of projectionists, each of whom has an idea or ideas he would like to swap to another for his own idea or ideas. I have several ideas I believe to be of value which I would like to 'trade' for other useful ideas. For example, a hook-up that would instantly and automatically light up the house should the power fail. That is one of them and I have others. If I were able to contact other men who have worked something out, it should be mutually beneficial.

"Just received my first feature mounted upon 2000-foot reels. Blessings upon you, Dad! They are a great big step forward in the correct direction, believe you me.

"Most of my film reaches me after a run up New Hampshire way. No kidding, Dad, I often wonder if the theatres handling it employ plumbers in lieu of projectionists! One bird up that way has a great big diamond punch and, believe it or not, *I have counted fifteen holes he has punched in the film for just one change-over!*"

As to the help we have been able to give you, brother, that is what we are for. But the 2000-foot reel should be credited to the Research Council of the Academy of Motion Picture Arts and Sciences. It worked long and hard to bring about the improvement. All I did was to help publicize the idea, which I did gladly for the reason that the change was needed and, despite the honest views of some to the contrary, would work, I was and am very certain, no appreciable harm to labor. And do not forget, labor itself brought about the one-man rooms by literally *educating* managers and exhibitors that two men were unnecessary. I warned men and unions many, many times what the result of letting projectors project shows unattended would be. It had no effect, so finally the inevitable happened, whereupon there immediately was a rush to lock the stable door—after the nag had been kidnapped.

As to the proposed club idea, I don't believe it would work out as you think it would. When you get an idea pertaining to projection, may I suggest that you send it in? Projectionists are doing that very thing right along, of course, and what ideas you thus get from them may repay you for your trouble. These columns really constitute a "Swappers' Club," after all.

PROPER PROCEDURE IN CASE OF FIRE

THERE IS considerable discussion just now regarding appropriate procedure in case of fire at the projector aperture. I had not intended taking part in it for the reason that aside from certain fundamental acts that are always in order, proper action is so very much dependent upon many different things, any one or all of which may vary in different cases. However, receipt of an insistent request from E. Elwin Branscome of the Branscome Circuit Theatres, Mt. Airy, N. C., seems to oblige me to discuss the matter.

First of all, there are three or four acts that come first in all cases of aperture fire. They are, in the order named, (a) drop the port fire shutters instantly, since audience safety is paramount to everything else; (b) close the dowser and pull the switch (which two acts may be done simul-

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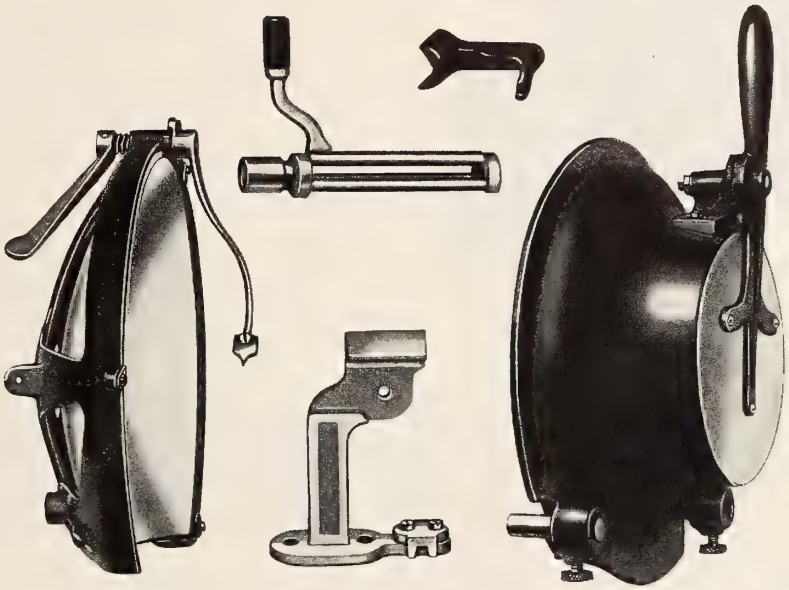

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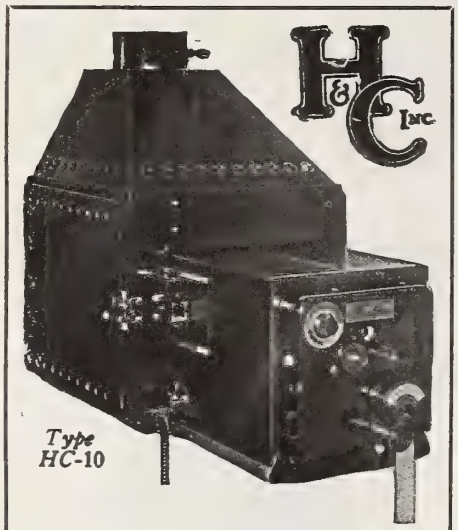

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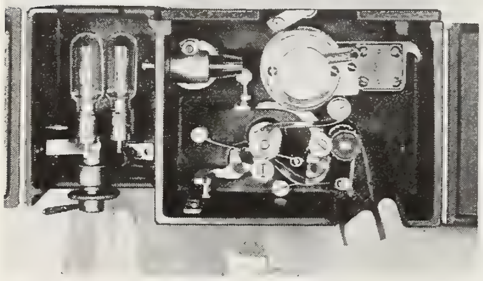

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taneously), (c) by whatever means available, stop the projector just as quickly as possible (this last is important in the event the film is piling up inside the mechanism casing, as may well be the case, though of course not necessarily so).

And now we are at a standstill for the reason that the next action depends wholly upon circumstances, though ordinarily notifying the manager would follow. However, important as that is, it might not be advisable, since that takes time and he may not be in the office.

Treatment of an aperture fire when using a Powers 6 or other of the older types of projector mechanism, and when using the newer types, present two very different problems. With the older types, the gate incloses the film rather closely, and fire mounts away from the aperture much more slowly than is the case with the newer mechanisms. With the old type mechanism and an aperture not guarded by an outer cone, it may be possible to extinguish an aperture fire by blowing instantly and strongly into the aperture. With the newer type projector, or with the older types and a cone-guarded aperture, such action is impossible.

One safety element is a fire extinguisher hung on the wall beside the lens port of each projector. I am not certain about other makes of projector, but the Simplex mechanism casing has a thin slot right beside the fire valve of the upper magazine. Through this slot it may be possible to squirt sufficient chemical to very much retard the burning of piled-up film inside the casing, if any there be. In fact, I am not at all certain it would not be an excellent plan to drill a hole in the upper part of the projector casing just large enough to permit insertion of the nozzle of an extinguisher, the same to be normally stopped by means of a metal plug.

As to a suggestion made some while since that if the fire gets into a magazine and the door be opened and instantly slammed violently shut again, it will extinguish the fire, I would regard the experiment as distinctly dangerous. It might possibly work successfully once in a while, but should not be tried in practice until it has been approved by fire authorities, and that it ever would be I regard as extremely doubtful. *Once fire has started the only right thing to do, insofar as has to do with projector magazines, is let them alone.* Under no circumstances open them until the fire has burned out.

In this connection I might add that one fire extinguisher I know of has an attachment for projectors that I have myself watched extinguish a fire started in loose film packed into a projector mechanism. Automatically the thing worked so swiftly that only about half of the loose film was burned.

Closing this discussion, here is the dope: Drop the port shutters ahead of everything else. Next drop the dowser, pull the switch and stop the projector as quickly as possible. After that, specific instructions are rather useless. It all depends upon circumstances. As a last word, I would advise Friend Branscome to examine his projectors to make sure the magazine doors are in good condition and that they close tightly.

DISTANCE AND SOUND; LIGHT'S CRITICAL ANGLE

LEONARD GALLIGER of St. Louis, asks, "Will you kindly explain exactly what action causes sound to decrease in volume, loudness or what have you, with distance? By that it is meant to ask in just what way the sound energy is absorbed or dispersed. May I also ask what is meant by the 'critical angle' at which light is wholly reflected and how this angle may be determined otherwise than by experiment?"

As to your first question, there is no motion without resistance; water moving through a pipe or along the ground must overcome the resistance offered by friction between its own particles and that offered by the surface along which it flows; electricity passing through a wire or other conducting medium encounters resistance proportional to the conductivity, or perhaps I might better say lack of conductivity of the medium; and sound is no different in this respect.

As sound moves through its conducting medium, usually the air, it meets resistance. In overcoming the opposition thus offered to movement it uses up its motive power. Were you to make an oscillograph record of the same sound wave at different distances from its source, you would discover that as distance increases the undulations of the wave become smaller and smaller, until finally, its power being totally expended, no record would appear.

But that is only part of the story when we consider the theatre, since there sound energy is absorbed by walls, clothing, etc., which loss must be added to that already described, though I think its effect is now too well understood to need description.

As to the second question, I referred the matter to the Bausch and Lomb Optical Company Scientific Department, headed by Dr. W. B. Rayton, whose answer follows:

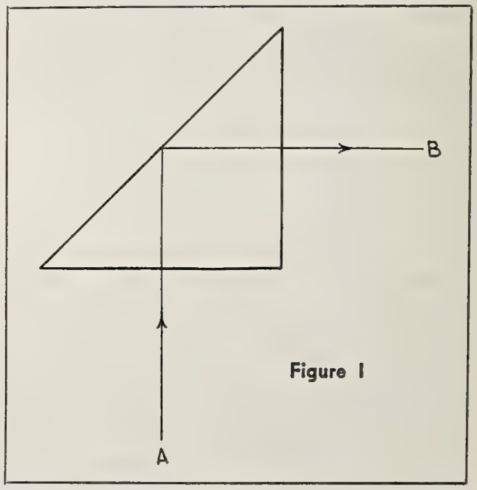

Figure I

"Dear Mr. Richardson: You have described the experiment of holding a light over a glass of water, looking upward through the water and failing to discover any angle of the light to the water at which total reflection takes place.

"That is for the reason that it does not take place, since total reflection cannot occur when light passes from a medium of low density (low refractive index) into a medium of greater density (higher refractive index). There can be, therefore, no total reflection involved in the transmission of light from air into water. If you could insert your source of light into the water and move it freely about, you would find conditions under which no light emerged from the surface of the water into the air. I do not at this moment think of any simple experiment that shows the existence of total reflection without optical accessories.

"An unsilvered right-angle prism used as a reflector illustrates the phenomenon. In the sketch (*Fig.* 1) that I will enclose, all of the light originating at point *A*, traveling in the direction towards the prism that is incident on the reflecting face, is reflected toward the eye of the observer at *B*. If a surface is totally reflecting when viewed from a certain angle, it is completely opaque insofar as transmitted light is concerned. Therefore, even though the reflecting face (the hypotenuse face) of such a prism is unsilvered and completely clean, an observer looking at it from point B in a direction perpendicular to the prism face, can see no trace of light transmitted through this surface from the strongest source of light.

"I will enclose, also, another sketch (*Fig.* 2) that illustrates the general law of refraction. Your correspondent wishes to know how the critical angle can be determined other than by experiment. In the sketch a ray of light is indicated by *1-1*. It is shown moving through the lower medium, which we will take to be the one of higher refractive power, toward the upper medium which is the one of lower refractive power. The line *N-N* is the perpendicular to the interface. The angle *i*, the angle between the direction of the light in the first medium and the normal, is called the angle of incidence. The angle i^1 is the angle of refraction. The index of refraction of the first medium we will call *n*, and of the second medium n^1. Now, the general law of refraction is stated thus:

$$n \sin i = n^1 \sin i^1$$

Unfortunately, comprehension of this law as thus stated involves enough knowledge of trigonometry to know what is meant by the sine of an angle. As a matter of

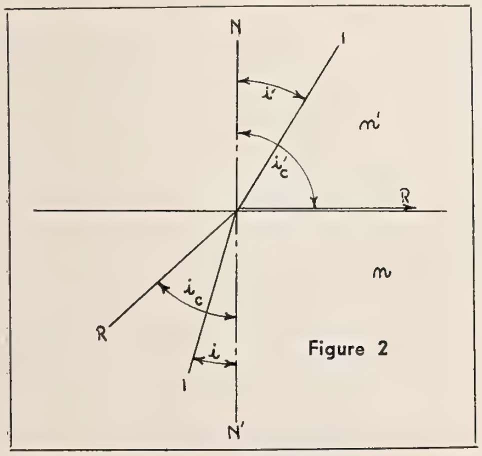

Figure 2

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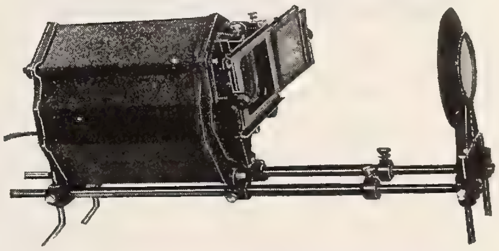

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fact, an ordinary dictionary will define it. If, turning again to the figure, the angle i is increased, the angle i^1 will increase also, but at a faster rate, and eventually an angle will be reached represented by i_c such that the corresponding angle i^1 becomes equal to 90°, indicated by i^1_c in the sketch. The angle i_c is the critical angle. Its value can be determined from the equation for any two values of refractive indices, n and n^1. The sine of the angle 90° is equal to *1*; therefore, if we substitute the figure 1 for sin i^1 in the equation, we will have:

$$n \sin i = n^1$$

or,

$$\sin i = n^1/n$$

The angle whose sine is equal to the ratio of n^1 to n, or the ratio of the lower index of refraction to the higher index, is the critical angle for that pair of materials.

"To make use of this involves the ability merely to use a table of functions of angles.

Having divided n^1 by n, one turns to a table of sines and finds the angle corresponding to that value. For example, if the upper medium is air, for which the index of refraction is 1, and the lower medium is glass with an index of 1.5, the ratio would be equal to 1/1.5, or .6666. The angle whose sine is .6666 is 41° 48′. This is the critical angle for this condition.

Any ray traveling through the medium of high refractive index and making an angle less than this amount will emerge into the air. Any light making an angle with the perpendicular greater than this amount will be totally reflected at the surface and will not emerge into the upper medium. It follows that no light that enters the lower medium from the upper one through the surface can ever occupy the space between the ray (marked *2-2* in the sketch) and the surface. This can be deduced from the fact that the path of any ray of light is reversible."

CONDITIONS UNSUITED TO GOOD PROJECTION

FROM Ted Walz of Quincy, Ill., comes a letter saying, "You are recommended to me as the most competent available man from whom unbiased advice may be had concerning projection problems. I am contemplating opening a small neighborhood theatre in a location where the only available building that can be made to serve has only 12 feet, 6 inches clearance, floor to ceiling. Under this condition I would like your advice as to what size screen image would be best.

"Front to rear, the building measures 102 feet. On the right side at the front is an offset 483 inches wide by 22 feet long, so that at the front there would only be a width of 18 feet, 3 inches, the room itself being 22 feet, 6 inches wide back of the offset. I expect to be able to seat about 300. Projection distance will be approximately 78 feet. I shall appreciate your advice as to general lay-out of projection room and lobby."

CORRECTION

The projector bases installed in the Criterion theatre in New York, were manufactured by Edward H. Wolk of Chicago. These were shown in a photograph of the Criterion projection room, published in the November 14th issue, and in a caption accompanying the picture the bases were accredited to another manufacturer.—F. H. R.

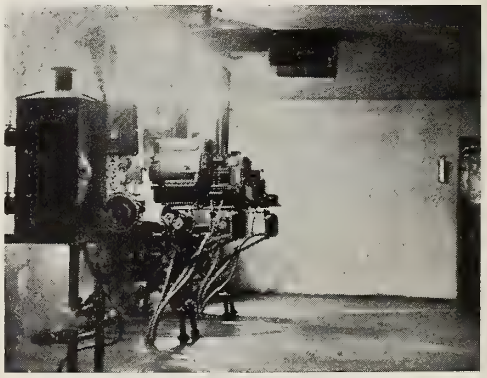
Friend Walz, there is but one honest thing I can say, and that is *don't attempt to construct a theatre with such conditions.* First of all, your ceiling height, 12 feet, 6 inches, would make even the smallest screen image unacceptable. The heads of patrons down front would be silhouetted upon the screen both upon entering and leaving. That alone should be sufficient to condemn the proposition.

SOME WISDOM FROM AN OPTIMIST

RECENTLY IN a conversation with a projectionist, a friend of his remarked, "Gee, Bill, you're an optimist!" To which Bill replied:

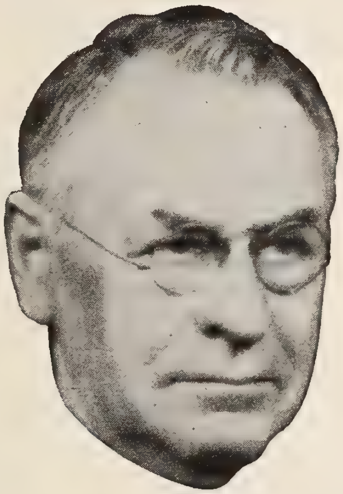
"Yep! I've been bawled out, balled up, held up, bulldozed, walked on, cheated, stuck for war tax, state tax, dog tax, income tax, federal tax, tax on my home, liberty bonds, baby bonds, bonds of matrimony, Red Cross, double cross, unemployment relief and stomach relief. I have been asked to help society, bums, my local union, my lodge and hospitals. I have worked like hell, did other people's work, worked for other people and have lost money I loaned to help others. I've been cussed, discussed, boycotted, lied to and about. I've been held up and stuck up. The only reason I'm sticking around is that I'm an optimist and want to see what they'll pull on me next."

And so it is with most of us—but it's interesting, isn't it?



A bit of amateur photography by A. Starbird, showing his projection room at the State theatre in Owatonna, Minn. The room is 35 feet wide and 15 feet deep. Equipment includes Powers 6B projector mechanisms, Jewell lamps and Ultraphone soundheads.—F. H. R.

A practical working tool for every projectionist



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THE QUESTION:

ENCLOSED IS a rough sketch of a building that I have purchased and wish to remodel. In discussing the remodeling job to several persons, I find that the views are each different from mine. For that reason I wish to have suggestions or plans from someone who understands theatre planning.

I am making plans to start on this job in two or three years—that is, on the foundation for the addition to be added—so any suggestions or information on any part of the theatre will be greatly appreciated.—H. A. H.

THE ANSWER:

AFTER GIVING your sketches study I find that you have solved your problem quite satisfactorily, with the exception of a few minor changes. I suggest that you arrange for a double set of entrance doors, which should have glass panels, in front; and the other set (which you planned at the auditorium side and which should have solid panels) to be placed in the lobby wall opposite the entrance; then the space between offices and rest rooms could become the foyer, from which the rest rooms and office could be entered.

The maximum of seats can be obtained by the use of a center aisle. The 4-foot, 6-inch slope in the auditorium floor is not quite sufficient, but it can be increased by sloping the floor in the lobby and the foyer upward from the sidewalk to the auditorium 1 foot, 6 inches The stage floor, being 5 feet above the low part of the auditorium floor, is also too high—it should be 3 feet, 6 inches; but I do not think this can be remedied on account of the boiler room, so the projection screen will have to be set as close to the proscenium arch as possible, and the bottom of the picture will have to be very close to the stage floor.

I do not notice any provisions made for ticket office. It would be nice if it could be placed between the entrance doors; if that is not possible, it could be placed in the office or along one side wall of the lobby. Plan for poster cabinets on each side of entrance doors and provide for shadow boxes in the lobby. The front may be covered with structural glass, Formica or porcelain enamel; and, of course, you will want a marquee.

Use sound-absorbing tiles or boards for the ceiling of the auditorium. The side walls could be treated with drape panels. By the installation of modern light fixtures you should be able to achieve an attractive interior at moderate cost.

●

THE QUESTION:

I AM PLANNING a new theatre and I would appreciate it very much if you would please give me the answers to the few questions quoted below. My auditorium is 25 feet wide and 75 feet deep to the screen. Will you please advise me the best seating arrangement and how many seats?

Would you advise curtain panels backed with ozite or some other sound material, or would you advise sound board? Would you advise the box office at the sidewalk or set back some 7 or 8 feet?—L. B. I.

THE ANSWER:

THE BEST seating arrangement of an auditorium 25 feet wide is a center bank of eleven 20-inch seats across with wall aisle on each side. The depth of the auditorium will allow for 25 rows of seats, spaced 2 feet, 6 inches back-to-back; so the total seating capacity will be 275 seats. By the use of a center aisle 25 seats or 50 seats (provided some 19-inch seats are used) may be gained.

If curtain panels are provided with back drape, no ozite will be necessary. Use sound absorbing tiles or boards for ceiling and rear wall.

I advise you to place the ticket office at the sidewalk between the entrance doors. Set the doors back flush with the back of the ticket office so that they will not project beyond the building when open.

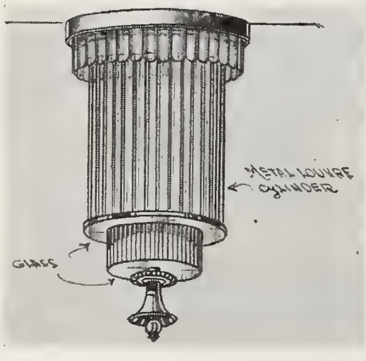
●

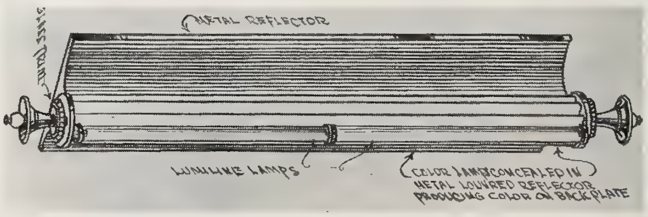
THE QUESTION:

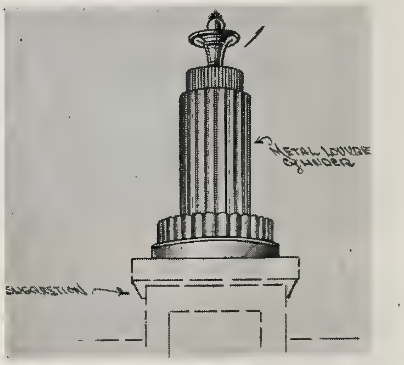
PLEASE FIND attached a crude drawing of the theatre front that I now have. You cannot tell it is a theatre unless you know that one is there. The writer's thought is to put my box office on the exterior instead of in the lobby. My lobby is 6 feet long and extends the width of the theatre, 25 feet. Seating capacity 406. Any suggestions that you may have to offer will be appreciated.—V. K.

THE ANSWER:

YOU MAY utilize the 18-foot space now occupied by two large panes of glass for a ticket booth with one double entrance door on each side; but in this




METAL REFLECTOR
LUMILINE LAMPS
COLOR LAMPS CONCEALED IN METAL LOUVRED REFLECTOR PRODUCING COLOR ON BACK PLATE



Lighting fixtures in modern patterns and materials. At left is a ceiling fixture particularly suited to small lobbies or lounges. A fixture suited to either wall or ceiling is sketched above, this one employing lumiline lamps. At right is a suggested pedestal application of a fixture similar to that at left. Sketches are by courtesy of the Roman Art Company, St. Louis, the designers.

case the depth of the lobby will have to be increased at least 4 feet, unless it is possible to project the ticket booth beyond the surface of the building.

The single doors may be converted into poster frames. Cover the wall spaces now used for shadow boxes, with Formica, structural glass or porcelain enamel. This change will produce quite a modern front, provided it is properly designed.

●

THE QUESTION:

AS I AM planning on a connection with some small theatre I will appreciate some information from you in regard to the erection and arrangements of same, along lines which are as follows:

Arrangements of seats, pitch of floor, floor space required, best size for building, best size for lobby, best size for stage, height of ceiling, size of booth.

Building should accommodate from four to six hundred seats. In one town the size of lot which can be had is 30x120, or 60x120. In another town the size of lot is 40 feet by any depth needed, or another lot can be had that will accommodate any size of building desired.—D. C. C.

THE ANSWER:

I WILL answer your questions in the following order, as they appear in your inquiry.

Arrangement of Seats: For a theatre 30 feet wide, a center bank of thirteen 20-inch seats across with wall aisle on each side. For a 60-foot theatre, a center bank of fourteen 20-inch seats across with aisle on each side, and two wall banks each of seven 20-inch seats across.

Pitch of Floor: First 20 feet from curtain line to be level; from there, divide floor depth into sections of six rows. The minimum slope of floor for first section, 10 inches, next section 14 inches, next section 18 inches, and so on, increasing slope for each section by 4 inches.

Floor space required: For a 400-seat theatre, the auditorium floor space should be 30x90 feet—this is for one center bank without wall banks; for a 600-seat theatre, 56x70 feet—this is for a center section of fourteen seats and two wall sections of seven seats each.

Best size for building: For a 400-seat theatre, 32x125 feet. For a 600-seat theatre, 58x115 feet.

Best size for lobby: For a 400-seat theatre, 12x15 feet minimum. For a 600-seat theatre, 12x18 feet minimum. These dimensions include location of ticket office between entrance doors.

Best size for stage: This depends entirely upon the requirements for stage shows. For pictures alone, the depth does not have to exceed 12 feet. For acts, such as vaudeville, a minimum depth of 20 feet; for productions, a minimum depth of 30 feet. Make proscenium arch as wide as possible, after allowing space for exits and curtain space.

Height of ceiling: For a one-floor theatre, the ceiling heights at the high point of auditorium floor should not be less than 18 feet.

Size of booth: The minimum dimensions for a projection room are 10x20 feet, but plan it as large as possible so provisions can be made for generator room and toilet.

Causes of Theatre Accidents and How to Avoid Many of Them

(*Continued from page* 8)

are dangerous. One struck a pedestrian. Another poorly located door was on steps which changed pace at the door. There is a definite hazard resulting from placing advertising pictures on the back side of doors. This possibly led indirectly to a death in one case. In another instance a man watching a picture on a door suffered severe injury when it was suddenly opened. These things constitute distinct traps.

Where exit doors are at the rear, sometimes back of a dark stage, a white stripe painted on the floor leading to the exit prevents accidents.

A loge steel supporting post, a sharp bolt on a seat, a fan, a stoop at a drinking fountain, a make-up shelf breaking, a smooth brass strip holding the carpet to a step, plaster from the ceiling, a glass rod at a drinking fountain—these caused accidents in Fox Midwest theatres and all cost money—some of them a lot of money.

EMPLOYE NEGLIGENCE; PATRON MISCONDUCT

THE CAUSES OF other accidents noted may be classified as: (1) negligence of employes in their duties, and (2) misconduct of patrons.

Inattention or careless acts of employes are inexcusable. An increasing number of plantiffs' attorneys are alleging this cause in their actions at law, which is reflected in claim costs. They are difficult cases to combat. For instance, an usher turned out his flashlight and departed before persons were seated, leaving them to find their own way. The neglectful usher is worse than none because he gives a false sense of security. Ushers should be instructed to remain until the patrons are in their seats. A large portion of this type of accident, the record shows, occur while persons are seating themselves without usher guidance.

In another instance a can was allowed to remain on a balcony rail where it had been hung by a patron. It fell to the main floor and injured a patron.

ROWDYISM

Theatres are required to control crowds. Although rowdyism is not as costly as in the past, frequency of losses hasn't abated. The duty of the assured legally extends beyond that of using ordinary care to see that the theatre premises are free from physical defects, particularly when children are involved.

STRUCTURAL CONDITIONS

PATRONS MAY trip or fall over irregularities which they have passed over safely many times before. Paths for patrons should be constructed so as to be passed automatically. No hazards which require mental concentration should be allowed to exist. Hidden steps, rear seat platforms, irregular steps to loges, monumental stairways, other stairways, and optical illusions each caused from 22 to 125 accidents in Fox Midwest theatres.

Hidden steps—those which descend behind drapes or doors in unexpected places—by court decision are considered negligence if illumination is judged insufficient. In one such case alone, 56 law citations were given pertaining to this type of accident. A door opening inward to a theatre office, tempting one to enter without looking, causes accidents, even though there be signs and lights. Lock the door and use another entrance if possible.

In 20 theatres falls have occurred when it was necessary to enter and leave a rear main floor seat by descending or ascending steps. All accidents occur while descending. Frequency of accidents are high considering the small exposure. Generally the seats are about 6 inches above the aisle, and the raise looks like an uncarpeted border and not a step at all, though this is not commonly true of newer theatres.

LOGE SECTIONS

In balcony loge aisles, theatres have exceptionally high accident frequency in a relatively small section of the entire theatre. *The price differential of loges thus goes to pay losses!* A typical loge section has a staggered stair—three narrow steps followed by a broad step. The lighting usually is dimmer than in other sections. Falls occur when entering these sections. This type of construction frequently is alleged as the cause of action by the plaintiff. Aisle lights in this section usually are at every third row, with no lights adjacent to the intermediate landings. Lights should cover these landings. Lights of course will not eliminate, but they will reduce, the number of accidents here.

BALCONIES

Sixteen theatres with irregular type balcony aisle construction (one wide and two narrow steps) make up only 4.2% of the number of a certain group of theatres, but they are responsible for 53% of all the balcony aisle accidents reported by the group. Balcony aisles should be of regular step construction. It is advisable to widen the narrow steps of existing installations to give the same result. Accident reports frequently state that the patron caught herself on the handrail, or was prevented from falling down the entire flight of stairs because of the handrail. Many accidents can be prevented, and 75% of all stairway accidents have been rendered less serious by the handrail. Two rails should be installed on staircases.—KENNETH FORCE.

BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

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Carpets
Carpet cushion
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Change makers
Changeable letters
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Cleaners, vacuum
Color hoods
Cutout machines

D

Dimmers
Disinfectants

E

Effect machines
Electric signal and control devices
Emergency lighting plants
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F

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Film splicing devices
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Fire extinguishers
Flashers, electric sign
Flood lighting
Floor cleaners
Floor surfacing material
Fountains
Frames, lobby display

G

Grilles, ventilating

H

Hearing Aids
Heating systems
Horns

L

Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M

Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O

Organs

P

Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture (specify kind)
Public address systems

R

Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S

Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T

Tickets
Ticket booths
Ticket issuing machines
Transformers

U

Uniforms

V

Vacuum cleaners
Vending machines
Ventilating systems
Ventilation control instruments

[12-12-36]

"BETTER THEATRES" DIVISION, Motion Picture Herald,
Rockefeller Center, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1.............................. 7..............................
2.............................. 8..............................
3.............................. 9..............................
4.............................. 10..............................
5.............................. 11..............................
6.............................. 12..............................

Remarks (or any items not listed above):..............................
....
....

Name.................... Theatre.................... City....................
State.......................... Seating Capacity..............................

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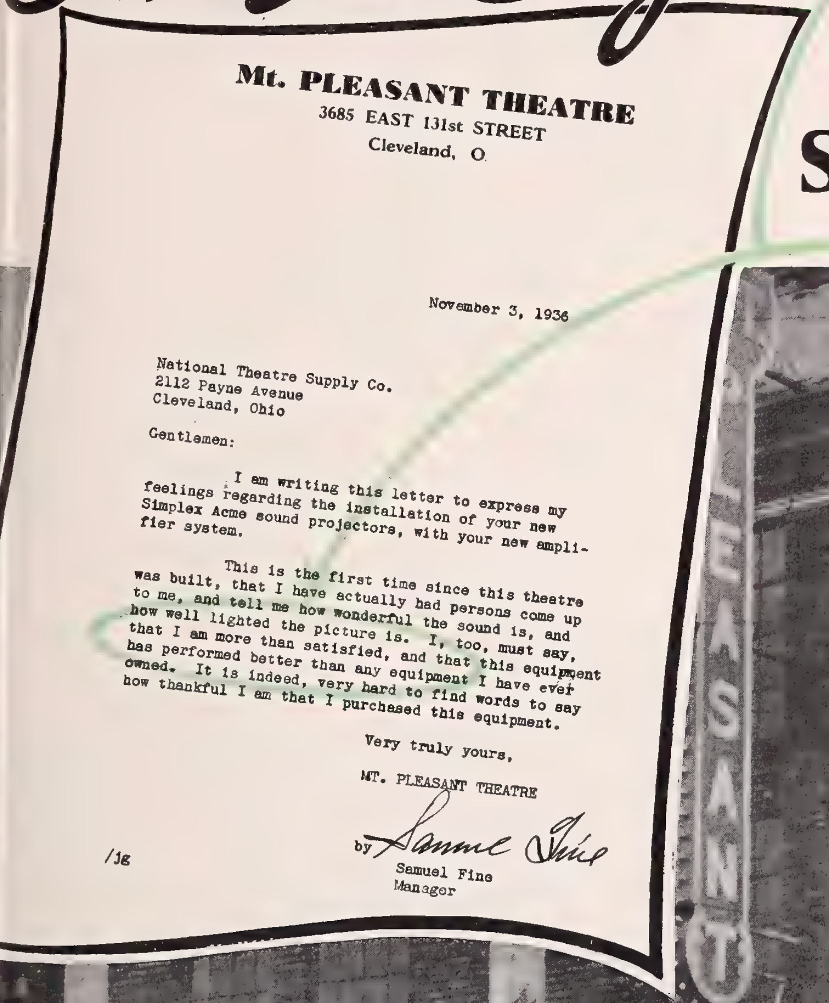
Simplex PROJECTORS — DISTRIBUTED BY NATIONAL THEATRE SUPPLY COMPANY

Mr. Fine Says . . I am more than satisfied with Simplex Acme SOUND PROJECTORS

TRADE MARK REG.



Mt. PLEASANT THEATRE
3685 EAST 131st STREET
Cleveland, O.

November 3, 1936

National Theatre Supply Co.
2112 Payne Avenue
Cleveland, Ohio

Gentlemen:

I am writing this letter to express my feelings regarding the installation of your new Simplex Acme sound projectors, with your new amplifier system.

This is the first time since this theatre was built, that I have actually had persons come up to me, and tell me how wonderful the sound is, and how well lighted the picture is. I, too, must say, that I am more than satisfied, and that this equipment has performed better than any equipment I have ever owned. It is indeed, very hard to find words to say how thankful I am that I purchased this equipment.

Very truly yours,

MT. PLEASANT THEATRE

by Samuel Fine
Samuel Fine
Manager

/js

PROJECTION ROOM

Simplex Acme SOUND PROJECTORS ARE INSTALLED IN

TRADE MARK REG.

MT. PLEASANT THEATRE

CLEVELAND, OHIO

INTERNATIONAL PROJECTOR CORPORATION

88-96 GOLD ST. NEW YORK, N.Y.

Two famous names joined...giving Warner patrons RCA High Fidelity Sound!

WARNER BROS. COMPLETES PERFECT SOUND REPRODUCTION CHAIN . . . GETS NEW RCA CELLULAR SPEAKERS!

Besides installing RCA Photophone equipment in all its Chicago Theatres, Warner Brothers has also added the link that completes the chain of perfect sound reproduction. New RCA Cellular Speakers have been installed! These are the first speakers to evenly distribute all higher frequencies throughout a theatre. They have greater power capacity and provide undistorted reproduction of all notes—from lowest to highest. They require less room backstage.

RCA Photophone, the only motion picture sound apparatus offering the Rotary Stabilizer in every *unit, is chosen for all Warner Brothers Theatres in Chicago!*

THE sensational swing to RCA Photophone continues! And the newest member of this big parade is the pioneer of motion picture sound—Warner Brothers. The entire group of Warner Brothers houses in the large Chicago area is now included in the rapidly increasing number of motion picture exhibitors to select this superior equipment.

Offering progressive theatre owners 7 great proofs of its superiority, RCA Photophone is available at very moderate cost to houses of every size. It stands alone as a big profit builder. Let it build box office profits for YOU!

RCA presents Metropolitan Opera beginning Thurs. Dec. 24 and Sat. afternoons thereafter. Also "The Magic Key of RCA" Sundays 2 to 3 P. M., E. S. T. Both via NBC Blue Network.

RCA

Photophone

RCA TRANS-LUX RCA SONOTONE

RCA MANUFACTURING CO., INC., CAMDEN, N. J. • A Service of the Radio Corporation of America

MOTION PICTURE HERALD

97 CIRCUITS COMPLETE FEATURE BOOKINGS FOR 36,000 PLAYDATES IN THEIR 3,700 THEATRES

702 Contracts and Who Signed Them

VOL. 125, NO. 12 DECEMBER 19, 1936

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March [illegible] *Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscriptio* [illegible] *a year. Single copies, 25 cents.*

CAPITOL
"BORN TO DANCE" ELEANOR POWELL
MGM'S DAZZLING MUSICAL ROMANCE
JAMES STEWART-S. SILVERS
ELEANOR POWELL
JAMES STEWART
BORN TO DA
LEO IS UNFAIR TO SANTA CLAUS!

Held Over 3rd Week as Thousands pack the big Capitol on Broadway.

M-G-M HITS CRASH THE XMAS CASH!

SMASH!

"BORN TO DANCE"

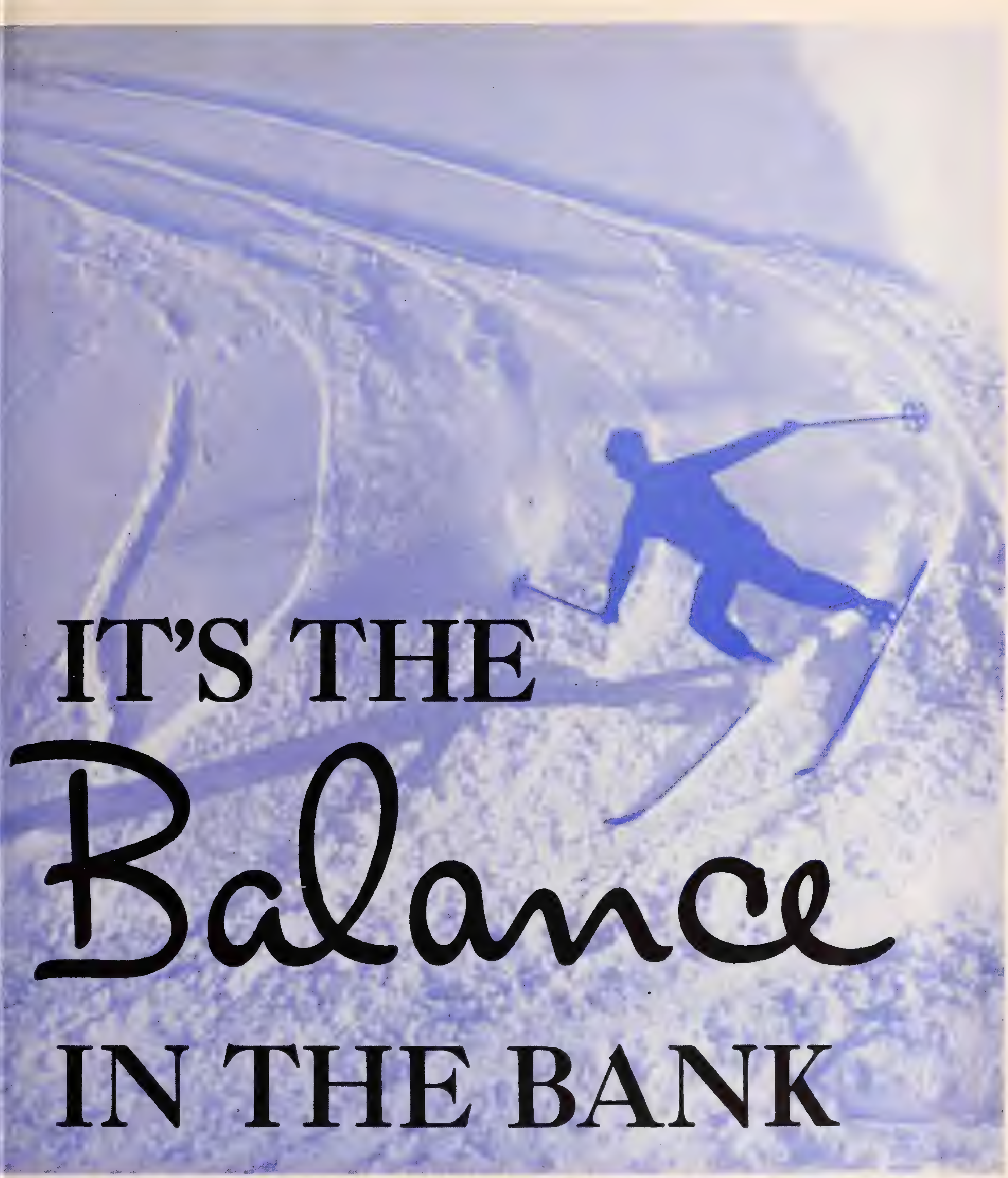
HAPPY HOLD-OVERS!

3rd WEEK at Capitol, N. Y.
3rd WEEK: Pittsburgh
3rd WEEK: Seattle
3rd WEEK: San Francisco
3rd WEEK: Chicago
2nd WEEK: Baltimore, Richmond, Albany, Philadelphia, Norfolk, Milwaukee, Denver, Los Angeles, Portland, San Diego, Atlanta, New Orleans, Dayton, Harrisburg, Reading, Wilmington, New Haven, Cleveland, Cincinnati.

Isn't it lovely to get HITS when you need 'em most! You'd think Le would let up after delivering "Grea Ziegfeld", "Gorgeous Hussy", "Libele Lady", "Love On The Run", "Tarza Escapes" and other early season hits But he's practically put Santa Claus out of business by bringing ou "BORN TO DANCE" right now

NOBODY CAN TOP THIS

Pre-Holiday: **"BORN TO DANCE"**
Xmas: **"AFTER THE THIN MAN"**
New Year's: **"CAMILLE"**
1937: **"You ain't seen nothin' yet!"**



THAT COUNTS!

The WARNER way makes it count most! →

Let critics roar, let adjectives soar–but the one way to tell a hit is by the dough you send to the bank! Only a line-up that can be counted on for a dependable, steady succession of money-shows can keep that bank account and keep it growing! Remember that! And remember that

'GREEN PASTURES'
followed
'LOUIS PASTEUR'

* * *

'ANTHONY ADVERSE'
followed
'GREEN PASTURES'

* * *

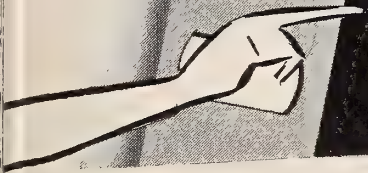
'CHARGE OF THE LIGHT BRIGADE'
followed
'ANTHONY ADVERSE'

* * *

'3 MEN ON A HORSE'
followed
'CHARGE OF THE LIGHT BRIGADE'

AND THESE WILL BE FOLLO

Follow the Leader! .



Dick Powell • Joan Blondell

"GOLD DIGGERS OF 1937"

with
VICTOR MOORE GLENDA FARRELL
LEE DIXON
OSGOOD PERKINS • ROSALIND MARQUIS
Directed by LLOYD BACON • Music and Lyrics by Harry Warren
& Al Dubin and Harold Arlen & E. Y. Harburg • Musical Numbers
Created and Directed by Busby Berkeley • A First National Picture

A Very
Merry Christmas

D BY

"SING ME A LOVE SONG"

with
JAMES MELTON • PATRICIA ELLIS
HUGH HERBERT • ZASU PITTS
ALLEN JENKINS • NAT PENDLETON
ANN SHERIDAN • WALTER CATLETT
HOBART CAVANAUGH • Directed by Raymond
Enright • Music and Lyrics by Harry Warren & Al Dubin
A Cosmopolitan Production • A First National Picture

A
Very
Happy
New
Year

WARNER BROS.

CKE & JOEL McCREA in "BANJO ON MY KNE
STAR ACTS - GAE FOSTER GIRLS
BANJO ON MY KNE
BIG STAGE SHOW
STAR ACT IN REVUE
HER LIPS SANG SONGS and HER TOES DANCED BUT SHE HUNGERED FOR HER MA
BARBARA STANWYCK
JOEL McCREA
"BANJO ON MY KNEE"
BUDDY EBSEN WALTER BRENNAN KATHERINE DeMILLE
ANTHONY MARTIN HELEN WESTLEY WALTER CATLETT
HALL JOHNSON CHOIR A 20th CENTURY FOX PRODUCTION

SMASH!

"BANJO" WALLOPS PRE-HOLIDAY SLUMP AT ROXY, N. Y. AS SENSATIONAL WORD-OF-MOUTH BUILDS CROWDS TO OVER-CAPACITY!

A COMEDY DRAMA WITH MUSIC
— songs that flood the heart!

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 125, No. 12

December 19, 1936

CAVALCADE 1936

NO matter what may be the immediate outcome of today's gestative opportunist fevers in Hollywood about what and how and if anything is to be done about the great British story, certain it is that Edward VIII has cast himself in the amber of romantic tradition and the title role of many a screen story to come, sometime.

Regardless of the abrupt dismissal of the hasty script entitled "I Gave My Wife to the King" by the Hollywood office of the American industry's trade association, it is inevitable that in some guise and fashion the screen will take cognizance of, make box office material of, this "the story that has everything."

The less that picture and its successors partake of the press phrase of "l'affaire Simpson" and the more it sees the larger story the better.

And while sympathy inevitably pertains to individuals, the human participant in every play of great forces, in this amazing drama, fair perspective must see, too, the cause of empire, the unwritten articles of faith of a great people, crystalized in the convictions of their leaders. The saner England will be found to see David Windsor, the man, and Edward VIII, King and Emperor, in different lights, facing very different responsibilities.

MEANWHILE if it is to be admitted that there were perils of policy in such relatively remote matters as "Forty Days of Musa Dagh" or such adjacent material as "It Can't Happen Here," for the international interests of the cinema, what must be calculated of the risks and problems that torture today's story conferences in Hollywood?

Probably not even an approximation can be contemplated or achieved now, but there is inherent, in the history made last week, a mighty sequel to the incomparable "Cavalcade." Mr. Baldwin is Victoria's vicar on earth moving in this twilight of the kings.

By sacrifice and a certain humility, Edward VIII has ordained for himself greatness among the proud Kings of England, Emperors of Britain. In plain truth it seems he would rather be a man than a personified reliquary, a walking reminiscence of that which lies in the dreamless sleep of Westminster.

Presently it may be discovered that Edward VIII quit being the King of England because he was not. And that will be the greater story, the twentieth century contrast with the kingship of Henry VIII, who, to borrow a title from Mr. Wells, was "A King Who Was a King."

MEANWHILE to our contemporary medium, perhaps art, of the radio has come an hour of the great drama of the world—Edward VIII, standing by his mother and brother, telling the world—one man standing there before a microphone to drain a flagon of political hemlock in which was dissolved the crown of the greatest empire of earth.

The cause of romance, the eternal authority of love of man for woman, is here asserted in terms for which history finds no parallel. To half the human race, to all of womankind, this will ever have a meaning beyond the interpretation of words.

To the few, the very few however, the great significant words of Edward VIII's farewell will always be his opening sentence:

"At last I am able to say a few words of my own."

He had to give up a kingdom for exactly that—which is too abstract to photograph.

△ △ △

THE STERLING IDEA

THE sturdy but not flamboyant announcements of plan and program from Mr. Ray Johnston and his Sterling Pictures Corporation convey pleasantly reassuring affirmation of the inherent vigour of this industrious industry. The structure taking the form in Sterling is a basic pattern on which some of the motion picture's most conspicuous successes have been erected. Examination of the array of material listed for Sterling also discovers an indication of a definite address to a definite box office stratum of large mass buying power. There is perhaps here an inkling of the budding evolution of production policy in something akin to the terms that publishers of the printed word address themselves to a certain public, or a certain category of public tastes. For many a year a lack of such policy of address has been a conspicuous negative factor of motion picture production and distribution.

△ △ △

RADIO CAN HAVE 'EM

WITH a certain unholy glee we can discover that Radio is in for some of the annoyances that have beset the screen these many years, as evidenced by the declaration of Professor Kenneth G. Bartlett at Syracuse University that radio scripts offer the big, new and uncrowded opportunity for novice writers. Radio will now get a big mail and some lovely material that the motion picture can well spare.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

36,000 Playdates

Large circuits of the country have completed their product buying for the 1936-37 season. Several factors have combined to extend the season to a later date than usual this year. A survey conducted early in October showed that 95 circuits had signed 346 franchises at that time and in the intervening two months the number of product deals completed by the same circuits has more than doubled. At the conclusion of the season sales managers for the large distributors report that their total sales are from 20 to 30 per cent better, on the average, than last year.

A story on the purchases is on page 13 *and a table showing the product contracted for by the circuit starts on page* 14.

First Conciliation Board

The Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois met at the Coronado hotel in St. Louis last week and reelected president Fred Wehrenberg and all other officers. The convention was addressed by Ed Kuykendall, president of the Motion Picture Theatre Owners of America, and by Charles C. Pettijohn of the Motion Picture Producers and Distributors of America, Inc. The first local conciliation board, in line with Mr. Kuykendall's 10-point fair trade practice program, also was tentatively organized.

Details of the convention and the speeches are found on page 16.

WPA Theatre Protests

Theatrical unions and recently formed WPA workers organizations are strongly protesting the dismissal of workers for participation in sit-down strikes in the Federal Theatre and other projects in spite of announcements from Washington that scheduled cuts in the WPA rolls are to be greatly modified. A meeting of protesting workers and sympathizers in New York last week led to a near-riot.

The story is on page 50.

Lottie Pickford Dies

Lottie Pickford, sister of Mary Pickford, and at one time prominent on screen and stage in her own right, died at her home in Hollywood this week following a heart attack. She had been inactive in pictures for many years, as the wife of John Locke, character actor. She was a stage player with her sister when they both were children, graduating to pictures with her under Paramount, for whom she played her last important role in "The Diamond in the Sky" in the early 1920's.

See page 48.

French Confederation

Although the General Confederation of the French Cinema was formed recently in Paris, not all the important branches of the industry have yet joined. It is expected they will shortly, however, for agreements are now being drawn up between the Confederation group and the few remaining members of Charles Delac's former Syndical Chamber.

See page 18.

* * *

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Ostrers and Schencks

Half of the 49 per cent interest held by 20th Century-Fox in Metropolis and Bradford Trust, holding company for Gaumont British, has been purchased by Loew's, it has been announced by Nicholas M. Schenck and Louis B. Mayer. The sale, pending since July 20th, was at that time announced as the first step in the plan for a triple ownership of GB by the Schenck brothers and the Ostrer brothers, a plan which has since been abrogated. No decision was reached at conferences held by Isidore and Maurice Ostrer, Joseph and Nicholas Schenck and Sidney R. Kent in Hollywood last week.

Developments in the situation are on page 30.

Bank Night and Bingo

The second legal blow to be dealt Bank Night and chance games in general, which may be expected to set a precedent, came this week from the Kansas supreme court which ruled that Bank Night constitutes a lottery within the meaning of the state's anti-lottery law. Two other court decisions, in Louisiana and Denver, adversely affected the giveaway practice. Bingo, achieving great popularity in certain parts of the country, is worrying exhibitors as a new source of competition.

These and other reports on chance games are on page 17.

Sunday Laws

Legislation concerning the showing of motion pictures on Sundays developed in four communities this week, while taxes were the chief concern of exhibitors in other territories. In New York, Syracuse is considering a "curfew" to prevent unaccompanied minors remaining in theatres after nine o'clock, and New York City aldermen still are trying to block the erection of theatres in the Park and Madison avenue district.

Details are found on page 34.

Up to the Congress

The future of industrial control will be left in the lap of Congress, it was indicated last week when the National Council for Industrial Progress, meeting in Washington, urged the enactment of legislation prohibiting unfair competition either in trade practices or by the maintenance of unjust wage or hour standards or by monopolistic efforts. Business men and industrialists on the whole refused to attend the conference or did so only as observers. A motion picture conference, scheduled by Major George L. Berry, Administration coordinator, to precede the meeting was cancelled.

The complete story of the conference is reviewed on page 76.

Orpheum Circuit's Claim

Developments in the RKO reorganization this week were featured by the possibility of a settlement of the complex claim of Orpheum Circuit against the corporation and its subsidiary companies. The settlement was proposed in a petition drawn up by the Irving Trust Company and presented to the courts and would entail the payment of some $700,000 in cash for the abandonment of all cases by Orpheum against RKO.

This and other developments in the reorganization proceedings are on page 32.

Company Control

Control of the Keller-Dorian Color Film Corporation is to pass to a group of British and French figures, it was revealed in New York this week by George Quigley, attorney, who is acting as the fiscal agent for those purchasing control through the 350,000 shares of stock now owned by William Celestin and Henry Colgate.

See page 60.

Vice-Presidents

Al Lichtman and Sam Katz, long connected with Loew's, Inc., apparently without official title, were named vice-presidents of the corporation some time ago, it was officially learned in New York recently following the annual meeting of the corporation's stockholders when they were reelected officers of the organization. The corporation now has seven vice-presidents, instead of four as last year.

See the story on page 30.

Score Charge Retained

Reconsideration by 20th Century-Fox of its reply to the trade practice program proposed by the Motion Picture Theatre Owners of America is impossible, John D. Clark, sales chief, said this week.

The company, in its reply to the proposal, refused to discontinue score charges and consented to grant a ten per cent cancellation privilege only when an exhibitor buys all the product offered at one time. Edward Kuykendall, president of the MPTOA, had asked the company to reconsider its stand on score charges and to grant the cancellation privilege under more liberal conditions.

Taboo as Film Theme

The Motion Picture Producers and Distributors of America will not approve of the production of any motion picture based on the recent British crisis over the friendship of former King Edward VIII and Mrs. Wallis Simpson, according to word received in New York from Hollywood Wednesday.

Exhibitor Meetings

Exhibitor groups in several cities in the east are planning meetings and elections next month. The sessions include the annual meeting and election of officers of Allied States Association of Motion Picture Exhibitors to be held in Washington.

The meetings are listed on page 18, *and the decisions of the convention at Oklahoma City this week are recorded on page* 16.

Silver Jubilee

Preparations and developments in the plans for the celebration by Paramount of the Adolph Zukor Silver Jubilee, marking Mr. Zukor's 25 years in the film industry include the printing of an exploitation manual for theatre managers and the presentation of a collection of still photographs showing the development of motion pictures since 1912, to the Harvard College Library.

The story is on page 32.

Attack Sales Policies

New York Independent Theatre Owners Association on Wednesday joined the Independent Theatre Owners of Philadelphia in its fight against socalled "obnoxious sales policies of major distributors."

The New York group will call a mass meeting to be attended by 50 theatre owners from Philadelphia and other Eastern exhibitor organizations to decide on the action to be taken. Philadelphia exhibitors have been talking of "boycotts."

Individual Profits

Profits of individuals engaged in the amusement industry, and the motion picture in particular, for the year 1934 were revealed by the Internal Revenue Bureau in Washington this week. The total profits of some 773 individuals amounted to $6,145,519, as compared with 413 individuals reporting $4,146,964 in 1933. At the same time, 170 individuals reported losses, as compared to 155 persons the year before.

Highlights of the bureau's report are found on page 48.

Hungarian Restrictions

Hungarian producing companies, with their decision to increase their output, have challenged American distributors to limit their imports to product of only the highest production standards. At the same time, American concerns will benefit from the lower charge for permits.

Details of the situation in Hungary as it affects American product appear on page 33.

Illegal Exhibition Reduced

Distributors in six years have reduced illegal exhibitions of films by some 35 per cent, their Copyright Protection Bureau cutting "bicycling" and unauthorized exhibitions from 44 per cent in 1930 to 9 per cent in 1936.

The Bureau's annual report on unlawful exhibitions, both theatrically and non-theatrically, appears on page 32.

Fight Moyne Report

Evidence is piling up in England that exhibitors and distributors will cooperate in opposition to the socalled Moyne Report, calling for an official Film Commission to supervise the industry, a variable quota rising to 50 per cent in 10 years, and the establishment of a quality test for British films.

Further details on page 49.

Manchukuo Film Control

A national film company to control all branches of the industry is being organized in Manchukuo, half of the capital of five million yen to come from the state, the other half from the South Manchuria Railway. The Kwantung Army will enforce the decisions of the Eiga Kyokai, or Cinema Association of Manchukuo.

These and other Japanese film developments are recorded on page 80.

Studios Stepped Up

Studio activity was stepped up for a net gain of five pictures in work during a week which saw twelve productions started as seven were taken to the cutting room.

Titles and personnel of pictures started and finished are given on page 27.

Bell Monopoly Charged

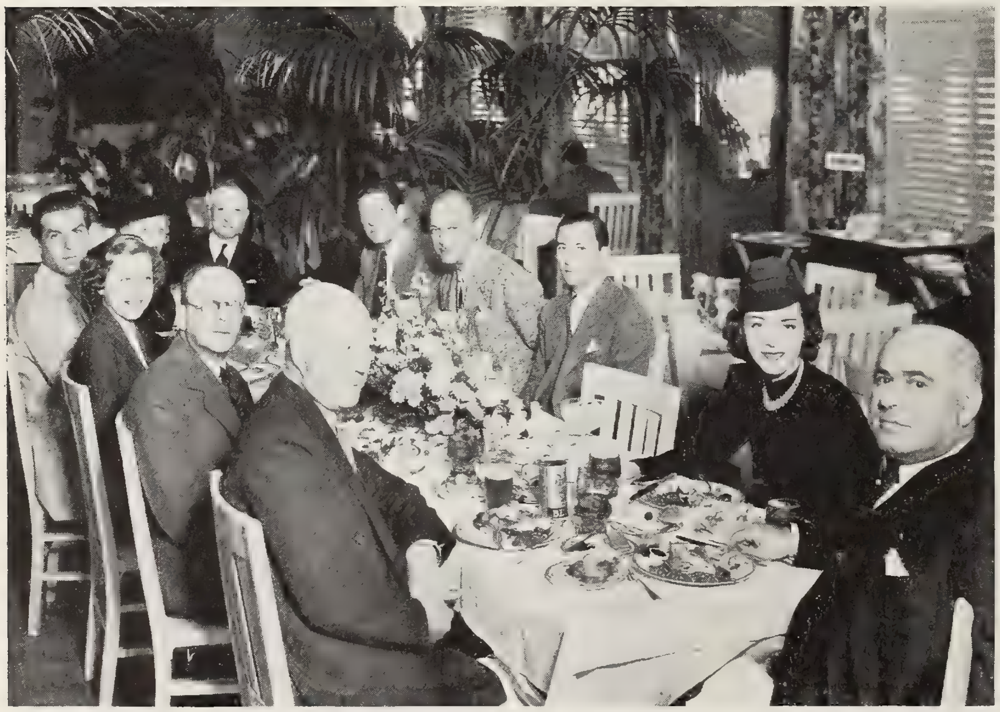
Charges that the Bell telephone system has a virtual monopoly in the provision of wire channels to radio stations and chains were made Tuesday by the Federal Communications Commission as it delved into the radio policies and practices of the American Telephone and Telegraph Company in its investigation now being conducted in Washington.

N. R. Danniellian, commission economist, began reading a 300-page report on the subject, going back to the early '20's. In 1926 a contract was made with RCA providing for an exchange of patent licenses, the telephone company to sell its interest in radio and receive an exclusive service contract from RCA. The telephone company, the report charged, then developed its long line monopoly.

This Week in Pictures

NEWLYWEDS. Robert Splane, Warner player, pictured with his bride, the former Virginia Hudson, debutante of Beverly Hills, Calif., following their recent marriage. He was signed a short time ago by Warner Brothers, but has not yet appeared on the screen.

AIDE ARRIVES. (Above) Henri Rust, assistant to Anatol Litvak in French production of "L'Equipage," as he arrived in New York, bringing original costumes, en route to RKO Radio studio to aid Mr. Litvak on an American version. Shown with him are Harold Hendee and Sidney Kramer.

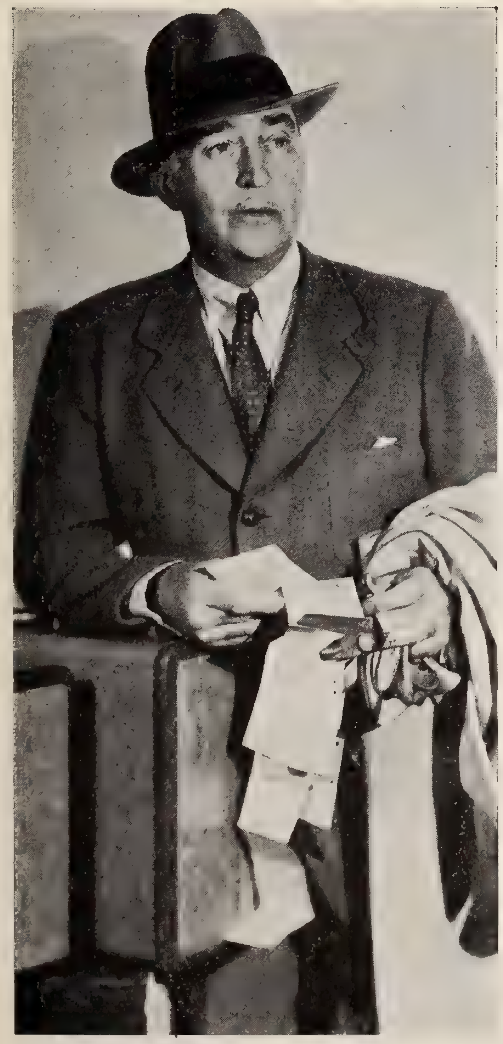


HOST TO NEW YORK'S GOVERNOR. Luncheon at the Paramount studio for Gov. Herbert Lehman (right foreground) and Mrs. Lehman during their recent visit to the film capital. Mrs. Lehman is seated next to Adolph Zukor at further end of table. In left foreground is shown William LeBaron. Others are Eugene Zukor, Mitchell Leisen, Bob Burns, Fred MacMurray, Marsha Hunt and Shirley Ross, the Governor's secretary.

X-MAS THE SPOT. Nan Grey, MGM player, is falling for Santa Claus. And X-ma(rk)s the spot. Get it? Tsk, tsk. Ah, well, it's all in pun. And Merry Christmas to you, too.

ON LOCATION. Harry Sherman, producer of Paramount's "Hopalong Cassidy" series, plays host. Rear: Nate Watt, director; James Ellison, Dean Hyskell of Fox West Coast. Front: Mr. Sherman, Nora Lane, Mrs. Hyskell, Boone Mancall of Quigley Publications.

ADDRESSES ADVERTISING GROUP. Public appearance No. 1 for Gertrude Michael following a ten-day illness, shown addressing the AMPA. At her left is Gordon S. White, president of the organization.



GOING PLACES. All packed up and tickets bought, Sir Guy Standing is duly recorded at the start of a personal appearance trip through Canada on behalf of Paramount's Adolph Zukor Silver Jubilee.

ATTEND LOS ANGELES PREMIERE. Henry Koster (left), who directed Universal's "Three Smart Girls," and Joseph Pasternack (right), associate producer, arrive with Mrs. Koster and Mr. and Mrs. Ernst Lubitsch for the opening of that production at the Pantages theatre. Deanna Durbin heads the cast, which includes Binnie Barnes, Alice Brady, Ray Milland, Charles Winninger and Mischa Auer. Charles R. Rogers was executive producer.

WILL HAYS ENTERTAINED BY EUROPEAN FILM INDUSTRY. Pictures taken during recent trip abroad of the MPPDA head, showing him (above) as guest of the Cinematograph Exhibitors Association at a luncheon in London, and (below, at right) watching filming of scenes at the Quadaro, near Rome. At the CEA luncheon Mr. Hays is shown standing in middle foreground with T. H. Fligelstone, CEA president. Others at the speakers' table at the affair, which was held at the Trocadero, included these: Harold Smith, MPPDA representative on the Continent; Norman Hart, R. E. Richards, W. H. Gell, R. C. Bromhead, J. C. Graham, J. M. Beck, R. Dooner, Sir Walter Womersley, J. Pollard, A. J. Gale, Sam Eckmann, Jr., Arthur Jarratt, Arthur Loew, Simon Rowson. In Italy Mr. Hays is pictured with Luigi Freddi, Carmine Gallone and Harold Smith.

FROM ENGLAND. (Left) Friedrich Feher, director, and Hans Feher and Magda Sonja, stars, of British musical, "The Robber Symphony" (American release by Fortune Films), arrive in New York.

INSPECTION. (Right) Cecile B. DeMille, producer of Paramount's "The Plainsman," shows Ray W. Meskimen, United Air Line pilot, print of the production on boarding westward plane in Chicago.

97 CIRCUITS SIGN PRODUCT FOR 36,000 PLAYDATES

Thirty-seven Hundred Theatres, First Goals of Product Selling, Included in Completed Deals

Expansion of Double Feature Policy Is Indicated in Contracts for Product of Seven Companies; Business Gains

A table showing what product 97 of the larger circuits of the country have contracted to show this season starts on page 14. The deals, except in a few indicated instances, are for the entire product of the companies listed, only this type of contract having been considered for purposes of the survey. The circuits listed represent 3,700 theatres, about 25 per cent of the total number in the country. Distributors whose sales are covered in the study are Columbia, Gaumont British, Grand National, Metro-Goldwyn-Mayer, Paramount, RKO Radio, Republic, Twentieth Century-Fox, United Artists, Universal, and Warner Brothers.

Ninety-seven circuits, representing the most important buyers of the product of 11 large distributors, have signed 702 franchises covering approximately 36,000 playdates for the 1936-37 product, a survey conducted by MOTION PICTURE HERALD discloses. The circuits covered in the canvass include 3,700 theatres, only 25 per cent of the country's total but because of their buying power the primary goals of the distributor sales forces. The independent and subsequent-run exhibitors are signed only after the first-run deals are concluded.

The season, virtually ended as far as circuit buying is concerned, in general has shown improvement over last year in spite of increased production schedules. Although definite figures were not available, sales managers said that an average of from 20 to 30 per cent more accounts was being sold this year than last. These estimates were based on the contracts signed to date and expectations of the results from the independent and subsequent-run fields on which salesmen now are concentrating.

Continuation and expansion of the double feature policy in most sections is indicated by the fact that nearly all the circuits surveyed have contracted for the product of seven or more companies. All but four of the large distributors have eliminated double featuring restrictions from their 1936-37 contracts and, inasmuch as three of these — Paramount, Warner Brothers, and Metro-Goldwyn-Mayer — are on a double feature policy in most of their affiliated theatres, it is evidenced that no serious effort to enforce the clause will be made by these companies.

The product of the 11 distributors totals 566 features, divided as follows: Columbia, 58; Gaumont British, 24; Grand National, 52; Metro-Goldwyn-Mayer, 48; Paramount, 78; RKO Radio, 54; Republic, 52; 20th Century-Fox; 69; United Artists, 29; Universal, 42, and Warner Brothers, 60.

Season Delayed

Several factors combined to slow up buying this season and account for the late conclusion of deals with the larger circuits, which usually are completed by early fall. A survey of the same circuits included in the present study, published in the issue of October 10th, showed only 346 contracts signed, less than half the total number now listed as concluded. The deals signed in the intervening two months include those for Grand National product, a new competitor in the distribution field, and many new ones signed by United Artists and Republic, normally late in their selling activity, but these were not sufficiently numerous to account for the difference.

The delay of sales was attributed chiefly to attempts by distributors to increase rentals or to extend the number of percentage pictures. These attempts were responsible for long delays, especially in the south and southwest territories, where distributors only recently completed their circuit deals. A dispute over clearance in Chicago, settled late in October, and minor issues in other territories, since ironed out for the most part, over sales policies of various companies, also contributed to extend the season to a later date than usual.

Exhibition sources report that all companies made strong efforts for increased terms, basing their demands on the greatly improved business conditions and the reasonable expectancy of better product from all companies. In addition to stepping up rentals everywhere, the distributors were reported to be pressing for more percentage deals, and where these were sought, the guarantees were more strict and the percentage higher than in previous years. The demands were predicated on the showing made by pictures during the last year either on a flat rental or percentage basis.

Independent circuit operators have complained heatedly about the level of rentals demanded but they have signed for product on the new terms. The independents realize that major producer-distributors are getting higher rentals from their own theatres, but they are reported to have resented the use of this fact as a selling point by some distributors. Sales managers who are demanding more and higher percentage deals claim to see, through the spread of this policy, the solution for the problems engendered by unreasonably low admissions and, in some instances, unnecessary double featuring.

Circuit Deals Concluded

With these difficulties and delays met and overcome, exchange executives and sales managers of the distributing companies now report that the major circuit buying has been completed except in a very few scattered instances. Sales chiefs of the companies this month have made their final field trips to conclude circuit deals and are preparing to concentrate on the sales of individual accounts and subsequent runs after the Christmas holidays.

In spite of the late season, these reports also indicate that the total number of accounts sold by most of the distributors is substantially greater than last year, and predictions are that new highs will be reached when the accounts are closed for the season.

Revisions of the sales policies of the major distributors in accordance with the ten point trade practice program drawn up by the Motion Picture Theatre Owners of America was the outstanding feature of the season. Important points in the program have been conceded by three companies, Universal, Twentieth Century-Fox and United Artists and similar acceptance by the other distributors is expected within the next month.

Conciliation Boards Planned

Cooperation in establishment of local conciliation boards, through which exhibitors hope that other trade practice reforms can be effected and disputes arising from sales policies amicably settled, was promised by the three companies, and further conferences to determine the rules and procedure under which such boards will operate are scheduled to be held in New York in January. Edward Kuykendall, president of the MPTOA has called a meeting of his trade practice committee for that purpose.

All three companies agreed with the justice of most of the other points in the MPTOA program and offered to cooperate in working out plans for their establishment, but noted that in some cases legal obstacles will have to be overcome. The points include the creation of fair and reasonable uniform clearance and zoning; elimination of unfair overbuying that reduces the product supply of a competitive owner; abolition of cut rate competition in the form of premiums, giveaways, lotteries, contests and unreasonably low admission prices; control of non-theatrical exhibitions; creation of a standard form of exhibition contract reduced to essentials in language and text; discontinuance of arbitrarily designated play dates, and elimination of the practice of forcing short subjects with features.

PRODUCT BOUGHT BY LARGE CIRCUITS

The following table shows the product purchased by the larger circuits of the country, long term franchise deals being indicated where such information is available. Many circuits affiliated with distributors have long term franchise contracts, but under arrangements which provide for negotiation each year, the contracts thus amounting to continuing options. Under such deals both parties are obliged to confer annually on rentals. This type of contract is especially true of Paramount with its circuit partnerships. Several major distributors, as a matter of policy, refuse information on long term franchise deals, particularly with their affiliated circuits. Metro-Goldwyn-Mayer, RKO Radio, Warner Brothers and 20th Century-Fox product will be played by these companies' affiliated circuits but terms of the contracts are withheld. Similarly Columbia and Universal are officially silent on long term franchises.

Circuits	*Number of Theatres Contracting and Locations*	*Product Under Contract* (All 1936-37 contracts, for complete feature programs, unless otherwise specified)
Alger, E. E.	10, Illinois	Columbia MGM Paramount RKO Radio Warner
Aldun Amusement	10, Alabama, Georgia	MGM Paramount RKO Radio Republic 20th-Fox United Artists Warner
Associated Theatres	27, Ohio	GB GN MGM Paramount RKO Radio United Artists Warner
Atlantic Theatres	9, New Jersey	Columbia MGM Paramount 20th-Fox Universal Warner
Balaban & Katz	38, Illinois	Columbia MGM Paramount RKO Radio 20th-Fox United Artists Universal Warner
Barham, Tracy	2, Indiana	Paramount Republic
Benton, William	6, Upstate New York	Columbia MGM Paramount Republic RKO Radio United Artists Universal Warner
Buffalo Theatres	11, Buffalo, Niagara Falls, North Tonawanda, N. Y.	MGM Paramount RKO Radio 20th-Fox United Artists Warner
Butterfield	89, Michigan	Columbia GB GN MGM Paramount RKO Radio 20th-Fox United Artists Universal Warner
	26, Michigan	Republic
Central States	44, Iowa, Nebraska	Columbia GN MGM Paramount RKO Radio Republic United Artists Universal Warner
Century	23, New York City	MGM Universal
	8, New York City	Paramount RKO Radio Republic (1 serial) United Artists
Comerford Theatres	103, New York, Pennsylvania	Columbia GB GN MGM Paramount 20th-Fox Universal United Artists
	62, New York, Pennsylvania	Warner
	9, Pennsylvania	Republic (2 serials)

CONTRACTS COVER 3,700 THEATRES

Circuits	*Number of Theatres Contracting and Locations*	*Product Under Contract* (All 1936-37 contracts, for complete feature programs, unless otherwise specified)
Commonwealth	23, Iowa, Kansas, Missouri	Columbia MGM Paramount RKO Radio Republic United Artists Universal Warner
Confederation	6, Montreal	RKO Radio Universal
Consolidated	30, New York City	GB Paramount 20th-Fox Universal
Cooper, J. H.	9, Colorado	MGM Paramount RKO Radio Universal United Artists
Cooperative Theatres	86, Michigan	Columbia GB GN MGM Paramount RKO Radio 20th-Fox Universal United Artists Warner
	35, Michigan	Republic
Cumberland	8, Tennessee	Paramount (long term franchise)
Dent, Louis	5, Colorado; 1, Nebraska	Columbia GB GN RKO Radio Republic Warner
Dickinson Theatres	22, Iowa, Kansas, Missouri	Columbia GB GN Paramount RKO Radio 20th-Fox United Artists Universal
Dipson, N. D.	12, New York, Ohio Pennsylvania, and West Virginia	Columbia GB MGM RKO Radio Republic 20th-Fox United Artists Universal Warner
Dubinsky Brothers	12, Kansas, Missouri	Columbia GB GN MGM RKO Radio Republic 20th-Fox United Artists Universal Warner
	11, Kansas, Missouri	Paramount (10 year franchise—1943)
Durkee Enterprises	19, Maryland	Columbia MGM Paramount RKO Radio 20th-Fox United Artists Universal Warner
Essaness Theatres	27, Illinois	GB MGM Paramount Universal
Evergreen State	35, Oregon, Washington	GB GN Columbia MGM Paramount RKO Radio Republic 20th-Fox United Artists Universal Warner
Fabian, Si	7, Albany, Brooklyn, Schenectady, Troy, N. Y.	GB GN Paramount RKO Radio Republic United Artists Warner
	3, Brooklyn	MGM Republic Columbia
Famous Canadian	200, Canada	MGM Paramount United Artists
	187, Canada	Universal
	135, Canada	RKO Radio (10 year franchise—1946) Republic 20th-Fox
	126, Canada	Warner

(Continued on page 65)

EXHIBITORS ASK FIRST TRADE PRACTICE BOARD

Convention at St. Louis Projects Local Arbitration Plan; Also Hears Pettijohn, Kuykendall

Responding to the plea of Ed Kuykendall, president of the Motion Picture Theatre Owners of America, to protect their industry from outside "meddling" and governmental regulation, the annual meeting of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois at the Coronado hotel in St. Louis last weekend went on record as unanimously approving Mr. Kuykendall's 10-point fair trade practice program.

The organization also petitioned distributors to establish a local conciliation board there to settle any trade differences that may arise between owners and exchanges. This board, the first of its kind in the country under the new arrangement, will be composed of three exhibitors and three representatives of the distributors. The six will elect the seventh member, and this impartial man or woman will serve as the chairman.

The meeting, presided over by Fred Wehrenberg, was perhaps the largest and most representative in the 15 years that the organization has been functioning. At the conclusion of the gatherings, all officers were reelected as follows: Mr. Wehrenberg, president; vice-presidents, S. N. Pirtle, Jerseyville, Ill.; I. W. Rodgers, Cairo, Ill.; J. C. Hewitt, Robinson, Ill., and A. M. Beare, Chester, Ill.; secretary-treasurer, Louis C. Hehl, St. Louis, and sergeant-at-arms, W. W. Kieselhorst, Clayton, Mo.

Two changes were made in the board of directors, Clarence Kaimann and Harry C. Arthur, Jr., succeeding Mr. Hewitt and Oscar C. Lehr, who is no longer in the industry. Others on the boards are: Louis J. Menges, East St. Louis, Ill.; Mr. Rodgers, Harry N. Miller, Festus, Mo.; Victor B. Thien, Chester, Ill., and Louis K. Ansell, Charles Goldman, Harold W. Evans, David L. Nelson, Frank Speros, Bess Schulter and Mr. Wehrenberg, all of St. Louis.

Charles C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, Inc., gave his first address before an exhibitor convention since 1929. It was his initial appearance in public since his illness.

Kuykendall Cites Opportunities

Mr. Kuykendall said that he knew of no business that had made more "successes out of dumbbells than the motion picture industry," and he took issue with those who contend that there no longer is an opportunity for an individual to make a success as an exhibitor.

However, he emphasized the interdependence of those in the film business, saying that in a strict interpretation of the word there is no such thing as "an independent theatre owner."

At this point, Mr. Kuykendall paid tribute to the work of the Better Films Councils of the country and especially to the women present who represented the Better Films Council of Greater St. Louis, the first of its kind in the country, an organization "that has led the fight to save the industry from the meddlesome interference of the professional reformers who, with the defeat of national prohibition, had turned to the motion picture business as a fertile field to exploit their reforms at so much per year.

Any theatre owners who refuse to cooperate with their local Better Films Council, he said, are not worthy to represent the business as an exhibitor of pictures.

It is increasingly difficult, he continued, to operate a theatre profitably because of discriminatory taxation and other unfair burdens placed upon the industry by public officials who do not have a proper understanding of the problems. He said that while the responsible men in the industry are willing to pay their pro-rata share of the cost of good government they are opposed to being discriminated against in excessive special taxes and unfair regulatory laws.

Touching upon the American Society of Authors, Composers and Publishers and the operations of the copyright as imposed by the organization, he said that all exhibitors should get behind the Duffy Bill which, he said, was prepared by the State Department and has the united support of the three greatest users of music, the radio broadcasters, the theatres and the hotels. He added that while this bill does not give the exhibitors all that they want, it is a step in the right direction.

Mr. Kuykendall urged the members present to join others in attending the national convention of the MPTOA to be held in Miami, Fla,. in March, 1937.

Pettijohn Attacks Chance Games

Mr. Pettijohn opposed on chance games as box-office stimulants and expressed the hope that the St. Louis exhibitors would steer clear of them, for soon churches, legion organizations and various fraternal groups will take them out and the final results would be that theatre crowds would dwindle. He said that the system is a "hot potato" and emphasized that exhibitors are essentially in the business of giving wholesome entertainment and they should stay away from "filth" on the screen and various "gambling" devices to boost business.

He deplored the fact there is not more good straight program feature production, saying that the double feature policy has encouraged big producers to make "cheap" pictures to run with their Class "A" product on double bills to prevent other makers of such pictures from "cashing in on the popularity of outstanding productions."

Cancellations and "Morals"

Mr. Pettijohn commented that exhibitors are falsely tying the moral issue to the cancellation clause when they "intend to use this privilege to drop non-profitable pictures of good moral quality." President Wehrenberg disagreed with this contention, saying it is no longer true, but Mr. Kuykendall said there has been a lot of camouflage with the moral issue and that some exhibitors have built up a false situation. He pointed out that this was especially true in the support for the Pettengill Bill on the "false" issue that it would better the moral standards of motion pictures. However, in St. Louis there is close cooperation between the theatres and the various women organizations, community support being created for high quality pictures that have proved box-office failures in other territories. This was cited to reconcile the divergent views of Mr. Wehrenberg and Mr. Kuykendall regarding the point raised by Mr. Pettijohn.

Others who were heard briefly included: David Palfreyman, exhibitor contact for the MPPDA; Mr. Arthur, vice-president and general manager for Fanchon and Marco; Building Commissioner Welsch of St. Louis, women officers of the Better Films Council and of the Child's Conservation Conference.

Taxes Studied at Exhibitor Session In Oklahoma City

The threat of adverse legislation, the attraction of balmy weather and improved business conditions combined to more than double this year's attendance at the annual convention of the Theatre Owners of Oklahoma at Oklahoma City Monday and Tuesday at the Biltmore Hotel. The registration figures showed a total of 170 present, the highest figure in years.

Legislation vitally affecting exhibitors is expected when the state legislature convenes in January, it was pointed out, with sales tax measures prominent on the list of bills almost certain to pass.

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, spoke on the 10-point fair trade practice program and urged exhibitors not to fight civic groups but to seek closer relations with them and to open theatres to community benefits. The people who make up these civic groups, said Mr. Kuykendall, are of a high type and while their schemes may cost exhibitors money at times, the exhibitor will be amply repaid for his cooperation through the good will and understanding established.

It was also brought out at the meeting that theatres are losing child patronage because of the sophistication of product. Delegates were urged to plan suitable programs for children.

David Palfreyman, exhibitor contact for the Motion Picture Producers and Distributors of America, Inc., explained the workings of the conciliation boards sponsored by the MPTOA, which will begin January 1. He said that the boards will have no authority to make decisions, but will seek only to bring about mutual agreement between the parties concerned and that contractual matters will not be handled. Rather, the boards will give their attention to over-buying of product, settling of clearance disputes between prior and subsequent runs and designation of playdates for pictures unsuited for Sunday exhibition. While the exact procedure has not been determined, Mr. Palfreyman said, the work of the boards will need the cooperation of all to be successful.

M. A. Lightman, president of Tri-States Theatres of Memphis, and past president of the MPTOA, attacked the policy of selling double feature pictures at retail prices, only to have a block of pictures at wholesale prices handed the exhibitor later.

Morris Lowenstein, operator of the Majestic in Oklahoma City and secretary of the MPTOA was elected to serve his third term as president of the organization. He was also presented with a gold watch.

Leonard White of Weatherford was named vice-president and O. E. Enloe of El Reno, secretary. All directors were reelected by acclamation. Fred B. Pickrell of Ponca City was chosen as a new director for the northeast district. The others are: L. C. Griffith of Oklahoma City for the metropolitan section with J. C. Hunter of Tulsa as an alternate; Max Brock of Lawton, southwestern section; Homer Jones of Alva, northwestern district, and Harry Lowenstein of Ardmore, southeastern.

KANSAS AND LOUISIANA COURTS DECLARE BANK NIGHTS ILLEGAL

Chicago Attorney Seeks Injunction to Bar Chance Game from Balaban & Katz Theatre on Lottery Charge

Bank Night and other forms of chance games, after a serious setback by a federal court in Denver, which ruled that Bank Night is so closely akin to a lottery that it is not entitled to protection under the copyright law, this week was declared illegal by courts in Kansas and Louisiana. Another development was the increasing competition of Bingo, another chance game, in charity and church activities.

Court rulings and developments in relation to chance games which made news this week were:

The Kansas supreme court ruled that Bank Night constitutes a lottery within the meaning of the state's anti-lottery statute.

A Chicago attorney is seeking an injunction restraining Balaban & Katz from conducting prize nights at one of their theatres, alleging that the games are lotteries.

A Louisiana theatre operating company lost a suit brought by a patron when the state court of appeals ruled that chance games are illegal.

Four theatre managers in Denver were fined $50 each for violation of the city lottery ordinance.

The increasing popularity of Bingo, a chance game with cash prizes, usually played at charity bazaars and church fairs but now spreading to taverns and roadhouses, is affecting theatre business, according to exhibitors in Connecticut and Ohio.

The second court blow in two weeks to affect Bank Night was struck in the Kansas Supreme court when it decided that the game constitutes a lottery. The decision was handed down in the case of a mandamus suit brought against Fox-Kansas Theatre Company, a Fox Midwest subsidiary, and was written by Justice William E. Hutchinson.

"Prize, chance and consideration," the three elements considered essential to a lottery by the courts, were held by the Kansas justice to be present in Bank Night. There is involved in the game, the opinion said, "consideration sufficient to make it a policy or scheme of drawing in the nature of a lottery as prohibited . . . by the Kansas constitution."

Attorneys for Fox-Kansas said they would contest the decision.

Editorial Upholds Ruling

Commenting editorially on the decision the Kansas City *Journal Post* said:

"In holding that 'bank nights' are lotteries and therefore illegal in this state, the Kansas supreme court did no more than make an obvious statement of fact. Everyone knows that these schemes are lotteries. The only way to legalize them is to repeal the law forbidding them.

"Some states have forbidden these drawings.

"'Bank nights' were instituted to draw patronage but better entertainment is the proper solution of the theatre owners' problem. Really good movies drew profitable crowds in the depths of the depression.

TRUANCY BLAMED UPON BANK NIGHT

Bank Night and proxy afternoon are seriously affecting the work of the public schools in Beloit, Wis., on Fridays, according to a report by Superintendent of Schools D. F. R. Rice to the city board of education.

Mr. Rice charged that parents are sending their children to the theatres to register for them and that as a result the schools have had an increasing number of absences every Friday afternoon.

District Attorney John H. Matheson has warned Rock County exhibitors to discontinue Bank Nights and similar games.

In Chicago, suit was filed by Thomas J. McCormick in superior court asking an injunction to restrain Balaban and Katz from conducting prize nights at its Will Rogers theatre. The suit alleged that the games were a violation of the state and city lottery laws. The attorney further charged that they were dangerous to the morals of his four children.

The moves of the Better Business Bureau to eliminate prize games from Chicago's theatres are temporarily at a standstill as the organization awaits a reply from Mayor John Kelly to its demand for action in the matter.

Chance games offered by theatres as an attendance inducement are illegal, according to a decision of Judge W. W. Westerfield of the Louisiana court of appeals. The ruling was the result of a suit filed by Charles G. Schanchell on behalf of his minor son, Joseph, against the Lewis Amusement Company, operator of the Florito, New Orleans.

The suit charged that the boy was refused admission to the theatre during Bank Night drawings but that his name was drawn as winner of $105. The plaintiff demanded that the theatre be compelled to pay the boy $105 since the management excluded him from winning. The court ruled that Bank Night is based on a gambling contract. The decision said, in part:

"There is no difference in principle between a chance in Sweepstakes Night or Bank Night to each purchaser of a ticket of admission to a theatre, as is done, and granting the privilege to a customer of a cigar store to participate in a punchboard scheme."

Exchange men in New Orleans were noncommittal on the decision. Henry Lazarus, operator of the Center and Coliseum, said that the ruling might mean ruin to the small exhibitor.

Managers Fined

In Denver, scene of the federal court ruling last week which barred Bank Night from copyright protection, a fine of $50 was assessed against each of four theatre managers for violation of the city lottery ordinance by operating matinee registration for Bank Night. The police court judge held that because registration cards were given only to those purchasing tickets of admission the practice constituted a lottery. The managers hope to work out a plan for matinee registration that will conform with city laws.

Exhibitors Finding Competition in Bingo, Another Chance Game Spreading from Charity Bazaars to Roadhouses

The convicted managers were Dave Cockrill of the Denham, Harry Goodridge of the Ogen, Lou Williams of the Mayan and Roy Notheis of the Webber. The case may be appealed.

The decision is expected to end grocery night and similar games where only those who buy tickets have a chance at the prizes.

In spite of adverse decisions in some courts, the use of Bank Night and other games is reported still to be spreading rapidly. In New York, to combat the attendance slump which precedes Christmas, the RKO circuit has instituted Bank Night in 14 Brooklyn theatres, with $1,500 to be awarded on the night of December 22d to a patron of one of the theatres. Loew's has undertaken similar action and the Century circuit will offer a prize of $1,500 in its Brooklyn theatres and $1,000 in its Long Island houses.

Harry Goldstein, manager of the Shawmut theatre in Roxbury, Mass., has initiated "Rent Night." The patron holding the winning ticket gets his rent paid for a month.

Bingo Spreading

Exhibitors in Connecticut and Ohio are experiencing competition from the spread of Bingo games, which are said to be drawing patrons away from motion picture box offices. In New Haven, spread of the game from fraternal and social organizations to commercial establishments has been barred by Chief of Police Philip E. Smith. There has been a movement to extend the ban but action, it is believed, will depend on the fate of bills pending before the state legislature.

Bridgeport authorities have ordered cessation of the games before the first of the year, and those operating in taverns must stop immediately by order of Prosecuting Attorney D. Harold Cotter. Charitable organizations are planning to appeal to the legislature for permission to continue operation of the chance game.

The playing of Bingo on church-owned property in the Albany diocese is barred after December 31st under an order issued by the Rt. Rev. Edmund F. Gibbons, Roman Catholic bishop of Albany. Parishes are forbidden to sponsor Bingo on church property or to lease their property to outsiders for Bingo parties.

The order points out that while the game started as a harmless pastime it has grown to be an outright gambling venture for which Catholics who sponsor it cannot hope to escape censure.

Operators of motion picture theatres in the district claim that Bingo parties have constituted a serious competitor for several months.

Theatre attendance in the Cincinnati area is being affected by the use of bingo, wheels of fortune, raffles and similar activities, advertised to raise funds for charity, according to a member of the Greater Cincinnati Independent Exhibitors' Association.

Churches in Detroit using bingo, keno or similar games to promote Christmas activities will be subject to prosecution, Fred W. Frahm, superintendent of police has announced. Practically all cash giveaways have been stopped in theatres by police order.

PARAMOUNT PAYING $12; $2,000,000 WARNER NET

Dividends Also Declared by Technicolor, National Theatres and Famous Players Canadian

Paramount's declaration of a $12 first preferred stock dividend, and Warner Brothers' estimate of a $2,000,000 net profit for the third quarter, were the outstanding highlights of the week in motion picture financial news. Dividends also were declared by Technicolor, National Theatres and by Famous Players Canadian Corporation, the largest theatre circuit in the Dominion.

Paramount Arrears Cleared

At a meeting held December 10th, the board of directors of Paramount Pictures, Inc., declared not only an initial dividend of $12 a share on the first preferred, but also 60 cents a share on the second preferred stock. They are both payable December 26th, to first preferred stockholders of record at the close of business December 15th, and to second preferred stockholders of record at the close on December 17th. The $12 dividend cleared up all the arrears that had accumulated on that six per cent first preferred issue, while the 60-cent payment reduced the dividend arrears on that stock to 60 cents a share.

The dividends on the two issues will require distribution by Paramount of $3,386,000.

Although Paramount's plan of reorganization was approved by the federal court in New York in April, 1935, dividends were made cumulative on the first and second preferred issues from January 1, 1935. The payments now ordered on the first preferred represents two years' dividend requirements and on the second preferred one year's dividend requirements.

Warner Brothers Shows Gain

Warner Brothers Pictures, Inc., and its subsidiaries showed a net profit of more than $2,000,000 for the quarter ended Nov. 28, 1936, Ivan Culbertson, Delaware attorney for the company, told approximately 100 stockholders in Wilmington Monday at the annual stockholders meeting. After being introduced by Robert W. Perkins, secretary, Mr. Culbertson took over the chairmanship.

The $2,000,000 figure compares with a profit of $1,031,315.96 for the corresponding period last year, and is after federal income tax and other expenses, but before the new undistributed profit tax.

In view of negotiations for refinancing and because the net covered a three-month period, Mr. Culbertson said there would be no dividend at this time. Several weeks ago the company announced a profit for the year ended August 29, last, of $3,177,312.73.

Directors reelected for two-year terms were Samuel Carlisle, Stanleigh P. Friedman, Charles S. Guggenheimer, Sam E. Morris and Morris S. Wolf. The board then met in New York Tuesday and reelected the following officers: Harry M. Warner, president; Albert Warner, Jack L. Warner, Sam E. Morris, Herman Starr and Stanleigh P. Friedman, vice-presidents; Albert Warner, treasurer; Samuel Carlisle, Stewart McDonald, Paul A. Chase, assistant treasurers; Robert W. Perkins, secretary and general counsel; Harold S. Bareford, Edward K. Hessberg, Cyril H. Wilder, Herbert Freston, assistant secretaries; Mr. Carlisle, comptroller; Thomas J. Martin, auditor.

Albert Warner presided Tuesday in the absence of Harry M. Warner, who is now on the coast for a lengthy stay.

A second dividend of 75 cents a share was declared this week by National Theatres, operating 400 theatres in the west and midwest. National, which is owned by Chase National Bank and Twentieth Century-Fox Film Corporation, had declared a 75-cent dividend last October, and on the new declaration will disburse some $567,000.

Famous Players Canadian Corporation has declared a dividend of 60 cents a share on the common stock, payable December 22nd. It represents the first dividend payment to be made since April, 1935, when a 50-cent declaration was made.

Technicolor directors declared a 50-cent dividend to common share stockholders, also salary bonuses to employees.

Exhibitor Groups Schedule Meetings

Many exhibitor groups in the east are planning meetings and elections for next month.

The board of directors of the Allied States Association of Motion Picture Exhibitors will meet in Washington, D. C., in January to elect officers. Nathan Yamins, current president, has said that he hopes he will not be reelected. The board will discuss its legislative program and plans for its annual convention.

The Theatre Owners of North and South Carolina will observe their Silver Jubilee at the next convention for which no date has been set. The organization claims to be the oldest of its type in the country.

Leo F. Wolcott, president of the Iowa-Nebraska unit of Allied has announced that the annual meeting of the group will be held in Des Moines in January.

Under their new president, Morris Rosenberg, the Motion Picture Theatre Owners of Western Pennsylvania is planning a drive for new members. Every independent exhibitor in the territory will be contacted by a committee headed by Bennett Amdur, manager of the Garden, Pittsburgh.

Samuel Pinanski of M. & P. theatres, Boston, has been elected president of the Allied Theatres of Massachusetts. Other officers are John H. Devlin, vice-president; Stanley Sumner, treasurer; Joseph H. Brennan, secretary, and Charles W. Koerner, Max Mellincoff, M. J. Mullin, E. A. Cuddy, H. M. Addison, V. J. Morris, B. E. Hoffman, George E. French, John J. Ford, Al Somerby, James H. Doyle, John S. Giles, and George V. Brown, directors.

The Connecticut MPTO held its regular meeting in New Haven on Tuesday.

French Dual Bill Measure Threatens

by PIERRE AUTRE

in Paris

A definite threat to the distribution of American produced motion pictures in France is seen in a new law which has just been proposed by the French government, which it will bring to a vote in the Chamber of Deputies, and which provides that only one feature length picture may be shown on a theatre program. Almost all of the French theatres, with the exception of Paris first runs, use double features and would be affected by the measure.

The threat to American pictures lies in the fact that in a great many places dubbed American versions are used as supporting pictures on double bills, or two American films make up the dual program. The passage of such a measure is seen as curtailing American business in France by as much as 80 per cent, but it is not expected that the measure will be brought before the Chamber of Deputies for some time to come.

In view of the fact, especially, that such a decree would tend to contravene the recently enacted Franco-American trade treaty, strong opposition from American interests is certain to follow the attempt to enact such legislation.

It is understood that the government's plan, which would spur the production and exhibition of short subjects, includes a requirement that government-sponsored propaganda subjects be shown on each program.

Current political complications are seen as causing the delay in the introduction of the measure.

Despite the formation recently of the General Confederation of the French Cinema in Paris, all important branches of the industry have not as yet subscribed to the organization. By degrees, however, agreements are being concluded between the Confederation group and the few remaining members of Charles Delac's former Syndical Chamber, which some months ago became the Federation of the French Cinema, supposedly including none but French companies, and having no connection with the Confederation.

At a meeting last week, the Union of the French Film was formed as a unit of the Confederation, or major body, to represent the purely French interests of the industry. The syndicates of producers, distributors, newsreels and French exporters will be included in this most recent organization.

Warner Motion Is Denied

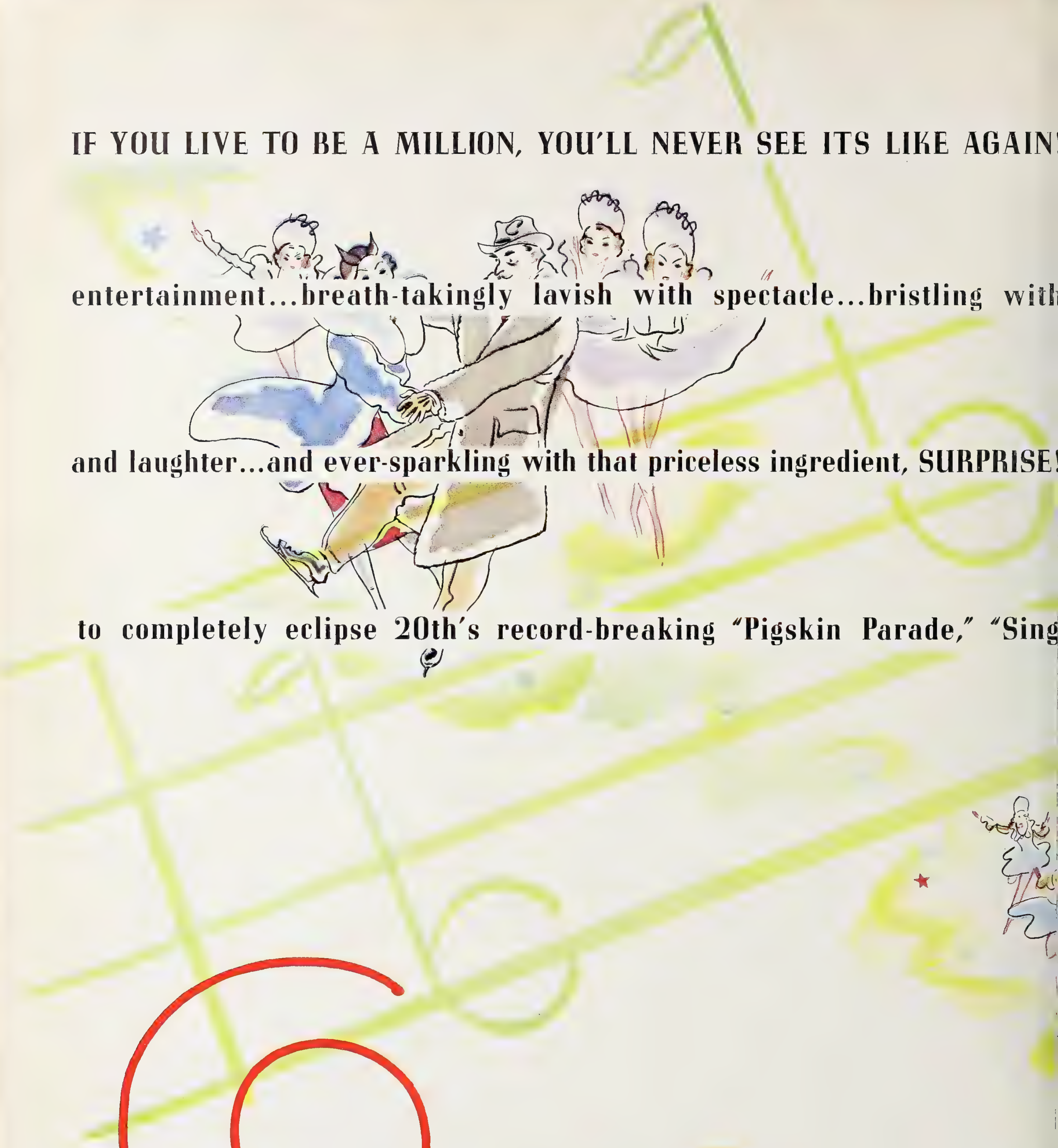
Judge Knox in the United States district court in New York Tuesday denied a motion by Warners to prevent Beckman Film Corporation from giving evidence at the trial of its injunction and damage suit against them for alleged infringement of Beekman's picture, "This Is America," in Warners' "The Yanks Are Coming." Warners, in its application, had declared the plaintiff had failed to furnish a bill of particulars as ordered by Judge Knox. Beekman has asked damages of $200,000.

Gordon Named Story Editor

Donald Gordon has succeeded Harry Saltpeter as story editor at Republic.

One in a
Million

IF YOU LIVE TO BE A MILLION, YOU'LL NEVER SEE ITS LIKE AGAIN



entertainment...breath-takingly lavish with spectacle...bristling wit

and laughter...and ever-sparkling with that priceless ingredient, SURPRISE

to completely eclipse 20th's record-breaking "Pigskin Parade," "Sing

One in a

20th's showmanship strides to new triumphs with this unique
box office money names...crackling with zest and zip...gay with song
Aimed at your biggest show date, "One in a Million" is smartly designed
Baby, Sing," and "Thanks a Million"!

(We've just begun...See next page)

THE SHOW IN A MILLION FOR YOUR BIG NEW YEAR'S DATE! Spectacle

gliding, whirling in rhythmic ice revels amid soaring Alpine peaks! Romance

Songs: Six melody-glorious hits they'll remember as 1937's tops! Laughte

brilliant galaxy with Sonja Henie, lovely Queen of the Silvery Skates, no

Hundreds of glamorous girls...toes tipped with mirror steel...skimming, glowing with wind-free fervor in a gorgeous, cloud-swept winter wonderland! madly merry with the Ritz Brothers at their nit-wittiest! Stars: A name- an exciting Queen of the Silver Screen...setting the ice afire, hearts aflame!

Million

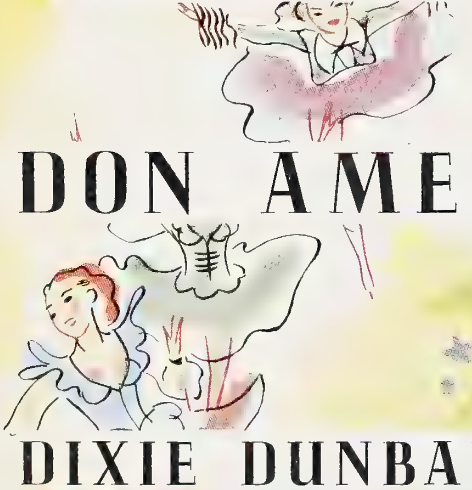
(Now's no time to stop!)

THE CAST OF A DOZEN DAZZLING STARS

Introducing

SONJA HENIE with **ADOLPHE MENJOU**

Queen of the Silvery Skates



DON AMECHE · RITZ BROTHERS

DIXIE DUNBAR · LEAH RAY · SHIRLEY DEANE

nd beautiful Sonja Henie, darling of five continents, in her triumphant screen debut!

Million

JEAN HERSHOLT • NED SPARKS

ARLINE JUDGE • BORRAH MINEVITCH AND HIS GANG

A 20th Century-Fox Picture • Darryl F. Zanuck in Charge of Production • Directed by Sidney Lanfield
Associate Producer Raymond Griffith • Story and screen play by Leonard Praskins and Mark Kelly
Music and Lyrics by Lew Pollack and Sidney D. Mitchell • Skating Ensembles staged by Jack Haskell

THE SONGS: "One in a Million" • "Who's Afraid of Love?" • "The Moonlit Waltz" • "We're Back in Circulation Again" • "Lovely Lady in White"

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

(May we make a suggestion?...)

CELEBRATE THE NEW YEAR WITH HOLD-OVERS!

DATE IN

AND RING IN 1937 ON YOUR CASH REGISTER!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

PRINTED IN U.S.A.

THE HOLLYWOOD SCENE

Production Impetus

Coming into the stretch run of 1936, twelve productions were started during the past week and seven completed. The trend of work, both old and new, with one or two exceptions, is towards average attractions. It is noted that general activities of the past several weeks have been directed toward cleaning up the class B product on seasonal schedules.

Included in the new work is MGM's restarted "A Day at the Races." One of the films which suffered postponement due to reorganization subsequent to Irving Thalberg's death, it now goes to the post under the production guidance of Lawrence Weingarten. Starring the Marx Brothers, it will also present Allan Jones, Margaret Dumont, Esther Muir, and Maureen O'Sullivan. Sam Wood is directing. The studio also put "Dangerous Number," a drama, in the work. Robert Young and Ann Sothern are the leads supported by Reginald Owen, Cora Witherspoon and Barnett Parker. Richard Thorpe is the director.

Warners also started two pictures. "Marked Woman," a subject of more than usual topical interest because it stars Bette Davis, went into work. Other names in the cast are Humphrey Bogart, Isabel Jewell, Henry O'Neill, Mayo Methot, Lola Lane, Raymond Hatton, Teddy Hart, Rosalind Marquis, John Litel and Eduardo Cianelli. Direction is by Lloyd Bacon. The second picture, "The Go Getter," is a comedy romance features George Brent with Anita Louise. Busby Berkeley directs.

Two pictures likewise were started by Republic. Under its own auspices the company put "Hit the Saddle" before the cameras. A member of the "Three Mesquiteer" series, it features Robert Livingston, Ray Corrigan and Max Terhune with J. P. McGowan, Yakima Canutt, Harry Tenbrook and Sammy McKim. Mack Wright is directing. "Bar Z Bad Men," similarly a western, also started. An A. W. Hackel production, being directed by Sam Newfield, it will present Lois January, Tom London, Frank LaRue and Ernie Adams in the principal parts.

Chesterfield's contribution to the new work is "Red Lights Ahead." Leading players who will be seen are Lucille Gleason, Roger Imhoff, Andy Clyde, Paula Stone and Junior Coghlan. Roland Reed was assigned to direct.

At Radio "Miss Customs Agent" started. Featuring a group of promising new comers in the main parts, Walter Coy, Dianna Gibson, Gordon Jones and Vinton Haworth, it also includes George Irving, Frank M. Thomas and Constance Waith in the cast. Edward Killy is directing.

Number two in the series of P. G. Wodehouse story adaptations, "Step Lively, Jeeves," was started by Twentieth Century-Fox. With Arthur Treacher again in the title role, the support lists Patricia Ellis, George Givot, Alan Dinehart, Helen Flint and John Harrington. Eugene Forde is directing.

LOS ANGELES POLICE PRODUCING OWN FILMS

The Los Angeles Police Department has set up its own production department under Lieutenant H. A. Doyle, superintendent of the division of records and identification, who now has a studio at police headquarters to photograph, with sound, suspected drunken drivers, murderers dictating confessions and veteran officers showing their rookie colleagues the correct way to solve a mystery.

The camera men will be Ray Pinker, department chemist, and his assistant, Leland V. Jones. Their chief aim, however, is to make it possible, when the sobered motorist denies he was tipsy, to flash him on the screen before his own eyes.

"Silks and Saddles" was started by Victory Pictures. With Robert Hill directing the film features Herman Brix, Toby Wing, Trixie Friganza, Frank Melton and Robert McClung.

Columbia started activities on "Freedom For Sale," Paul Kelly and Rosalind Keith head the cast, which lists Thurston Hall, John Spacey, Leona Maricle, Arthur Loft, Jean O'Donovan, Jack Daley, Raymond Brown, Howard Hickman, Edward Earle, Ed Le Saint, Lloyd Whitlock and Gene Morgan. C. C. Coleman is the director.

For Universal release, Buck Jones started "Left Handed Law" in which he himself is starred. Les Selander is directing.

Of the seven completed pictures, Warners was the only studio to complete two. In "Cherokee Strip," which Noel Smith directed, Dick Foran, Jane Bryan, Tommy Buff, Tom Browner, Ed Cobb, Frank Faylen, David Carlyle, Helen Valkis and Walter Sonderling will be seen. "Love Begins" will present Tom Brown, Mary Maguire, Hugh Herbert, Teddy Hart, Joseph King, Dorothy Vaughan and Arthur Aylesworth. Louis King directed.

Republic finished "Join the Marines." The cast lists Paul Kelly, June Travis, Purnell Pratt, Reginald Denny, Warren Hymer, Sterling Holloway, Ray Corrigan, John Holland, Carleton Young, John Sheehan, Arthur Hoyt, Richard Beach, Howard Hickman, Val Duren and Landers Stevens. Ralph Staub directed.

"Coast Patrol" was finished by Radio. Victor McLaglen and Preston Foster are featured, supported by Donald Woods, Ida Lupino, Helen Flint, Pierre Watkin, Alan Curtis and William Corson. Ben Stoloff directed.

Universal finished "Secret Agent X-9," a serial. It will present Scott Kolk, Jean Rogers, Monte Blue, David Oliver, Henry Hunter, George Skelly and Lynn Gilbert. Ford Beebe and Cliff Smith share the directing credits.

With Loretta Young, Tyrone Power and Dom Ameche in the leads, Twentieth Century-Fox finished "Love Is News." The supporting names are Slim Summerville, Dudley Digges, Walter Catlett, Pauline Moore, Jane Darwell, Stepin Fetchit, George Sanders, Elisha Cook, Jr., Frank Conroy, Edwin Maxwell, Charles Williams, Julius Tannen, George Humbert, Frederick Burton, Charles Coleman, Paul McVey, Carol Tevis and Ed Deering. Tay Garnett directed.

MGM completed and gave an immediate preview to "Sinner Take All." Names in the cast are Bruce Cabot, Margaret Lindsay, Joseph Calleia, Stanley Ridges, Vivian Osborne, Charley Grapewin, Edward Pawley, George Lynn, Theodore von Eltz, Eadie Adams, George Zucco and Dorothy Kilgallen. Errol Taggart directed.

Preview Closeup

Standing around at previews gives one a pretty good idea of how those who ride the gravy train feel towards those who pay the freight.

Occasionally a big time star will go about the business of signing autographs with pleasure. An instance happened a short time ago. Lionel Barrymore had just got out of a sick bed. When he arrived at the theatre the kids descended on him. MGM's publicity boys tried to rush him into the theatre. But the actor stopped them with, "If these boys and girls think enough of me to want to stand around and get my autograph, I certainly think enough of them to sign my name." Weak as he was, he stood around until every youngster had been accommodated.

The reverse happened down at Long Beach one night recently. Another star, surrounded by autograph seekers, elected to force his way out. Becoming excited he did a thing he is never called upon to do in pictures. He swung on a boy and knocked him down. The incident was reported to the studio by the boy's parents. When he was called upon for an explanation, the star countered with, "What am I supposed to do around here—make pictures or make a monkey of myself?" The reprimand closed with "That's exactly what you're supposed to do—make pictures—not make a monkey of yourself."

• • • THE BEST CHRISTMAS

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

"LLOYDS" NOW IN 4th SMASH WEEK ON BOTH COASTS!

PRESENT YOU COULD GIVE YOUR THEATRE!

THERE never has been anything to approach a Shirley Temple picture for smash Christmas business. And here's the greatest Shirley Temple show to date . . . as full of surprises as a sleigh-load of gift packages. Shirley, herself, talks and sings Chinese! The name-brilliant cast is the best of any Temple picture yet! A different kind of story, too . . . adventure, romance, thrills, suspense . . . in mysterious, far-off China! And the songs! . . . six hits that are hits! Perfect entertainment for EVERYBODY!

Shirley TEMPLE
STOWAWAY

with

ROBERT YOUNG • ALICE FAYE

EUGENE PALLETTE

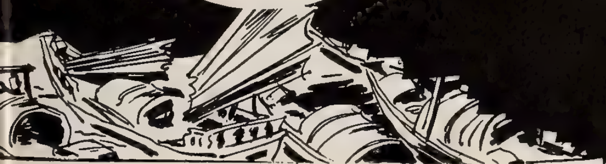
HELEN WESTLEY • ARTHUR TREACHER

J. EDWARD BROMBERG • ARTRID ALLWYN

Directed by William A. Seiter

Associate Producers Earl Carroll, Harold Wilson
Screen play by William Conselman,
Arthur Sheekman, Nat Perrin • Story by Sam Engel
Darryl F. Zanuck in Charge of Production

Shirley and Alice sing THESE GORDON & REVEL HITS: "Good Night My Love," "You Gotta S-m-i-l-e to Be H-a-Double-p-y," "One Never Knows, Does One?"—and—"That's What I Want for Christmas" *by Irving Caesar*



Nicholas Schenck Buys Half of GB Stock Held by Fox

Although no conclusion was reached in the recent discussions in Hollywood in which Isidore Ostrer, of Gaumont British, and Joseph M. Schenck and Sidney R. Kent of Twentieth Century-Fox participated, the American portion of the three-way agreement entered into last summer by Mr. Ostrer, Mr. Schenck and Nicholas M. Schenck of Loew's has been completed, it was revealed this week. The purchase of half of the Twentieth Century-Fox interest in Metropolis and Bradford Trust, holding company for GB, by Loew's was disclosed in a joint statement by Nicholas Schenck and Louis B. Mayer, which said:

"It is true that Loew's owns half of Twentieth Century-Fox's interest in GB."

Completion of the sale to Loew's of half of the Fox 49 per cent interest in M. & B. has been pending since July 20th when it was announced as one of the steps in the agreement under which the Ostrers and the Schencks were to set up a tripartite ownership of GB.

Isidore and Maurice Ostrer were in New York this week where it was reported that the discussions they began with the Schenck brothers and Mr. Kent in Hollywood might be continued. Nicholas Schenck was scheduled to arrive in New York on Monday and Mr. Kent, it is reported will arrive before the Christmas holidays. At the conclusion of the meetings on the coast Mr. Kent said:

"The status of the GB deal remains precisely as it was before the arrival of the Ostrers. Our discussions were friendly and they departed without any decision being reached. We shall hold our stock in GB. It is not for sale. Further than that we have absolutely nothing to state."

Isidore Ostrer refused to make any statement to reporters. His brother Maurice, who said on his arrival from London two weeks ago that he was here on a talent hunt, said that he had not taken part in the Hollywood discussions and that he had not signed any talent. It has been reported that the purpose of the Ostrers' visit was to persuade Mr. Schenck and Mr. Kent to sell the Twentieth Century-Fox holdings to them or to John Maxwell of Associated British Pictures, who now has a minority interest in GB.

Margolies Goes to GB

Albert Margolies, who has been with the United Artists publicity department in New York for the past few years, this week resigned to join the home office staff of Gaumont British to handle publicity starting January 1. Meyer Beck has been named Mr. Margolies' successor at UA.

Four Canadian Openings Set

Boxing Day, the day after Christmas, looms as "opening day" in western Ontario with four new theatres scheduled to open then. They are the Royal at Woodstock and the Capitol at Sarnia, both Famous Players Canadian houses; the Princess at Chatham by Hanson Theatres Corporation and the Palace at Essex by the Hogarth interests.

Salesmen to Reelect J. J. Lee as President

Joseph J. Lee of Twentieth Century-Fox on Thursday was to be reelected president of the Motion Picture Salesmen, Inc., in New York at the annual election. He, as well as Matty Cahan, second vice-president; Morris Sanders, treasurer; Charles Penser, financial secretary, and Jacob Hartman, historian, have no opposition.

Up for vice-president were Saul Trauner and Jerry Wilson. Irving Landes and Morris Fraum were vieing for recording secretary and Louis Kutinsky and Anthony Ricci were running for sergeant-at-arms.

Two trustees were to be elected from the following: Mr. Trauner, John Benas and S. R. Schussell.

Five members of the board were to be selected from a list of 12 nominees, which included Arthur Greenblatt, Harry H. Buxbaum, Joe Felder, Loe Abrams, Lew Preston, Mike Rudin, Max Fellerman, Mr. Schussell, Bernard Kranze, Jack Ellis, Abe Leff and Richard Gledhill.

IATSE Discusses Unionization of Theatre Staffs

Complete unionization of motion picture theatre employees, including service classifications of ushers, porters, doormen and cashiers, is believed to be impending under an International Alliance of Theatrical and Stage Employees move to assert its jurisdiction over all theatre workers from the front to the rear of the house.

The move has been considered by the IATSE on several occasions in the past year, but only recently has it been felt within the organization that industry and public circumstances were propitious, according to reports. The move presumably would be started in New York and other large cities first with the organization of non-union employee classifications and extended to the smaller centers later. If successful, the policy would result in a closed shop for every important theatre in the country.

No problem of jurisdiction over the unorganized employee classifications is likely to trouble or complicate the IATSE move, when and if it is started. The American Federation of Labor at its Atlantic City convention two years ago delivered complete jurisdiction over all theatre employees, including the service classifications, to the IATSE, and, in so far as official labor circles are concerned, a closed shop move would be dependent for its start solely upon IATSE's decision to assert the jurisdiction which has been granted it.

Theatre service employees in New York and most other large cities are unorganized at present.

George Brantley Dead

George S. Brantley, 59, said to have been the first motion picture man in Charleston, S. C., died last weekend at Durham, N. C. He opened the Theatorium in Charleston in 1906, and later the Majestic and Victoria.

Lichtman, Katz Named Lowe Vice-Presidents

Al Lichtman and Sam Katz were officially named vice-presidents of Loew's, Inc., last week following the annual stockholders' meeting during which the new contract for Nicholas M. Schenck, as president, was approved. Although Mr. Lichtman and Mr. Katz have both been without official appearance in the corporation, they were appointed to the posts some weeks ago when plans progressed for the elimination of various Loew-controlled subsidiaries and the concentration of various phases of the company's business under the parent and holding corporation.

It was not until the Loew financial statement for the year ending August 31, 1936, was made public a few days ago that their appointments became known publicly. Their presence in the roster of officers furthermore, was generally overlooked and first attracted attention when they and others of the Loew officers were reelected.

Whereas Loew's had four vice-presidents last year, the company now has seven. Arthur M. Loew, first vice-president; David Bernstein, who is also treasurer, and E. A. Schiller are reelected. In addition to Mr. Lichtman and Mr. Katz, however, new vice-presidents include E. J. Mannix, former general manager of the Metro-Goldwyn-Mayer studio and now an associate producer, and J. Robert Rubin, long a vice-president of MGM. Mr. Bernstein and Mr. Mannix, likewise, had been directors of the producing company.

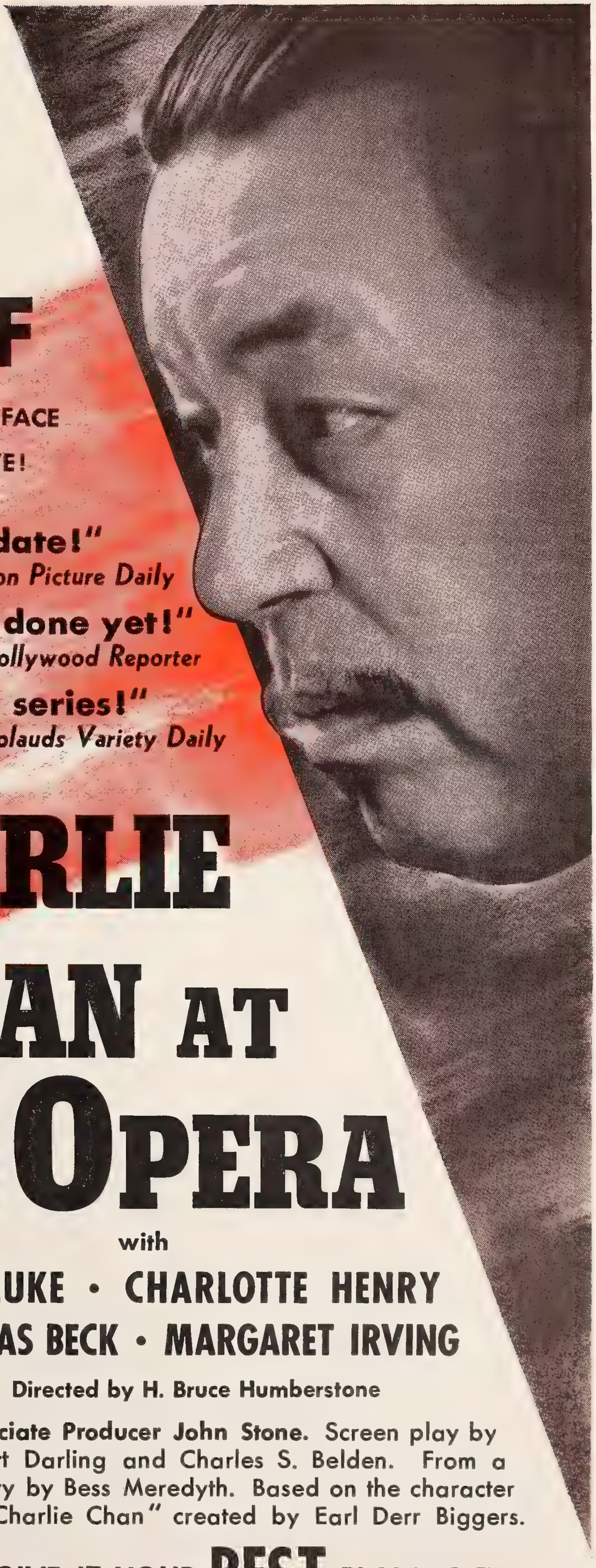
Catholics Renew Pledge to Legion

Millions of Catholics the country over last Sunday renewed their pledge with the Legion of Decency "to refrain from attendance at immoral and indecent motion pictures."

Of 17 new pictures reviewed and classified by the National Legion of Decency in its list for the current week, 11 were approved for general patronage, four were noted as unobjectionable for adults, one was cited as objectionable in part and one was condemned. The new pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Cavalcade of the West," "Charlie Chan at the Opera," "Cowbow Star," "Fugitive in the Sky," "The Glory Trail," "First Mein Mann Nicht Fabelhaft" (German), "Pilot X," "The Plainsman," "Rainbow on the River," "Rio Grande Ranger," "We're in the Legion Now." *Class A-2, Unobjectionable for Adults:* "Demon's Island," "Stutzen Der Gessellschaft" (German), "What Becomes of the Children," "The Plough and the Stars." *Class B, Objectionable in Part:* "Die Privat Sekrtarin Heiratet." *Class C, Condemned:* "Living Dangerously."

Charles P. (Chic) Sale's will filed last week for probate in the Los Angeles courts leaves his entire estate to his widow.



WARNER OLAND
VS.
BORIS KARLOFF

When these two come FACE TO FACE
trade papers see EYE TO EYE!

"**BEST** Chan story to date!"
— cheers Motion Picture Daily

"**BEST** Charlie Chan done yet!"
— shouts Hollywood Reporter

"**BEST** of the Chan series!"
— applauds Variety Daily

CHARLIE CHAN AT THE OPERA

with

KEYE LUKE • CHARLOTTE HENRY
THOMAS BECK • MARGARET IRVING

Directed by H. Bruce Humberstone

Associate Producer John Stone. Screen play by Scott Darling and Charles S. Belden. From a story by Bess Meredyth. Based on the character "Charlie Chan" created by Earl Derr Biggers.

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

GIVE IT YOUR **BEST** PLAYING TIME!

ILLEGAL EXHIBITIONS CUT 35 PER CENT IN 6 YEARS

Copyrighters Cite Distributors' Fight for Protection Against Non-Theatrical Infringements

A decade of organized distributor effort to stamp out illegal exhibition of motion pictures was concluded this week. In each of the past six years of a concentrated campaign against the practice the distributors' Copyright Protection Bureau has investigated the same number of theatres, located in practically every state. In 1930 and 1931, irregularities in the form of one or more violations, says the Bureau, were found in 44.6 per cent of the theatres investigated. By 1935 this was reduced to 17.4 per cent, and in 1936 to 9.3 per cent, with comparatively the same number of theatre investigations. The principal means of violation are "bicycling" of film from one theatre to another on a single purchase, and unauthorized holdovers.

The reduced percentage of violations, said the Bureau, "is further evidence of the continuously progressive deterring effect in keeping available for normal licensing the upward of 15,000,000 annual exhibition (booking) transactions of the motion picture industry." The rampant unauthorized exhibitions in the early days of the business are a matter of motion picture history.

Discussing non-theatrical exhibitors, the Copyright Bureau in its annual report, issued Wednesday morning, told of the distributors' vigorous legislative fight made during the past year for adequate protection in the United States Copyright Law against non-theatrical infringing exhibitors. Representatives of the distributors testified at the hearings of the House Patents Committee in Washington during consideration of proposals to revise the copyright laws.

In this connection the Bureau's report said:

"Under proposals of the Duffy Bill (Senate Bill No. 3047, 74th Congress), which had previously passed the Senate, but did not pass the House, the distributors would have been denied the right under their copyrights to protect their theatrical customers against the unfair competition of 'semi-public' exhibitions in schools, churches, camps, hotels, fraternal halls, factories, etc., to which there is only restricted 'public' access, as well as against 'public' exhibition to advertise automobiles, beer, store sales, etc., where no admission fees are charged.

"During the past summer the Bureau commenced an intensive investigation of motion pictures shown under non-theatrical auspices, to determine the source from which the prints are obtained. Between July 1st and October 31st, 1936, 1,010 non-theatrical places of exhibition were investigated, in 520 towns and villages to determine if non-theatrical exhibitions were being given therein. Where suspicious circumstances were indicated, an investigation was made to ascertain whether proper bookings were made by the respective exchanges. Many cases of bicycling and sub-renting were disclosed. In these cases, the source of the prints was usually a theatrical exhibitor in the locality. In some instances, the audience was 'bicycled,' so to speak, to the infringing performances."

Of an investigation of a particular instance of bicycling, for exhibition purposes, of prints from a theatre in the United States to a theatre in Mexico, the report said:

"The matter was taken up not only with the Mexican authorities, but is now pending with the Customs Enforcement Service of the United States Treasury Department, in Washington, D. C., with a view to a general order to Customs Agents at all border points of entry carefully to scrutinize all films, as well as film containers."

A meeting of the distributors to discuss the work of the Bureau for the coming year was held Wednesday at the Hotel Astor, New York.

The distributors, through the Copyright Protection Bureau, act against illegal film exhibitions through the rights granted them under the copyright law. The Bureau is headed by Jack L. Levin, director, and Gabriel L. Hess, attorney, Mr. Hess also serving as attorney with the Motion Picture Producers and Distributors of America.

Manual Published For Jubilee Shows

A promotion manual containing information of value to theatre managers has been published and sent to exhibitors throughout the country by the Paramount advertising department in connection with its Silver Jubilee sales drive commemorating Adolph Zukor's 25 years in the film industry.

The manual, printed in silver, contains exploitation suggestions to theatre managers for promoting Paramount pictures during the Silver Jubilee period.

A collection of 1,500 still photographs from screen plays produced by Paramount during the last 25 years has been presented to Harvard College Library by officials of the company. The collection covers the progress of motion pictures from Sarah Bernhardt's "Queen Elizabeth" and Dustin Farnum's "The Squaw Man" made in 1912 and 1913, down to "Champagne Waltz."

Sixteen employees in the Minneapolis Paramount exchange have been with the company 10 years or more, a checkup in connection with the Jubilee has disclosed. The two oldest in point of service are E. J. Hurley, chief accountant, and Dora Udell, head inspectress, each with 18 years. Next are Ben Blotcky, district manager; Stella Lettus, cashier, and Lenora Gabriel, inspectress, 16 years. A. Selby Carr, as sales head, has been with the company 15 years. George Hinton, sales manager; Hilda Nelson, bookkeeper, and Charles Jackson, salesman, each have 13 years, and J. J. Donahue, John Fritcher, Frank Anderson, Gib Esterly and Ruth Heins, 12 years. Dorothy Roy and Ernie Lund have been with the company 10 years.

RKO Moves to Settle Claim of Orpheum Circuit

The possibility of a settlement of the complex claim of Orpheum Circuit against RKO and its subsidiary companies, the unsecured creditors' committee's withholding the making of any recommendations, the authorization of Price Waterhouse and Company, accountants, to make a consolidated audit of RKO Pictures for 1936 and a speeding up of production plans in the Hollywood studios, were the developments in RKO this week.

The settlement of the Orpheum Circuit claim was disclosed with the filing of a petition in the United States district court in New York to authorize Stadium Theatres Corporation, an RKO subsidiary, to offer to the Orpheum trustee $700,000 in cash for abandonment of all cases of action against RKO. The offer, if accepted by the trustee and creditors of Orpheum, would result in delivering to Stadium the entire and uncontested equity in all of the principal going assets of Orpheum and would make possible the liquidation of Orpheum's affairs with estimated benefit to creditors of about 30 cents on the dollar. A hearing on the petition, which was drawn up by Irving Trust Company, trustee in reorganization for RKO, was set for December 21 by Federal Judge William Bondy.

Pending further discussions with the proponents of the RKO plan of reorganization on certain features of the fairness and equity of the plan's treatment of general creditors, the unsecured creditors' committee, of which William V. Hodges is chairman, withholds the making of any recommendation to creditors with respect to the plan, it was stated in a letter distributed by the committee.

The letter declared that the committee believes that the proponents of the plan "directly control or represent sufficient percentage of the unsecured claims and of the present common stock of RKO practically to assure the consents required of those classes under Section 77-B of the Bankruptcy Act" for the confirmation of the plan by the court.

Federal Judge William Bondy has authorized the Irving Trust Company to employ Price Waterhouse and Company to make a consolidated audit of RKO Pictures for the year ending Dec. 31, 1936, for fees not to exceed $3,500. The reason for this, the Irving Trust states, is the anticipation of numerous requests by creditors and other parties interested in the plan of reorganization for a consolidated statement of assets, liabilities, profits and losses of RKO for the year.

After two weeks of conferences with New York officials of the company, Samuel J. Briskin, vice-president in charge of production at RKO Radio, has returned to Hollywood with plans completed for unusual activity at the studio during the next month. During this period, nine features are scheduled to go into production besides the four that are now being shot and the eight in the cutting room.

Hartley F. Alley, formerly with RKO in Boston, dropped dead in Lynn, Mass., Monday as the result of a heart attack. He was 55. A widow and three children survive.

HUNGARIANS' RESTRICTED IMPORTS CALL FOR HIGH CLASS U.S. PICTURES

Increased Domestic Production Means Lower Cost for Permits, but Program Pictures Face Strong Competition

by ENDRE HEVESI
in Budapest

The status of the Hungarian film trade will be entirely transformed by the decision of a few Hungarian distributing companies to give up or reduce the importation of foreign productions and make their profits through locally made films alone.

Phoebus and Ciné-Alliance, each of which has made one film a year up to now, will produce three films each in 1937. Two other companies, Harmonia and Hirsch & Tsuk, will produce two pictures each in 1937 instead of one film as hitherto. Other companies probably will follow their example.

This will bring about vital changes in the trade. Phoebus and Ciné-Alliance already have hired the Magyar Film Iroda Studios for six months, each to occupy them for three months. They have decided not to import any foreign films in 1937 but to use their entire capital for the production of local-made films. The two other firms, Harmonia and Hirsch & Tsuk, also plan to import foreign films in very reduced numbers only, and they hope to do as good or better business with their two local-made films than they did when they made one Hungarian film only but imported four to five foreign ones.

A few years ago, when Hungarian-speaking films were made in small numbers only, distributors could dictate their own terms, because exhibitors were compelled to buy the Hungarian-speaking pictures which the public was eager to see, even though they had to buy several second-rate foreign imported products along with the local-made picture. But in the past few years, with 15 Hungarian films made every season, the supply in Hungarian pictures was too big for this system to be kept up. Distributors no longer could force their imported pictures upon exhibitors along with the Hungarian films and very often they suffered great losses because they could not sell well the imported products for which they paid high prices.

See Increasing Risks

This new situation induced the aforementioned distributing companies to try this new system of stopping or reducing the import of the foreign films. They can earn 25 to 30 per cent of the invested capital through three good local-made pictures every year. Furthermore, the import of foreign films involves increasing risk, and difficulties every year.

Independent Hungarian distributors could buy German, Austrian and French films only, since American products were and are distributed by the local branches of the companies and so these films do not come into consideration from the independent distributors' point of view. British films, on the other hand, are not very popular in Hungary.

But the interest of the Hungarian public for German-made films has greatly decreased the last years owing to the inferior quality of the German product. Austrian films are not of a high standard, either, and only a few are suitable for Hungarian theatres. From the Hungarian point of view, there are only eight or 10 good films a year among the French-made pictures. Accordingly, there is only a very limited choice in good pictures for the 20 to 25 independent Hungarian distributors. Owing to the small number of the first-class German, Austrian and French products, distributors have to pay very high prices for films which have chances of being successful in Hungary. The possibility for fair profits are small, but in case of a failure the loss suffered may be quite considerable.

EXHIBITOR ESTABLISHES POSTOFFICE IN LOBBY

A decidedly unusual and effective service is being offered to patrons of the Fifth Avenue theatre in Seattle by manager Andrew Saso, who has established a branch United States Postoffice in the foyer of his theatre.

The postoffice is open daily from morning until late at night and is under the management of the Postoffice Department. Here the patrons may have their Christmas packages weighed, insured and stamped. Regular mail pickup service calls for the packages three times daily.

Furthermore, it is increasingly difficult for distributors to obtain the necessary foreign currency for the purchase of imported films from the National Bank. All these reasons induced the mentioned four companies to go over to local-made production and to invest all their capital into the making of local pictures.

Advantages, Too

From the point of view of American film companies the new situation has advantages as well as disadvantages. If the four big distributing concerns stop entirely or reduce their import of foreign films to Hungary, this means that fewer German, Austrian and French films will be for sale on the market and the demand for American pictures will be greater. On the other hand, instead of the previous 15 local-made films, 20 or even 25 Hungarian-speaking films will be produced and this will mean a great damage to the business of American companies. Most provincial theatres play on Saturdays and Sundays only. In case of 20 Hungarian pictures a year, these theatres would show nothing but Hungarian pictures for at least six months. This would hardly leave 20 or 25 Saturdays and Sundays for all the other foreign films.

In the cities, too, Hungarian films have gained an increasing popularity the last two seasons. Every class and social stratum is now able to find films suitable for its taste. The intelligentsia, in former years antagonistic against local-made products, prefers them now to foreign films. Several Hungarian films have yielded considerable profits in the last months and this success increases the spirit for undertaking of Hungarian producers.

A completely new situation arises owing to the increasing production and decreasing import. The producer of every local-made film received a premium of eight permit tickets from the government, entitling him for importation of eight foreign films. If the producer imported less than eight films, he was free to sell the rest of the permit tickets to other firms and received about 2,000 pengoes for each ticket. The eight tickets meant about 16,000 pengoes of governmental aid to the producer of Hungarian films.

Owing to the increasing number of local products, a much larger amount of permit tickets will be issued in the next year. For instance, the Phoebus company, which received eight permit tickets for one Hungarian picture in the past, will now receive 24 tickets for its three Hungarian pictures. In the past the firm used six tickets out of the eight for the import of six foreign films and sold two tickets. Now the companies will not import any foreign products at all and will be compelled to sell all 24 tickets.

Local Producers Face Reduction in Government Aid and May Seek Another Form

Lower Permit Charges

This will be the case with the other companies also. There will be such a great supply in permit tickets that the price of 2,000 pengoes will be sure to be considerably reduced. This will be advantageous for the American film companies because they will get at much lower prices the permit tickets which they need in order to be able to import their product to Hungary.

But to the local producer this reduction in the price of permit tickets will mean a 40 to 50 per cent reduction in the governmental aid. Instead of getting 2,000 pengoes for a ticket they probably will not receive more than 1,000 to 1,200, and this fact will upset the calculation of a film considerably.

See New Aid Plea

Very likely these distributors will have to apply to the government for another form of financial help because the system of governmental aid through permit tickets will not do in the new circumstances. Nobody knows yet how this problem will be solved, but for Hungarian producers an urgent and satisfactory solution is necessary. They work with so limited financial sources that it makes a great difference to them whether they receive 16,000 pengoes governmental help when producing a picture or only eight or 10 thousand.

In the face of this new situation the American film companies will have to revise their present business policies. Average products will not have a chance here because they will not stand the competition of local-made films. Only super-productions, starring popular actors and actresses, should be imported into Hungary, or those which are so luxuriously and richly equipped that they surpass all Continental films. The big feature films, revues, exotic films, in short, pictures in which much money and much care has been invested, are sure to interest the Hungarian public. But instead of going to see second-rate American products with unknown actors, audiences will prefer to see Hungarian-speaking films.

Seattle Gets Foreign Films

Seattle's first foreign picture theatre, the Montlake, has been opened under the management of Herbert Rosener, who operates similar houses in San Francisco, Los Angeles and Oakland.

Blue Laws, Taxes, Curfews Are in Legislative Basket

Legislation concerning the showing of motion pictures on Sundays sprang up in four states this week while taxes were the concern of exhibitors in three others. In New York state, Syracuse proposed a "curfew" for minors and in New York City the banning of theatres along Park Avenue is now being considered by the Board of Aldermen.

It is expected that the city council in Grundy Center, Iowa, will repeal the ordinance prohibiting the showing of motion pictures on Sunday following the recent municipal election at which the shows were favored by a majority of 130 votes. The question had been voted upon four times in the last five years and always defeated by a small majority.

In Greenwood, Miss., petitions are being circulated asking for Sunday shows and will be presented to the city council at its next meeting. The Junior Chamber of Commerce has indorsed the repeal of the blue law now prohibiting the operation of theatres.

The Board of Aldermen in Greenville, N. C., this week, acting on the petition of Ty Walker, manager of two theatres there, sanctioned Sunday shows while the city council at Waynesboro, Va., is scheduled to consider a proposed ordinance this week to block the operation of local theatres on Sundays.

At Buena Vista, Va., the city's tax ordinance adopted December 13, 1934, has been renewed for 1937 with the following amendment: for motion picture theatres, $150 per annum, $40 per quarter and $2 per day.

Proposals placed before the city council to tax gross receipts of all Omaha business firms 50 cents per $1,000 on the first $50,000 of annual income and $1 per $1,000 over that would affect Omaha exhibitors. The city needs $211,000 more revenue than it can obtain now through present levies. The gross receipts tax would raise $300,000 a year if put into effect, it is estimated.

In Springfield, Ill., court action is threatened to test the extension of the state's three per cent sales tax. Two members of the House have raised a formal protest to the recording of three absentee votes in favor of the measure. The record shows 105 for and 23 against. The bill is now pending in the Senate and quick action is looked for. The supreme court has never passed on the question of absentee votes in either the House or the Senate.

A nine o'clock "curfew" for Syracuse juveniles attending motion picture theatres unaccompanied is favored by Bertram R. Davis, chairman of the aldermanic committee on police and licenses now considering proposals for segregation of children along the lines of the so-called New York plan. Mr. Davis thinks the ushers could keep tabs on the children and have them leave at nine o'clock. The committee is scheduled to confer with Syracuse exhibitors some time in the near future.

Following a discussion on an ordinance introduced by Alderman Thomas J. Curran and Newbold Morris to prohibit new theatres in the midtown area of Fifth, Park and Madison avenues in New York, as well as on 34th and 57th streets, a report on the bill is expected at the next meeting of the Board of Aldermen. Among those supporting the ordinance were a group of executives affiliated with important stores on Fifth and Madison avenues. The consensus was that the valuation of the property on these thoroughfares would drop appreciably if theatres were permitted.

UA Financing Deals in Mexico and Argentine

United Artists probably is the first American motion picture company to finance production in the Argentine and Mexico. Two deals were recently signed by Walter Gould, assistant to Arthur W. Kelly, foreign sales manager, on his recent five-month trip to these countries.

The first provides for six pictures to be produced by Portena Films of Buenos Aires; the second is with Exito Films of Mexico and calls for three features and an option on as many more. In addition, a separate deal was arranged with Exito for distribution of two pictures already completed without United Artists sponsorship. All contracts call for the handling of pictures in Latin American countries and the United States and Spain.

Paramount Closes Partnership Deals

Paramount officials have approved the renewal of an operating agreement with Karl Hoblitzelle for the Interstate circuit and Texas Consolidated Theatres on a permanent partnership basis, and the extension for three months of a similar operating agreement with A. H. Blank for the Tri-States circuit.

Mr. Blank and Paramount each hold a 50 per cent stock interest in the operation of the circuit which includes about 40 theatres in Iowa, Nebraska and Illinois, but the agreement includes an option under which Paramount may repurchase Mr. Blank's half interest. The extension will expire March 6th.

The stock repurchase agreement was eliminated in the permanent agreement reached with Mr. Hoblitzelle. It is reported that the two Texas circuits which operate approximately 110 houses in the southwest, will be merged into a single operating company in the future if obstacles in the way of consolidation can be removed.

Exhibitors Reject Argentine Proposal

by ENDRE HEVESI

in Buenos Aires

The Exhibitors' Association in Buenos Aires, in a reply to a note accompanying a modification of the existing exhibition system, as proposed by the Argentine Film Distributors' Association, virtually has rejected the new proposals. It is claimed the distributors have failed to take into account the public attitude toward the motion picture theatres, which was the basis of the exhibitors' original request for the modification.

At the same time, it was pointed out in the exhibitor reply, innovations are suggested which would be highly dangerous in view of the economic situation and its effect on the theatre business.

GB To Handle BIP Picture

Gaumont British has taken over American distribution of "River of Unrest," a British International Picture.

Two Sales Staffs Confer as Others Plan Conventions

Columbia and Universal each completed another of their series of regional sales conventions this week. William R. Ferguson, of MGM, will conduct a session of his field men in Cleveland. RKO sales and theatre executives will meet in Hollywood.

Columbia completed its third regional sales meeting last weekend at the Jung Hotel in New Orleans with Abe Montague, general sales manager, presiding. Two previous sessions were held in Chicago and San Francisco, and a fourth is scheduled for New York, January 8 and 9.

From the home office, in addition to Mr. Montague, Joe McConville, Lou Weinberg, Rube Jackter, Leo Jaffee and Nat Shiren were in the Crescent City. The staffs of the six exchanges which were represented and which are headed by Sam Moscow, southern division manager, included: Atlanta, Walter Anderson, manager; S. T. Wilson, B. A. Wallace, U. T. Koch, E. B. Foster and J. S. Laird; Charlotte, R. J. Ingram, manager; George Roscow, R. D. Williamson; Dallas, J. B. Underwood, manager; W. C. Williamson, W. L. Penn, J. L. McKinney, W. S. Hurst and A. M. Whitcher; Memphis, J. J. Rogers, manager; Herbert Kohn and T. B. Haynes; Oklahoma City, C. A. Gibbs, manager; J. A. Smith, Sidney Gibbs; New Orleans, Houston Duvall, manager; John Winberry and J. J. Fabacher.

James R. Grainger, general sales manager, presided at the Universal regional sales meeting of exchange managers at the Blackstone Hotel in Chicago. Mr. Grainger was the only home office executive attending the session, which lasted only one day. In an address, he pointed out that sales at the present time are 30 per cent ahead of last year and that 80 per cent of all availabilities have been closed.

Present at the meeting were E. T. Gomersall, western sales manager, and the following branch managers: Henry Herbel, Chicago; Paul Krieger, Cincinnati; J. J. Spandau, Des Moines; L. J. Miller, Omaha; William Benjamin, Kansas City; F. J. Camp, Milwaukee; Floyd Brown, Indianapolis; Manny Gottlieb, Detroit, and Frank Mantzke, Minneapolis.

William R. Ferguson, head of exploitation for MGM, will hold a one-day meeting with 25 of his field men in Cleveland this week.

Home office, theatre and sales executives of RKO will hold a week's conferences in Hollywood with Samuel J. Briskin, production head, Pandro S. Berman and other producers on forthcoming product, starting January 15. Among those planning to attend are Leo Spitz, president; Ned E. Depinet, president of RKO Distributing Corporation, and Nate Blumberg.

Nine Paramount home office officials are scheduled to go to Hollywood for the company's annual product conference to be held at the Hotel Ambassador in Los Angeles January 8-10. They are Barney Balaban, president; John Balaban, John W. Hicks, Y. Frank Freeman, Neil F. Agnew, Stanton Griffis, Russell Holman, Robert M. Gillham and Lou Diamond.

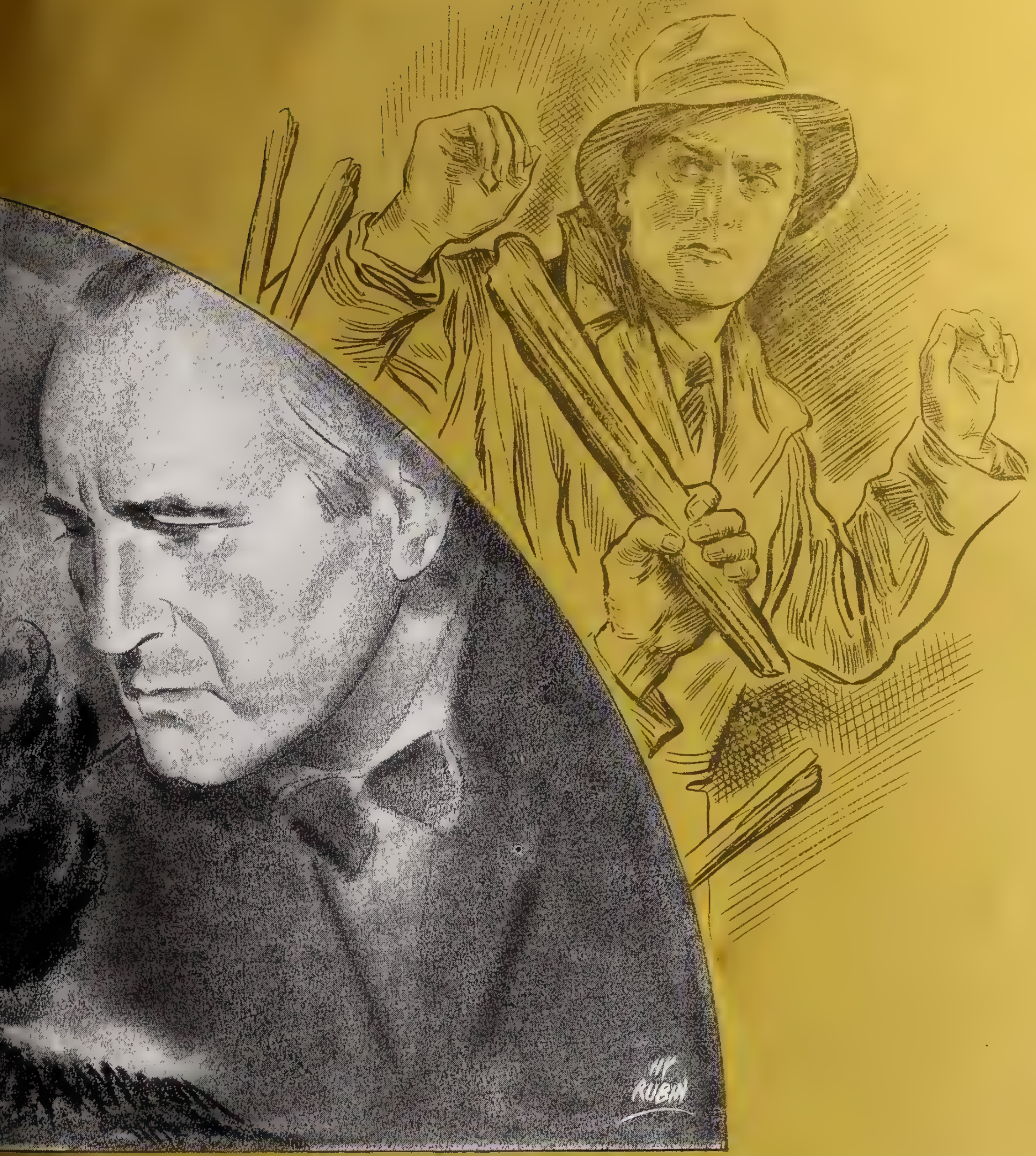
"MOST THRILLING LOVE STORY EVER TOLD ON THE SCREEN... A SURE-FIRE BOX-OFFICE SUCCESS!" says *Sheila Graham*, ace writer for North American Newspaper Alliance

SAMUEL GOLDWYN *presents*

Beloved Enemy

"I'VE BETRAYED THE MAN I LOVE

For years you'll remember this moment...and many other moments in this story of a man and woman who sought the love that belonged to them, though scarlet days and flame-filled nights threatened them both.



SAMUEL GOLDWYN *presents*

MERLE OBERON
BRIAN AHERNE

in

Beloved Enemy

WITH

HENRY STEPHENSON · JEROME COWAN
DAVID NIVEN · KAREN MORLEY

Directed by H. C. POTTER

The Samuel Goldwyn organization clicking regularly with outstanding box office pictures . . . Comes through with another in BELOVED ENEMY. Film has all the earmarks for success all the way from first runs down. *— Hollywood Reporter*

A stirring love story. Supported by class production and high calibre acting and direction, the picture has a potent appeal. A worthy addition to the list of Goldwyn productions. *— Motion Picture Daily*

So shrewdly invested with showmanship could scarcely fail of smash box office. The quality of Samuel Goldwyn production spells mass support and prosperous runs. *— Daily Variety*

Again Samuel Goldwyn scores with that type of film in which he excels . . . An outstanding picture of intense emotional dramatic action artistically produced . . . Superbly performed. *— Ralph Wilk, Film Daily*

Samuel Goldwyn produces season's greatest love story superbly played by Merle Oberon and Brian Aherne. *— Elizabeth Wilson, Screenland*

Samuel Goldwyn continues pace set in "Dodsworth" and "Come and Get It"... Delivers third feature with every recognized element for box-office success. *—Ivan Spear, Associated Publications*

Distinguished by superb Goldwyn production ... Oberon dramatically appealing ... Aherne gives one of season's best performances. *— Clark Wales, Screen and Radio Weekly*

"Beloved Enemy" will undoubtedly please majority of public ... This Samuel Goldwyn production is a creation of distinction. *— Edwin Schallert, Los Angeles Times*

Samuel Goldwyn is no ordinary producer ... Quality and culture have been his cinematic air with entertainment always in the foreground ... With "Beloved Enemy" Goldwyn has brought much beauty to screen. *— Jimmy Starr, Los Angeles Herald Express*

SAMUEL GOLDWYN *presents*

MERLE OBERON BRIAN AHERNE

in

Beloved Enemy

with HENRY STEPHENSON • JEROME COWAN • DAVID NIVEN • KAREN MORLEY

Directed by H. C. POTTER

Released thru UNITED ARTISTS

THERE'S NOTHING MORE "BELOVED" THAN A SMASH HIT AT YOUR BOX-OFFICE . . . *and here it is!*

THE CUTTING ROOM

Love Is News

(20th Century - Fox)

Comedy-Romance

The cast chosen for this production is one that seems deserving of a lot of attention. It stars Tyrone Power, who got his first big break in the current "Lloyds of London," and Loretta Young and Don Ameche, the Ramona and Alessandro of "Ramona." It backs up these younger but now well known folk with a batch of prominent notables, who includes Slim Summerville, Dudley Digges, Walter Catlett, presently featured in "Banjo on My Knee," Jane Darwell, Stepin Fetchit, George Sanders, another newcomer who indicated by his performance in "Lloyds" that he is going places, Stepin Fetchit and Elisha Cook, Jr. It also includes the newcoming Pauline Moore, who has the secondary romantic role, Frank Conroy, Paul Stanton, Julius Tannen, Carol Tevis, the voice of Minnie Mouse, Charles Williams, George Humbert, Ed Deering and Charles Coleman.

The story is gay comedy romance. Modern in theme and atmosphere, the locales are New York of the present day, an airport, a swank society home and city backgrounds that range from homes of the middle classes to the mansions of the upper crust, and a newspaper office. It concerns a young lady, the richest girl in the world, who just can't keep out of the headlines any more than she can help keeping out of the clutches of newspaper men and fortune hunters. It's also the story of a girl so accustomed to being lied about that she has no difficulty in concocting a whopper when it is necessary to assure her own romantic bliss.

William Lipman and Frederick Stephani authored the original. Harry Tugent and Jack Yellen did the screen play.

Direction is by Tay Garnett, who was the man at the helm on "China Seas," and it is his first domestic effort since completing his round the world cruise.

Michael Strogoff

(RKO Radio)

Drama

The story being told in this film is one of the greatest adventure tales ever written. As a stage presentation, it was the supreme thriller of two and three generations ago. It is being produced on a plan and scope and with a cast that promises to elevate it to rank as one of the outstanding dramatic thrill action photoplays of the moment. It was made as a silent by Universal about 20 years ago. Last year, featuring Anton Walbrook, celebrated Austrian artist, modern versions of the famous Jules Verne epic appeared in Europe. There is no record of any general American presentation.

With Walbrook again starred, the time being 1870, the locale St. Petersburg and the vast Siberian steppes, "Michael Strogoff" is the story of Tsar Alexander II's courier, who has been entrusted to carry a message to Russian Armies besieged at Irkutsk by savage Tartars which would deliver the harried armies. As Strogoff is trailed by spies, captured by the enemy who consider no devilish torture too bestial to apply, the story builds to powerful dramatic heights. The quality of this is rivaled by that of two tremendous battle scenes; one in which the Russians are trapped by the Tartars; the second when the Russians emerge from their siege to drive the Tartars out of Siberia. Action and spectacle have been combined in the story to result in thrilling realism.

In keeping with the importance of the production, an accomplished cast of known players has been selected to support Walbrook. Margot Grahame and Elizabeth Allan have the leading feminine roles. Miss Grahame is a spy who seeks the hero's destruction; Miss Allan is a young Russian girl who shares with Walbrook the meager but important romantic contrast of the story. Akim Tamiroff, outstanding in "The General Died at Dawn," is the treacherous and cruel master mind of the spy ring, and Fay Bainter, noted stage actress, who most likely will be seen in "Quality Street" before this is released, has the role of Wallbrook's mother. Other players of note are Eric Blore, Paul Guilfoyle, whose performance in "Winterset" won favorable comment, Paul Harvey, Murray Kinnell, Edward Brophy, Frank M. Thomas, Doris Lloyd, Michael Visaroff, Francis McDonald and Oscar Apfel.

A Pandro S. Berman production, adaptation from Jules Verne was effected by Mortimer Offner, whose screen credits include participation in the preparation of "Quality Street," "Sylvia Scarlett" and "The Little Minister," and Anthony Veiller, who figured in the current "Winterset," "A Woman Rebels," "The Ex-Mrs. Bradford" and "Star of Midnight."

Direction was assigned to George Nicholls, Jr., who made "The Big Game," "M'liss" and "Chatterbox."

Bring Me His Ears

(Paramount)

Action, Adventure, Drama

A new twist of the familiar Hopalong Cassidy stories is to be essayed in this production. In order to permit the hero to account for the villain, he is stripped of his badge as a Texas Ranger, comes into open conflict with his pals, and seemingly endures disgrace before attaining his objective. Where in earlier stories Hopalong relied upon his own personal courage and resourcefulness to emerge victorious no matter what kind of foe he was up against as long as his pals were in his corner, this time he has to depend upon the cooperation of the Texas Rangers and Mexican Secret Service for assistance. Meanwhile he must establish himself as a cohort of the desperado he is assigned to round up.

The familiar trio of William Boyd, Jimmy Ellison and George Hayes again will be seen in the principal roles. No only should the prestige that the Hopalong have established in their own right at the box office stand this production in good stead, but the fact that Ellison had a prominent role in "The Plainsman" should be relied upon to arouse attention of persons who are not ordinarily susceptible to western entertainment.

As Stephen Morris is featured in the role of Boyd's prey, the supporting cast includes Charlene Wyatt, Nora Lane, Trevor Bardette, Al Bridge and George Chesebro.

Adapted from a Clarence E. Mulford story, as have been all the others. The screen play is by Harrison Jacobs and direction is in the hands of Nate Watt, who was at the helm in two or three of the most recent productions.

Captains Courageous

(Metro-Goldwyn-Mayer)

Drama

More than usual interest attaches itself to this because it is the first modern production of a Rudyard Kipling story. In its own right as exciting literary entertainment it ranks with the highest quality of Kipling's prolific output. Kipling, himself, is an exploitation asset that should not be ignored in connection with the presentation of the film. His name should make possible beneficial tieups with libraries, book stores and the like.

"Captains Courageous" is a story of wooden ships and iron men. It is being produced on a scope similar to that of "Mutiny on the Bounty" and "Captain Blood." It boasts an impressive list of wellknown screen names. It is not a war tinged historical, nor is it a love story, unless the great affection a boy has for a man and the great devotion which men have for a boy can be interpreted as a love story. Yet it is full of those elements that stir the deepest and most tender emotions in the minds of men, women and children.

It's the story of a spoiled wealthy boy who thinks the world is his oyster. Rescued from death in the ocean, he is taken aboard a North Atlantic fishing schooner. Living with the deep sea cod fishers, resentful at first but eventually becoming attached to an ace fisherman and the ship's captain, a regeneration works within the boy that sets him on the right track. Though tragedy strikes him when his fisherman pal is lost in the sea during a roaring race to Gloucester, he finds an understanding and happiness with his father.

Freddie Bartholomew is the boy. Lionel Barrymore is the iron-willed captain with a tender heart. At the Portuguese fisherman, who saves the boy from death and from the life of his own choosing, Spencer Tracy has a role that should enable him to give a performance fully matching his role in "San Francisco." Other players who will be seen are Melvyn Douglass, the boy's father; Charley Grapewin, Mickey Rooney, Harry Carey, Jack LaRue and John Carradine as fisherfolk.

A Slug for Cleopatra

(Columbia)

Comedy-Mystery

A temperamental opera star, who walks out on her performance because her magician husband walks out on her, involves with him a frantic secretary and a go-gettem newspaper man in this baffling mystery.

That the magician happens to be a fakir who earns a living by submerging himself under water for hours at a time in a sealed coffin; that the newspaper man and the secretary fall in love for practically no reason at all, that the diva is so unfortunate as to be murdered, and that the secretary has the misfortune to be chosen as the principal suspect, all this sets the stage for an intriguing crime story that entails the full quota of comedy and love interest.

The rather exotic sound of the title keys the production as something that includes the tried and true commercial elements, and as they have

(Continued on page 42)

The WISEST THEATRE CIRCUITS FEATURE THE GREATEST MONEY ATTRACTION FOR THE MOST VALUABLE PLAYING TIME OF THE YEAR!

(Christmas Week and New Year's)

Grand Theatre, Atlanta

Loew's Theatre, Rochester

Ohio Theatre, Columbus

Loew's Theatre, Dayton

State Theatre, Louisville

Warner Theatre, Worcester

State Theatre, New Orleans

Regent Theatre, Harrisburg

Strand Theatre, Hartford

Colonial Theatre, Reading

Loew's Theatre, Wilmington

Century Theatre, Baltimore

Queen Theatre, Galveston

State Theatre, Norfolk

Loew's Theatre, Richmond

Waco Theatre, Waco

Great Lakes Theatre, Buffalo

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And the dates still pour in!

Denver Theatre, Denver

Warner Theatre, Milwaukee

Majestic Theatre, San Antonio

Ellanay Theatre, El Paso

Tivoli Theatre, Chattanooga

Worth Theatre, Fort Worth

Arcade Theatre, Jacksonville

Capitol Theatre, Springfield

Madison Theatre, Detroit

SELZNICK INTERNATIONAL *presents*

Marlene **DIETRICH**
CHARLES BOYER
in

The Garden of Allah

IN TECHNICOLOR
Produced by DAVID O. SELZNICK
FROM THE BOOK BY ROBERT HICHENS • DIRECTED BY RICHARD BOLESLAWSKI

Released thru **UNITED ARTISTS**

IN THE CUTTING ROOM AT THE STUDIO

(*Continued from page* 39)

been freshly applied, with much that is new tossed in for good measure, it also gives an inkling of its entertainment content.

Essentially something for the mystery addicts, it may be expected that the film will not be lacking in thrill action. Yet as these are the media that provoke comedy and romance, it looks to be one of those odd attractions that may be labeled either a mystery or a comedy romance.

The picture features Charles Quigley, who made his debut in "Lady from Nowhere," and Rosalind Keith. Henry Mollison is the wife-deserting magician, and the woman who pays with her life because she is determined to hold him to his marital vows is Rita LeRoy. Other principals are James Conlin, Frederick Vogeding and Harry Depp.

The story is an original by Richard Save. The screen play is credited to Grace Neville and Fred Niblo, Jr. Dave Selman is directing.

Woman Wise

(20th Century-Fox)

Comedy-Romance

Authored by newspaper men, the story told in this production has two angles. One is an exposure of the prize fight racket, detailing how titles are passed around and poor pugs are made the victims of all kinds of graft and double-crossing. The other is a straightaway comedy romance told against the exciting background of newspaperdom's sports departments. That details how a smart girl outsmarts a lot of smarties.

Rochelle Hudson, currently in "Reunion," is the heroine. Michael Whalen, remembered for his roles in "Career Woman" and "Poor Little Rich Girl," is the eventual hero, but not before he is given a lusty run for his money for that status, as well as favor in Miss Hudson's eyes, by Thomas Beck, who has been seen in several recent Charlie Chans and "Can This be Dixie." The balance of the rather small supporting cast, all of whom, however, are active principals, includes Alan Dinehart, now in "Born to Dance," Douglas Fowley, George Hassell, Astrid Allwyn, Chick Chandler and Pat Flaherty.

Naturally, as it is somewhat a prize fight picture, production details incorporate some quite exciting fistic action. Outstanding in this feature is a wild battle between Whalen and Dinehart, another involving Whalen and Flaherty, and the latter in a sort of battle royal. Additionally there are picturizations of other sporting events, notably hockey games and other features on the Madison Square Garden programs.

Join the Marines

(Republic)

Romance-Drama

Although this production starts off with a situation that is somewhat reminiscent of a scandal that rocked the recent American Olympic expedition to Berlin, it actually is, as the title indicates, the dramatic romantic story of a U. S. Marine.

Fired from the Olympic team, a javelin throwing champion falls in love with an ousted girl competitor and joins the Marines. His troubles begin when he learns that the girl he loves has little regard for any kind of discipline and bears an especial hatred for that to which Marines are subjected; also he is disappointed to learn that no Marine below the officer grade can marry. In the service, following the trail of the Marines from the halls of Montezuma to the shores of Tripoli, he gradually works his way up the ladder. Deeds of valor on a plague infested island win him a commission. He wants to resign immediately, but the girl, who now has come to admire the service, insists he remain. Embittered, he is ordered to another island where an uprising menaces the safety of the post commanded by the girl's father and where she is residing. By wit of mind and demonstration of oldtime athletic ability in hurling dynamite laden spears, he's the hero in putting down the insurrection. Winning the girl, he remains in the service.

Built of popular stuff, the story is an original by Earl Brown which was adapted by Joseph Krumgold and Olive Cooper. Under Ralph Staub's direction it concentrates on balancing love interest with thrill action.

It features Paul Kelly and June Travis in the lead roles, supported principally by Purnell Pratt, Reginald Denny and Warren Hymer. The cast further includes Sterling Holloway, Irving Pichel, Ray Corrigan, Carleton Young, John Sheehan, Arthur Hoyt and Howard Hickman.

Larceny on the Air

(Republic)

Drama

A topical subject has been chosen as the basis of this production. It deals with the dramatic, and romantic counterpart—experiences of a young doctor who embarks upon a crusade to break up a clique devoting its activities to radio broadcasting of fake medical cures. As many radio stations are littered up with similar stunts and, as they occasionally are exposed as cruel frauds, there is naturally a public interest in the theme, which under careful exploitation can be made of commercial advantage to the picture.

Of course, the doctor's warfare leads him into conflict with powerful forces which result in great personal danger to himself and the girl he loves. In a logical and well developed manner, he succeeds in breaking up the ring and ridding the air of the medical charlatans.

Robert Livingston is the crusading doctor. The girl is Grace Bradley. Their romance is complicated by the fact that the girl's father is implicated with the ring as a shakedown artist who makes legitimate medical concerns his prey. Pierre Watkin is the radioing quack and Smiley Burnette is a hypocritical pal of the doctor. As these carry the brunt of the story, atmospheric and character roles are played by William Newell, Byron Folger, Wilbur Mack, Matty Fain, Josephin Whittell and De Wolf Hopper.

Richard English is the story's author, and credit for the screen play is shared by Mr. English and Endre Boehm. Irving Pichel, an actor in many pictures, "General Spanky" and "Join the Marines" currently, and also director of many others, is directing the film.

On the Avenue

(20th Century-Fox)

Musical Comedy-Romance

The cast for this production stars Dick Powell, now in "Golddiggers of 1937" and Madeleine Carroll, featured in "Lloyds of London." Listed in support are such screen notables as Alice Faye, the Ritz Brothers who will be remembered for their performances in "Sing, Baby, Sing," Alan Mowbray, George Barbier, Shirley Deane, Cora Witherspoon and Stepin Fetchit. Additionally, it includes Siegfried Rumann, Douglas Wood, Alex Pollard and William Eddritt.

Music and lyrics, as well as accompanying score, are by Irving Berlin, probably the best known of song writers. He turns in seven songs. It will be recalled that Berlin prepared all the music and lyrics for "Top Hat" and "Follow the Fleet."

The screen play is credited to Gene Markey and William Conselman. Dances were staged by Seymour Felix, who directed the dance numbers in "The Great Zeigfeld."

Reversing the customary procedure in stage atmosphered production, "On the Avenue" is a front-stage production. As it unfolds, the story within the story takes persons from the audience witnessing the stage story and makes them part and parcel of the screen plot development.

A girl from Park Avenue, a blue blood of blue bloods, and her aristocratic family become involved with a musical comedy star, a graduate of Avenue A, as he goes through his specialty, which ridicules the snooty swank. The antagonism that first develops between the boy and the girl causes her to buy the whole show and endeavor to make her derider the laughing stock of Broadway, but when love sticks its head in the door, things change in amazing fashion, and when the erstwhile derider subsequently saves her from a bad marriage the whole atmosphere changes.

As in Powell's previous engagement for Twentieth Century-Fox, "Thanks a Million," he is being directed by Roy Del Ruth, whose reputation for turning out superlative entertainment is indication of the character which the producing company believes this effort will attain.

Maid of Salem

(Paramount)

Historical Romance-Drama

The Salem Village of 1692, in Massachusetts Bay Colony, was the scene of one of the most interesting and stirring chapters in colonial American history. Although historians and fictionists have delved deeply into the facts which surrounded the witchcraft hysteria that reigned there at the time, few in this modern age are aware of what actually happened.

While the main purposes of "Maid of Salem" is to reveal the lighter and more romantic side of Puritan days, habits, customs and beliefs, the production nevertheless moves against a dramatic background of witchcraft frenzy. Substantially the primary motivating theme is a dramatic love story told against a welter of religious bigotry, superstition, fear, and what in this modern day would be called terrorism.

The picture is produced and directed by Frank Lloyd, maker of "Mutiny on the Bounty," "Uner Two Flags" and many other important pictures. The writing staff engaged in story prepartion resorted to considerable research for authenticity and accuracy in all the story and production phases.

The film will star Claudette Colbert and Fred MacMurray. The lengthy supporting cast is laden with well known screen personalities. Among the many are Harvey Stephens, Gale Sondergaard, Louise Dresser, Halliwell Hobbes, Edward Ellis, Beulah Bondi, Donald Meek, E. E. Clive, Zeffie Tilbury, Bonita Granville, Bennie Bartlett, Virginia Weidler, Sterling Holloway, Brandon Hurst and Russell Simpson.

While the film has been in production, a serious and sincere effort has been made to incorporate those elements that lift film attrac-

(*Continued on page* 47)

and now,

GENTLEMEN:

here is your sales analysis on Paramount's

"THE PLAINSMAN"

All the facts you need to know to put this Big Cecil B. DeMille production in the "Cimarron", "Covered Wagon" top grosser class.

In publishing this second in a series of sales analyses on major productions, Paramount wishes to thank the many exhibitors who have already given us their hearty support in our attempt to make trade advertising informative as well as stimulating reading. Any questions not completely covered in these analyses will be gladly answered either at your local Paramount Exchange or at the Paramount Home Office, Paramount Building, Times Square, New York City.

Paramount Pictures

CECIL B. DeMILLE'S

1 has tremendous Star Power

A picture is only as great as its stars. "The Plainsman" has one of the most powerful star teams in pictures leading its huge cast. Gary Cooper's name on any marquee is pure box-office gold, as has been proved time and time again. And it would take a mighty absent-minded exhibitor to forget how Gary scored with Jean Arthur in "Mr. Deeds Goes to Town". Here we have those two stars in what those who have seen the previews insist are by far their grandest roles. Gary tops anything he has done, even "The Virginian" and "Lives of a Bengal Lancer". And Jean reaches heights seldom attained by any actress in her delineation of that whirlwind heroine, Calamity Jane. These two could make any picture successful. They place this picture in a class by itself.

2 has tremendous Story Power

The U. S. Cavalry charges in . . too late . . a gal gets her man but she gets him too late. DeMille has had the courage to make this story real... the hero dies in the end, as he did in history... but when he dies he makes "The Plainsman" one of the grandest thrills the moving picture audiences have ever seen. In other words, the writers of "The Plainsman" have been given free rein to drive a great story right through to its logical ending... and the result is a series of sock episodes ending up with the most terrific sock of all. Without sacrificing... yes... in fact, adding to the box-office of the yarn, they have made the feud between Wild Bill Hickok and Lattimer, gun running self appointed lord of the plains, so real you want to get in there alongside Bill and fight it out with Lattimer yourself. They have made the love story of Wild Bill and Calamity so real you walk out of the theatre feeling as if you knew them both. It makes the fight between the white settlers and the Indians so real you wake up at night and see Yellow Hand's men thundering right over the bed post. But you get the idea... IT'S SOME STORY...

"THE PLAINSMAN"

3 has tremendous Production Power

Cecil B. DeMille productions have always been big . . . the biggest in the industry. "The Plainsman" is, in this sense, a typical DeMille production. It has a cast of thousands (ninety-three players actually have speaking parts). Replicas of old Civil war St. Louis, of Deadwood, have the accuracy in detail, the historical reality for which the master showman is noted. And when a whole tribe of Indians charge a whole regiment of cavalrymen . . . they charge. The battle scenes are among the most spectacular ever filmed. This picture, in every sense, is the kind that fills the screen . . . that has people talking about a big show. It took months of preparation and study before De Mille started the cameras grinding. And it looks it. "The Plainsman" is in the same class as "Cimarron" and "The Covered Wagon".

4 has tremendous Exploitation Power

Cecil B. De Mille has recently become as great a name in radio as in pictures. His Lux hour broadcasts have established him as a power in radio. And, of course, he has thus been able to sell "The Plainsman" for you to millions of radio listeners. Key city newspapers are carrying Lux ads featuring "The Plainsman". Paramount has prepared a cooperative newspaper campaign for the key cities. But the grandest exploitation stunt of all is the great Boy Scout tieup for "The Plainsman". For the first time a complete 100 per cent tieup between the Boy Scouts of America and a motion picture company insures you the biggest youth backing for this picture of any picture ever released. Advertisements in Boys Life, official Scout magazine, tell the story. Simply it is this: Paramount has offered grand prizes of two trips to Europe and 12 trips to the National Scout Jamboree in Washington to the Boy Scouts who turn in the best 100-word review of a character or episode in "The Plainsman". This means 2,500,000 Scouts are backing "The Plainsman" for you!

WHAT KEY EXHIBITORS SAY:

JOHN BALABAN, Balaban and Katz Theatres, Chicago. Paramount has another epoch making picture in "The Plainsman". At a midnight preview at the Roosevelt Theatre a housefull of men and women repeatedly applauded and cheered its suspenseful thrills. It has the scope of "The Covered Wagon" and the dramatic intensity and romantic appeal of "The Virginian" and possesses an absorbing American background of interest to men, women and children. All praise to De Mille who has given the industry a real red blooded American drama and a positive box-office smash.

M. J. MULLINS and SAM PINANSKI, M. and P. Theatres, Boston. All our district managers, managers of greater Botson, and members of the home office had the pleasure of seeing "The Plainsman" at the Fenway Theatre, Tuesday. They were unanimous in their opinion the picture is one of the finest that ever came off the Paramount lot and in the same class with "The Virginian". Exhibitors I talked with are of the same opionin, believing unanimously Paramount has a great picture which should smash box-office records. We have booked "The Plainsman" in all our important stations for New Year's week.

BOB O'DONNELL, Interstate Theatres, Dallas. "The Plainsman" sets a new pace for outdoor epics. Cecil B. De Mille has given the screen another masterpiece."

BOB WILBY, Wilby and Kincey Theatres, Birmingham. "The Plainsman" is a real money picture. I have had it screened for all my managers and they concur with me on this statement.

B. D. COCKRILL, Denham Theatre, Denver. We cannot hold our enthusiasms in check any longer. Hats off to Paramount and De Mille. "Plainsman" preview audience held spellbound. "The Plainsman" takes its place at the head of all outdoor romances in the opinion of Denham staff and of myself. Top grosses for 1937 is our prediction for "The Plainsman".

E. R. CUMMINGS, Tri-States Theatres, Omaha. Our Omaha Theatre previewed "The Plainsman" last night with Cecil B. De Mille in person. A large audience applauded and cheered the picture and De Mille was showered with congratulations. My entire staff joins me in congratulating De Mille and Paramount for producing not only the finest picture of the season but what will prove the biggest grosser. Add together "The Virginian", "Trail of the Lonesome Pine", and "Covered Wagon" and you have "The Plainsman".

GARY COOPER and JEAN ARTHUR

Cecil B. De Mille's "THE PLAINSMAN"

with James Ellison • Charles Bickford • Helen Burgess • Porter Hall • Directed by Cecil B. DeMille • A Paramount Picture

It pays to play a Paramount Picture

NEW PRODUCT IN THE CUTTING ROOM

(Continued from page 42)

tions out of the rut. Although there have been other previous colonial pictures, this is endeavoring to approach its historical and romantic content from a new angle.

Trial Horse

(Warner Brothers)

Drama

Not a racetrack story, but a prizefight yarn, this has to do with an old pug, a trial horse, who blasts the championship hopes of many a bruiser but finally has to fight and beat his own protege to win the world's heavyweight championship. As it will roll on the screen, it's exciting thrill action, human interest drama and appealing love interest combined.

Belting out contented Maxey Rosenbloom, trial horse Barton MacLane, who often has been to the pugilistic wars, takes Wayne Morris (community theatre graduate) under his wing after the young fellow has walloped Rosenbloom for picking on his newsboy pal, Dickie Jones. Training Morris for the ring in his gymnasium, the pupil falls in love with his mentor's sister, June Travis. Inspired by both, he makes short of all ring opponents as he climbs the ladder to the status of contender. When the champ retires, a dramatic situation is created. The public is led to insist, via crooked ring politics and the propaganda of a conniving newspaper sports editor, that pupil and teacher meet for the title. Neither they nor the girl want to have anything to do with it, but they can't resist pressure. In the fight the rising youngster is besting the fading trial horse until the oldtimer lets go his potent right. Champ though he never wanted it this way, MacLane, Morris, Miss Travis and Jones retire to ranching in Texas.

The story is by an erstwhile newspaper man, E. J. Flanagan. Another from sports writer, George Bricker, did the screen play. B. Reeves (Breezy) Eason, noted for the manner in which he includes thrill action in productions, is the director.

Her Husband's Secretary

(Warner Brothers)

Drama

The story told in this production is a frank and entirely modern treatment of a problem that grows more and more acute with the increasing invasion of women into the world of business. The relationship of men and women in private offices gives an intriguing appeal to this exposition of conflict between wives and their husband's secretaries.

While the theme is not new, the manner in which it is presented in this case, as incorporated into Crane Wilbur's original and Lillie Howard's scenario, and the situations that have been contrived by director Frank McDonald, combine to create a fresh and intensely interesting approach to the subject.

Actually the story takes on a "how the tables were turned" trend. Jean Muir, secretary to a married business tycoon, is advised by her friend, Beverly Roberts, to make a play for her boss. Before she can get very far, she falls in love with a young steel worker, Warren Hull. His father dies and he inherits the business. He has married Miss Muir and must have a secretary of his own. His wife recommends her chum, Miss Roberts. Under the lash of Clara Blandick's catty remarks, Miss Muir, who doesn't believe that such a thing could be possible, is convinced that the relationship between Hull and Miss Roberts is more than that of boss and secretary. A plot is concocted to trap them. All the wife's suspicions are confirmed. But as the secretary flees to save her own life, when that of the man she accompanied to a rendezvous is in danger, it's the wife who saves the husband.

Prosaic in all incidents leading up to the dramatic denouement, the story takes on an intense dramatic power at that moment with a raging forest fire forming the background of the action where the wife goes to the rescue of her husband.

Bulldog Drummond's Escape

(Paramount)

Mystery-Drama

When Philo Vance, Perry Mason, Charlie Chan, Oscar Piper, Hildegarde Withers et al. go to work, there's always an assurance of action, excitement, thrills, mystery and romance. There are not as many pictures produced featuring the redoubtable Bulldog Drummond as starring the other notable detectives, but when one comes along, there is reason for a similar expectancy.

Those elements are what Paramount is counting upon for the success of this production. Bulldog, answering a call from Scotland Yard, is traveling across a foggy moor, hears a scream, finds a dead body, and sees a beautiful girl flee in his car. From then on Bulldog is involved in one of the most colorful adventures of his career. In it he saves a life, solves two murders, upsets a ring of forgers, confounds Scotland Yard and finds romance. All that befalls him happens within the space of eight hours.

As were its predecessors, this is from the pen of H. C. McNeile and Gerard Fairlie. Originally it was a stage play. The screen version is credited to Edward T. Lowe. James Hogan is the director.

The important matter of cast seems to have been well attended to. Ray Milland, featured in "Big Broadcast of 1937" and "Jungle Princess," is Bulldog. Guy Standing, now in "Lloyds of London," and Heather Angel, recently in "Last of the Mohicans," are prominent in the action. The principal support features Reginald Denny, Porter Hall, Fay Holden, E. E. Clive, Walter Kingsford and Charles McNaughton. Other players to be seen are Patrick Kelly, Clyde Cook, Frank Elliott, David Clyde, Doris Lloyd, Zeffie Tilbury and Barry Macollum.

The Holy Terror

(20th Century-Fox)

Comedy with Music

Looked upon as the most promising entertainment and commercial feature in which Jane Withers has appeared, this is the story of a naval officer's daughter who always happens to be around when trouble starts, or vice versa. Motherless daughter of a tradition-encrusted commander, she's the pal of all the sailors; sings and dances at their shows, mixes into grownup romances and generally is regarded as a holy terror by all, even a group of foreign spies whom she prevents from swiping Uncle Sam's secrets in an exciting climax.

Romance is shared by Anthony Martin and newcomer Leah Ray. The menace, brought in by roughneck Fred Kohler, Jr., is routed by Jane. She is an important part in the comedy that concerns El Brendel and Joe Lewis, and she's pretty much of a pain to the spies, Gloria Roy and Victor Adams. Jane has one solo of her own, music and lyrics which were prepared by Harry Akst and Sidney Clare, and there are two other songs sung by Martin and Miss Ray, also contributed by the same team. Dances were created and staged by Jack Haskell.

The motivating story is an original written by Lou Breslow and John Patrick. Modern in atmosphere and treatment, it majors in that comedy quality that generally provokes spontaneous and enthusiastic laughter. Considering the popularity that laugh pictures are presently enjoying, together with the number of them that are listed for the present and future market, it is quite evident that the public is in a receptive mood for merry amusement. As comedy keynotes the production, it should also key publicity campaigns.

Midnight Court

(Warner Brothers)

Drama

With racketeerdom, that specializes in the business of stealing automobiles, as the background the story told in this production is that of a man who beat his way back to respectability. A courtroom story, it further promises to be human interest drama. It takes a man who, though he once was a distinct attorney, is framed out of his job down to the gutter. Picked up as a vagrant and tried in night court, he denounces judge, prosecutor, political collusion with crime, and the man behind the car stealing racket in particular. Bailed out by his most severely castigated victim, he becomes his attorney, and through his wit, ability and resourcefulness again becomes a defender feared by all prosecutors. As romance with his ex-wife is renewed and he sees how his client is wrecking the lives of youths by making thieves of them, he turns on his employer, breaks up his racket, puts him in jail and takes up a new career with his wife.

Based on a factual story by Don Ryan and under the direction of Frank McDonald, John Litel, a newcomer with quite a stage reputation, will be seen in the leading role. Ann Dvorak, as the ex-wife, accounts for the romantic contrast which regenerates Litel. William Davidson is the racketeer, Stanley Fields and John Sheehan, are two of his henchmen, and Joseph Crehan is the judge. Carlyle Moore, Jr., is the victimized boy whose case in court turns Litel from the mouthpiece of crooks to defender of the people's rights.

The material being incorporated into the film is popular stuff. The cast, with the exception of Litel, are well known.

C. C. Lindsey Dies in Texas

C. C. Lindsey, 42, secretary-treasurer of the Lindsey Theatres, Inc., Lubbock, Texas, and associated with the Griffith Amusement Company of Oklahoma City, died in Lubbock last week of pneumonia and heart complications. His mother, Mrs. J. D. Lindsay, and a brother, Ralph, both of Lubbock, survive.

De Luxe Laboratories has signed a five-year printing franchise with the March of Time. The laboratory has been doing the work for the last two years.

Individual Profits In Films Increase

Profits of individuals engaged in the amusement industries increased by more than 50 per cent in 1934 as compared with 1933, while losses were cut more than 10 per cent, it was disclosed Monday by the Internal Revenue Bureau in Washington in making public statistics of income for 1934.

The bureau's records showed that 773 individuals returned profits of $6,145,519 in 1934, as compared with 413 individuals reporting $4,046,964 in 1933. At the same time, 170 individuals reported their 1934 losses from amusement industries to have been $1,004,676, compared with 155 persons reporting losses of $1,138,304 the preceding year. These figures, it was stated, do not include salaries, commissions or other remuneration of like nature received by the reporting individuals, nor do they cover the financial experience of any corporations with which they have been connected.

The highest profit reported in 1934 was $85,660, which was $20 less than the top in 1933. The greatest loss was something over $50,000, four persons reporting losses between $50,000 and $75,000 for a total of $224,075; the top loss in 1933 was also in the same bracket, four persons reporting a total of $269,419.

Walter Wanger Speeds Production Schedule

Despite the fact that his current contract with United Artists calls for the delivery of only six pictures, Walter Wanger plans to complete eight films before his departure for Italy June 1 and he has speeded up his production schedule to finish the two extra productions by that date. The uncertainty of the present European conditions prompted the producer to enlarge his list, he said, and in the event war did break out by spring he wanted to be protected.

Henry King Directed

Henry King directed "Lloyds of London," Twentieth Century-Fox production erroneously accredited to William Wyler, co-director of "Dodsworth" in a caption accompanying a photograph of Mr. Wyler in the last week's issue.

Oland Signed for Ten

Warner Oland has signed a new contract with 20th Century-Fox to play the title role in ten Charlie Chan pictures. The star will appear next in "Charlie Chan at the Olympic Games," which will be followed by a story having a newspaper background.

Biddell to Hollywood

Sidney M. Biddell, story editor for Grand National, left New York for Hollywood last week. He will make his permanent headquarters at the studios in the future and a staff will be organized in the home office.

Major Pictures Signs Milly Monti

Milly Monti, Italian motion picture player now appearing in New York night clubs, has been signed by Emanuel Cohen of Major Pictures to a five-year contract.

Cuban Officials Consider Board to Aid Film Industry

A bill has been introduced in the Cuban Senate which provides for the creation of an organization to be known as the Patronato de la Cinematografia Nacional (National Motion Picture Board), to supervise and assist the development of a domestic film industry. The proposed legislation would also create a Motion Picture Academy to engage the services of cameramen, makeup artists, electricians and other technicians. Under the bill the Board would lend financial assistance to Cuban individuals or companies for the production of films.

Young Reviewers Select Pictures

The young Reviewers and 4-Star Clubs of the National Board of Review of Motion Pictures, comprising some 300 boys and girls ranging from eight to 17 years of age and representing every state in the country, have voted the following pictures the year's outstanding productions in the order named:

"The Great Ziegfeld," "Anthony Adverse," "San Francisco," "Romeo and Juliet,' "The Charge of the Light Brigade," "Mr. Deeds Goes to Town," "Story of Louis Pasteur," "The Devil Is a Sissy," "The Last of the Mohicans" and "Mary of Scotland."

Phoenix Officers Plan New Kentucky Circuit

John B. Elliott, president and general manager, and Miss Anna Bell Ward, second vice-president and assistant manager of the Phoenix Amusement Company of Kentucky, recently taken over by the Schine circuit, are planning the formation of a new theatre circuit with headquarters in Lexington. Mr. Elliott's son, Morgan W. Elliott, who was associated with the Phoenix company for 15 years, and Nelson Ward, Miss Ward's brother, who is interested in a number of theatres in Kentucky, also will be members of the new organization.

Schedule Sound Meeting

An international conference on sound and color motion pictures is scheduled to be held in Hamburg, Germany, some time early next year with leading scientists and experts invited to attend.

Theatre Dark 15 Years Reopens

The Wallace theatre, former legitimate house in Peru, Ind., was reopened last week with pictures and vaudeville after being dark for 15 years.

Royal Film Exchange Formed

Manny Meyer and Ben Levine have organized the Royal Film Exchange, Inc., in New York. The first release by the new exchange will be "Shadows of Chinatown."

Kibbee Doing Republic Series

Guy Kibbee has been signed by Republic Pictures to star in a series of six detective stories written by Octavus Roy Cohen.

Lottie Pickford, Actress, Is Dead

Lottie Pickford, sister of Mary Pickford, and a stage and screen actress in her own right, died of a heart attack at her home in Hollywood last Thursday night. She was 41 years old, two years younger than her sister, Mary. Her husband, John Locke, also an actor; her daughter, Gwynne, and Miss Pickford were at her bedside when she died.

Funeral services were held at Wee Kirk of the Heather chapel on Sunday and more than 150 representatives of all branches of the industry were in attendance. Among those were Sid Grauman, Jack Mulhall, Ella Hall, George Schaefer, Robert Fairbanks, his wife and two daughters, Letitia and Lucille.

Lottie Pickford was born in Toronto June 9, 1895, the daughter of John Smith, Great Lakes steamer purser, and Mrs. Charlotte Smith. When her sister Mary went on the stage at the age of five, she soon followed. Later they toured in such roadshows as "Little Red School House" and "The Two Orphans." She entered pictures in 1920 and her last major role was in "The Diamond in the Sky," an early Paramount production.

Nicholas Schenck Heads Bond Committee for Fair

Nicholas M. Schenck, president of Loew's, Inc., and of Metro-Goldwyn-Mayer, has been named chairman of the committee for the motion picture industry which will participate in the campaign to sell $27,829,500 of debenture bonds to finance construction of the New York World's Fair. Mr. Schenck's committee is one of 68 volunteer groups representing trade and industry organized by the New York World's Fair Bond Sales Committee. The film group will be concerned with producers, distributors and exhibitors.

Academy Names Committee

Duncan Cramer, Stephen Gooson, John Harkrider, Bernard Herzbrun, Fred Hope, John Hughes, Max Parker, Willy Pogany, Van Nest Polglase, A. Toluboff and Gordon S. Mitchell have been appointed as a committee to study the rules under which nominations for the art direction awards of the Academy of Motion Picture Arts and Sciences have been made and recommend any improvements which are developed.

S.O.S. Corporation Moving

The S.O.S. Corporation, of which J. A. Tanney is president, now located at 1600 Broadway in New York, will move to the Film Center at 630 Ninth Ave. in January. Increased space has been found necessary because of expansion plans, Mr. Tanney said.

Forms Theatre Service

Elmer H. Brient, theatre operator at Richmond, Va., has formed Theatre Business Service, which is designed to offer to the theatre owners all types of needed service, including management, advertising and exploitation, financing accountancy, income tax consultation and the like.

EXHIBITORS AND DISTRIBUTORS WILL FIGHT PROPOSALS IN MOYNE REPORT

Government Control Suggestion Causes Alarm; Fifty Per Cent Quota Is Called an Impossibility

Political Support Promised for Action Against Proposed Legislation, Held Unlikely This Year in Any Case

by BRUCE ALLAN

in London

Opposition to the chief proposals in the Report of the ("Moyne") Statutory Committee on the Films Act is hardening. It became definite immediately members of the industry had had time to digest that document. In regard to the three main suggestions of the committee:

An official Film Commission to administer a new Films Act and generally to supervise the industry;

The establishment of an annually Variable Quota of British films, based on the previous year's output and planned to rise to 50 per cent in ten years;

Institution of an official Quality Test for British films submitted to registration,

there was significant evidence that exhibitors and distributors were likely to come together in a joint campaign of protest.

Envisaged as a possible outcome of the controversy precipitated by the report is the establishment in England of a joint trade body functioning somewhat on the lines of the MPPDA, but including exhibitors as well as distributors and reflecting their common attitude of opposition to the new legislation now suggested.

The first public references to the problems raised by the report were made at the luncheon tendered to Will H. Hays by the Cinematograph Exhibitors Association before his return to America, and this occasion was also significant by the public expression of the desire of the Kinematograph Renters Society to cooperate with the CEA.

Urges Intra-Industry Solution

T. H. Fligelstone, president of the CEA, quoted from the report a paragraph suggesting that the trade had been unable to achieve self-government and said: "I wonder whether we require a State commission or Cinema Control Board? I have always advocated that we should solve our problems within the trade. . . . The CEA has always sought the cooperation and assistance of other sections of the trade, but that cooperation and assistance have not always been forthcoming."

He significantly added, referring to the fact that the CEA was left unsupported by distributors in its fight against the original Films Act: "It is to be hoped the same misjudgment will not be made now as was made in 1926."

Pointed references to the appositeness of the visit of Mr. Hays were made by Mr. Fligelstone, who remarked that, whenever we had to face a crisis in England, the cry went up: "We need a Will Hays."

"If you can give the British industry a lead in the direction of self-government," he said, addressing Mr. Hays, "your visit will go down in history as one of the greatest events in the industry."

Mr. Hays did not respond directly to this invitation, refusing to discuss "potentially controversial matters" and confining his speech to the necessity of a spirit of cooperation in maintaining a high level in films, but J. C. Graham of Paramount, proposing the health of the guests, said, as spokesman of the distributors:

"If we have before us any great problem, as seems to be the case, the KRS is ready and willing to stand shoulder to shoulder with the CEA to discuss things for the common good."

REINHARDT PRAISES AMERICAN THEATRE

Max Reinhardt, producer and director of stage and screen plays, in New York this week to supervise "The Eternal Road" rehearsals, observed that "America is fast becoming the sole refuge for the free spirits of humanity" and said that he has detected in Eugene O'Neil's winning of the Nobel Prize "the proof that Europe is revising its attitude and views toward the American stage."

Self-Government Asked

Further references were made to the possibility of the establishment of efficient self-government of the British industry at the dinner tendered Mr. Hays by the Film Group of the Federation of British Industries the following evening. This function at the Mayfair hotel was attended by the principals of most of the leading companies of the industry, and John Maxwell proposed the toast of the guest of honor, whom he described as "a visitor from Olympian heights."

Saying that Mr. Hays had arrived at the important moment of the end of the first act of the British production drama, to which the Moyne Report had provided a dramatic curtain, but that he did not propose to discuss the report, or ask Mr. Hays to discuss it, Mr. Maxwell added:

"The formation of the MPPDA was an inspiration and to put Mr. Hays at the head of it was a masterstroke. Mr. Hays has controlled great forces and achieved great things. England might well broaden her views on that point."

Mr. Maxwell had also some significant things to say about Anglo-American cooperation, which he described as "inevitable and eminently desirable."

"The stage seems set for the next act," he added, "and Will Hays will have a star part."

In his response, Mr. Hays created laughter by referring to "that unmentionable, from my standpoint, document the Moyne Report" only as the cue for a humorous but significant story of a darky who, paying in his savings at a bank, was immediately told that the institution was suspending payment and remarked: "Waal, I've had banks break before, but that the first time a bank bust in my face."

It is an open secret in Wardour Street that, while Mr. Hays preserved an extreme reticence in his public utterances, he was in conference with representatives of American distributors in regard to the special problems raised by the Moyne Report, and great importance is attached to his presence at the present juncture, in view of the open invitation of distributor cooperation made by Mr. Fligelstone.

To the considerable section of the British trade which believes the Films Act to be partly the result of American indifference 10 years ago, particular importance is attached to the fact that the leader of the American industry has, on this occasion, learned the facts at first hand.

Note Exhibitors' Protests

In distribution circles the pronounced hostility on the part of exhibitors to the Moyne suggestions is an encouraging and to some extent a surprising factor. Two proposed changes in the existing law are directly in accord with the suggestions made to the committee by the CEA. These are the "stepping" of the quota in favor of the exhibitor and the institution of a quality clause. The actual distributor-exhibitor quota ratio suggested in the report is 20:15, whereas the CEA asked 20:10, but it is not this discrepancy which has caused the exhibitors' body to regard the report as dangerous. Undoubtedly, the threat of Government control has had the greatest effect on opinion, and the introduction of the principle of variability in the quota, with a 50 per cent maximum envisaged, has intensified the alarm.

It is probable that when the CEA-KRS contact has proceeded to the point of the discussion of details, distributors will present exhibitors with a number of cogent commercial reasons why the quality clause may also work to their detriment. That exhibitors did not want quality to be decided by Government officials was taken for granted.

See Loss of "B" Films

Chief of the business objections to the quality provision is that, if American distributors are forced to make British films on a greatly increased scale of cost, it will not pay them to import their "B" films; the British coverage will cost too much. Unfortunately, whatever the theorists of British production may say, the American "B" film is very often a better picture, from the point of view of audience value, than a British "A" film, and its absence from distributors' schedule would mean a very definite shortage of program material.

After an emergency sitting of the General Purposes Committee of the CEA there was an adjournment with the general expectation that closer contact would be established with the KRS.

General opinion regarding the Moyne Report is undoubtedly increasingly taking the form that the main proposals are unprecedented and that they will so be regarded in Parliament when, or rather if, the Government introduces a new Films Act based on the report.

Law This Session Doubted

Two facts appear to be established. The first is that the Rt. Hon. Walter Runciman, president of the Board of Trade, consulted the cabinet before he decided to publish the report, owing to its extreme character and the controversy it would be bound to create. The second is that there is no prospect of legislation being introduced during the present overcrowded session.

A third factor which may be taken for granted is that, without any appeal from the trade, there would be determined opposition to a "Moyne" bill from a very large number of M. P.s, of all parties, if it embodied the princi-

(Continued on following page)

JOIN PROTEST ON MOYNE REPORT

(Continued from preceding page)

ple of State control, direct or indirect, of the film industry.

This feeling is regarded as so widespread as, in the opinion of well-informed persons, to make it highly unlikely that the cabinet will eventually accept the principle of the Film Commission, or of the indirect subsidization of the British production industry.

Cite Early Idea

Also certain to be brought forward prominently in Parliament is the consideration that the original act was passed on the understanding that the British production industry needed the support of a quota only during its first years of struggle and that it was intended to end this support in 1938, when studio facilities and actual production experience were expected to be adequate to insure self-support.

Elementary, but entirely disregarded in the report, is the further consideration that the British cinema theatre lives chiefly on the superior quality of American films, that the public wants those films, and that public opinion has it in its power to make a 50 per cent quota not only unworkable but farcical.

With these facts in mind, and with time to formulate a policy, the powerful section of the British trade which regards the report as advocating a disastrous policy is not disposed to panic.

▽

Third of Cost from U. S.

Herbert Wilcox anticipates recovering one-third of the negative cost from the United States market on the five productions he will distribute in America through G-B Pictures, he said on his return from a visit to the United States. He decided to release the five through G-B after considering the offers of several major companies, he indicated.

"The United States is as wide open to British films as England itself," Mr. Wilcox said.

▽

$1,654,210 London Films Loss

London Films showed a loss of £330,842 ($1,654,210) for the year ended May 2, according to the financial statement just issued. The issued share capital was revealed at £428,549; £500,000 in first debenture stock; £453,562 in a loan secured by other debentures, and £549,291 in other secured loans.

The amount due to creditors was listed at £288,892. Assets were valued in the aggregate at £2,229,973, including £751,845 for films completed or in progress and £561,149 for property and equipment. The debtor account listed £41,408 and cash of £5,403. Including £26,967 from the previous year, the total debit balance is £368,973.

London Films is a public company but has made no issue, since the shares have been acquired privately, chiefly by Prudential Assurance Company.

Sam Smith has completed a deal with Alexander Korda of London Films for a Korda subsidiary which will produce inexpensive pictures at Denham to be released through Smith's British Lion. The object of the deal is to employ unoccupied space at the Denham plant without cheapening the London trademark.

▽

United Kingdom Societies Merging

The British Kinematograph Society, originally a breakaway from the Society of Motion Picture Engineers, is expected to become a section of the Royal Photographic Society, which may also assume duties previously in the hands of the British Film Institute, semi-official body concerned with the development of the non-entertainment film, and subsidized by the Government from the levy on Sunday receipts.

Balcon Joining MGM

Michael Balcon is leaving Gaumont-British and on January 1 joins MGM British Studios, Ltd., as producer with Ben Goetz in general charge of the new enterprise.

Four pictures already have been lined up for international release. Studio arrangements are not set.

▽

G-B To Release Hagen Films

Julius Hagen is closing down Twickenham Film Distributors, and will release his future product through G-B. His current product will go through Wardour Films, presumably until the close of the current season.

Grand National Will Open Offices in Europe

Grand National will open offices in London and Paris and possibly in Stockholm, according to Jack Barnstyn, foreign sales head. Although the company has a two-year distribution deal with Associated Film Distributors, Ltd., Mr. Barnstyn feels it is necessary to establish offices where a Grand National executive can keep in direct contact with the British concern.

Mr. Barnstyn will sail for Europe either January 3 or January 5. He plans to make a four-month tour. Edward L. Alperson, president, will arrive in New York this week after completing production deals with Richard A. Rowland, Zion Meyers and Victor Schertzinger in Hollywood.

Newspapers Pick "Brigade"

The Scripps-Howard chain of 23 newspapers selected Warner's "The Charge of the Light Brigade" as the "Picture of the Month" for November. The selection was based on a vote taken among the motion picture critics of the chain.

Karl Tunberg Promoted

Karl Tunberg, assistant to Gene Markey at Twentieth Century-Fox in Hollywood, has been promoted to the studio writing staff. Ralph Dietrich, cutter, is Mr. Markey's new assistant.

C. C. Burr Opens Offices

C. C. Burr, who will produce six "Crime and Courage" features which he will distribute through the state rights market, has opened offices at the International Studios in Hollywood.

Republic-Philippine Deal

Morris Goodman, vice-president in charge of foreign sales at Republic Pictures, has closed with Acme Films, Inc., of Manila, for distribution in the Philippine Islands.

Louis Lazar has been appointed operating head of seven theatres in Kentucky which the Schine circuit recently acquired from the Phoenix Amusement Company.

Strike Dismissals In WPA Theatre Fought by Unions

Despite announcements from Washington last week that scheduled reductions in the Works Progress Administration rolls would be greatly modified, workers in the Federal Theatre and other projects continued to protest dismissals and to demand the reinstatement of those dropped for insubordination following sit-down strikes in New York.

A meeting of WPA Theatre Project workers and sympathizers in the Manhattan Opera House, New York, on Saturday almost ended in a riot after undercurrent differences between American Federation of Labor unions and work relief organizations of recent origin were partially aired for the first time. The meeting was called by Allied Theatrical Crafts, A. F. of L. affiliate, but a majority of the audience consisted of members of WPA unions.

A resolution, introduced by Heywood Broun, president of the American Newspaper Guild, and unanimously adopted, indorsed the right of labor to strike and demanded the reinstatement of WPA workers dismissed for engaging in sit-down strikes. Insistence by Morris Watson, a leader of the Federation of WPA supervisors, that he be allowed to speak led to the rioting.

Mr. Broun's resolution was supported by Philip Loeb, a leader of the old Actor's Forum, insurgent group within Actors' Equity Association, Paul Dullzell, executive secretary of Equity, and Dorothy Bryant, executive secretary of Chorus Equity. Frank Gillmore, Equity president who left the meeting after a brief speech in which he did not specifically mention WPA but urged jobs for all, said that Equity still stood by its recent ruling against strikes or picketing on WPA. An official of the Allied Theatrical Crafts group described the matter of sit-down strikes as "extraneous."

Besides Mr. Gillmore and Mr. Broun, other speakers at the meeting were William Collins, A. F. of L. organizer for New York City; Lee Simonson, of Local 829 of the Scenic Artists Union; William Feinberg, vice-president of Local 802 of the American Federation of Musicians; Ralph Whitehead, executive secretary of the American Federation of Actors, and John Howard Lawson, of the Authors League of America.

Representatives of ten college dramatic societies in New York City met at the School of Business, Columbia University, last week and formed the Inter-collegiate Council of Federal Theatre Committees. It was understood that the purpose of the Council was to seek continuance and expansion of the Federal Theatre into a national theatre. William Lieberson, of the New York University Hall of Fame players, was elected chairman of the Council.

THEY'VE COME TO MAKE
YOUR HOLIDAY HAPPY!

Nick (*Have a drink!*) Charles.
Nora (*Thanks I will!*) his wife.
Asta (*I gotta go now!*) his dog.

William POWELL • Myrna LOY
continuing the fun in their sequel
"AFTER THE THIN MAN"
A W. S. VAN DYKE Production
with JAMES STEWART • ELISSA LANDI
JOSEPH CALLEIA • JESSIE RALPH
Alan Marshall • Teddy Hart
Produced by Hunt Stromberg

WELCOME!

The most winning box-office guests in the world are back again in a brand new film that tops their first success. And M-G-M follows triumph with triumph in never-ending flow! "Great Ziegfeld" "Gorgeous Hussy" "Libeled Lady" "Love On The Run" "Born To Dance"...to mention just a few! And the 1936-37 Season is still young! M-G-M showmen are saying Merry Christmas with "AFTER THE THIN MAN" and Happy New Year **with** GRETA GARBO and ROBERT TAYLOR in "CAMILLE." It's great to be an M-G-M showman!

"Worthy successor to 'Thin Man.' Prodigious box-office!"
—**Daily Variety**

"Just as good as the first one."
—**Showmen's Trade Review**

"Big at any box-office."
—**Film Daily**

"Sequel to smash 'Thin Man' is worthy successor."
—**Hollywood Reporter**

"Real attraction for all audiences."
—**Motion Picture Daily**

"Preview audience tremendously entertained."
—**Los Angeles Times**

IN THE BRITISH STUDIOS

by BRUCE ALLAN
in London

Three Victoria Films

Lord Tyrrell of Avon, president of the British Board of Film Censors, announced this week that the ban on films introducing the figure of Queen Victoria would be withdrawn as from June 20th, 1937.

On the following day three British producers had announced plans to make films including the great Queen, Herbert Wilcox leading with the story that he would offer "Victoria the Great," a panorama of the events of the Sixty Years' Reign, that the director would be one of the Hollywood British colony and that work on the floor would begin in February, making the film available immediately after the ban lapsed.

From London Films came the announcement of "Queen Victoria," stated to be actually in preparation by Alexander Korda for a September release.

Michael Balcon, production chief of Gaumont-British, simultaneously said that, as one of its new season's major productions, his company would either adapt the Sil Vara play, "Girlhood of a Queen," which covers Victoria's first three years on the throne, or would use another story ranging over her whole life-story. If "Girlhood of a Queen" is used, this Continental success would be given its first stage production in London under G-B auspices and Nova Pilbeam would play the young Victoria.

Relaxation of the film ban on the Queen's figure followed on an announcement from the Lord Chamberlain's office that the stage prohibition would be lifted. It has kept "Victoria Regina" off the London stage. Officially, since there has been a lapse of two full reigns, Victoria is now an historical figure.

New Hagen Castings

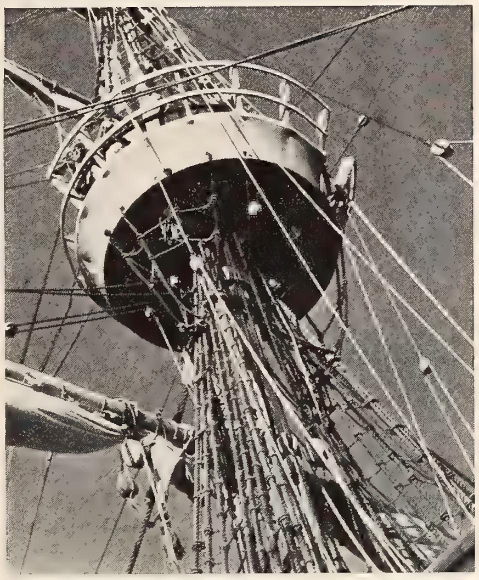
Added to the players in Julius Hagen's "The Vicar of Bray," in its third week at Hammersmith, are Garry Marsh, Fred O'Donovan, George Merritt, Eve Gray and William Caithness, and Keith Hamilton Price, Croydon Repertory player recently signed by Hagen, did his first work for the camera as the young Prince Charles.

Mona Goya, French star who played in Hagen's Boris Karloff "Juggernaut," flew from Paris for three days work in "She Got What She Wanted," at the J. H. studios, Elstree. Rod La Rocque, Tucker McGuire and Constance Collier were in the same scenes. F. McGrew Willis, dialogue author of the film, is back on the job after two weeks' influenza.

Donat Catches Up

Robert Donat, making up arrears of scenes caused by his illness, has done several solus sequences for "Knight without Armour" at Denham; Marlene Dietrich has had her first break from the set since shooting started, while Donat has played episodes of the assassination of a Russian minister during a drive through St. Petersburg. The big Denham exterior lot known as "City Square" was surrounded by realistically snow-covered buildings for these scenes. For later sequences, a tangled Russian forest has been built on one of the covered floors; highlight among a number of scenes scheduled for this setting is one in which Miss Dietrich, bathing in a forest pool, is disturbed by a searching Red patrol.

Also in progress at Denham are "Troopship," directed by Tim Whelan, and Victor Saville's "Storm in a Teacup." Leslie Banks, Flora Robson and Robert Cochrane, last seen in "The Man Who Could Work Miracles," have played scenes for the first named and Patricia Hilliard, after a year's stage work in "Call It a Day," has joined the cast. For the Saville picture current sets represent a Scottish courtroom, with "Scruffy," famous film dog, on trial for his life, Arthur Wontner is playing prosecuting counsel and Sara Allgood, famous repertory player, has a rich old-woman part. Cast in this picture is Violet Hopson, early star of British silent films.



Illustrating the attention paid to detail in a ship of the Armada fleet built for "Fire Over England," London Films production produced by Erich Pommer and directed by William K. Howard. Principal roles are taken by Flora Robson, Leslie Banks, Raymond Massey, Laurence Olivier, Vivien Leigh and Morton Selten.

Signs Prima Donna

Arthur Maude of Morgan Productions and Winwood Pictures has signed Erna Sack, German prima donna, for the leading part in "Prince Otto," adapted from the Robert Louis Stevenson novel, which goes on the floor at the Rock studios in January, for Morgan. He has an option on her services for two further films.

Fraulein Sack recently appeared in Oscar Straus's "Ariadne" at Covent Garden, under the conductorship of the composer, who wrote certain songs for her exceptionally high voice—an octave over high C. She is booked for the Metropolitan Opera.

On the Rock floor at the moment is the first Morgan musical, "Stardust," for which RCA ultra-violet recording is being used for the first time in England. Produced by William Rowland and directed by Melville Brown, the film includes Lupe Velez, Wallace Ford, Ben Lyon, Jean Colin, Harry Langdon, Francis Lister and Cyril Raymond. Lyrics and music are by James Dyrenforth and Kenneth Leslie Smith and John Stumar, late of Columbia, is in charge of cameras and lighting.

Monte Carlo, England

For the Criterion production, "Forever and Forever," at Worton Hall, an exact reproduction of the famous gambling rooms in the Casino at Monte Carlo has been used this week. Roulette and baccarat tables, as used on the spot, caused a considerable transport problem.

Jim Burnett, Canadian champion "all-in" wrestler, played a big fight scene with Douglas Fairbanks, Jr., and in preparation is a reproduction of the New Orleans water-front covering 50,000 square feet. Before it is reached, Valerie Hobson has to play a scene with Fairbanks in which the latter, is a "cat-burglar."

Fairbanks, Senior, recently visited Worton Hall, watching his son being directed by Raoul Walsh, who many years ago made "The Thief of Baghdad" for the father.

HMS Pinewood

The Herbert Wilcox sea picture, made in cooperation with the Admiralty and the Navy League, which has had the working title of "The Navy Eternal," has been finally titled "The Fighting Navy." Norman Walker, directing, has almost finished shooting.

Trapeze Accident

June Clyde, starring in Standard International's "Make Up" at Sound City, is on "vacation," due to falling from a high trapeze. Production has continued in a circus-ring set in which performing animals have shared the honours with Nils Asther.

Alfred Zeisler is directing the picture, adapted from Hans Possendorfer's "Bux," and Eric Cross is cameraman. In the cast are Judy Kelly, Kenneth Duncan, Lawrence Anderson, Lawrence Grossmith, John Turnbull, Billy Wells, ex-champion heavyweight, and Johnny Schofield.

Itemized

Hans Sonker, Continental star, to play in a second picture for Warner-First National.

Widgey Newman granted Royal permission to film interiors of Westminster Abbey for "Our Royal Heritage," special Coronation feature.

Otto Dyar arrived to take up duty as Director of Still and Portrait Photography to Gaumont-British.

Harold Huth, casting director to G-B, on resigning, took a part in the Hulbert-Courtneidge "Take My Tip."

Gracie Fields started work on "The Show Goes On" at ATP, Ealing.

Zasu Pitts is to start "Wanted" at Sound City, George King directing, on Monday. Claude Dampier is opposite.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Beloved Enemy

(United Artists - Goldwyn)

Romantic Drama

Against the seething dramatic background of the 1921 Irish uprising in Dublin, with all its forceful atmosphere of desperate, daring, personal hatred and national enmity, "Beloved Enemy" tells a heart touching love story. As both qualities finely counterbalance the film is a man's picture with potent appeal for womanhood. In a strict sense, its power amplified by high caliber acting, direction and production support, "Beloved Enemy" is a touching exposition of the sacrifices women make and the prices they pay as the men they love fight and die for a noble ideal.

Drama in which there is considerable comedy content accentuates the first sequences of the story. Dennis Riordan, idealistic leader of the desperate rebels, so brazenly admits his identity to Britain when captured that they refuse to believe him. It's eruptive drama when O'Brien sacrifices his life to prevent the capture of Riordan, which would mean death to the leader of the Cause.

To Dublin comes Lord Athleigh, accompanied by his daughter Helen, an English emissary charged with the responsibility of ascertaining how a centuries long conflict, that has cost two nations millions in treasure and countless lives, can be successfully terminated. The first meeting of Dennis and Helen sews the threads of the appealing love story that is to follow. Admiring this reckless man, her sympathies for Irish womanhood are aroused upon the occasion of her meeting with O'Brien's widow and child. Admiration for Dennis ripening into affection, Helen's hope is to do something to bring the bloody wars to an end. In that intent she almost betrays the man she has grown to love.

Repenting her treachery, and as Riordan's life is again in danger, she pleads with her father, who is convinced that only through the fury of intensive war can peace be attained, to invite Riordan and his compatriots to a round table discussion with the British government, and begs Dennis to accept the invitation. Over the strong objection of his council, headed by dangerous Burke, Dennis leads a delegation into London.

At a reception tendered by Athleigh, the troubled but happy love interest between Helen and Dennis dominates, and that the Irish visitors view with alarm. About the council table both sides make concessions. The British are willing to grant anything but absolute independence. That, the dream of the obdurate Irish for centuries, is what the emissaries hold out for. It is the influence of Helen that causes Dennis to cast his vote that establishes the Irish Free State, a dominion under the English Flag. As he signs the treaty, he announces he is signing his own death warrant.

Back in Dublin, as the English invaders move out, Dennis pleads with the people to accept the new status. In a cellar council chamber, the diehard rebels, succumbing to the forceful power of Burke, decree that Dennis is a traitor to the cause for which thousands of lads gave their lives, and must die. To Cowan, Dennis' companion in many a daring adventure, is assigned the duty of killing him. Even the dramatic plea of Helen, who has learned that her man is doomed, cannot stay their hand. As Dennis addresses the citizenry, a shot rings out and he crumples in a car. His dream of love and happiness with Helen blasted, he dies in Helen's arms.

A powerful and appealing picture, it is acted, directed and produced with sincerity and understanding. Worthy of a prominent place in the list of Samuel Goldwyn pictures, it is desirable entertainment for any kind of audience and a showmanship attraction that exhibitors should heartily welcome.

Previewed in the Warner Hollywood Theatre. Its presentation held the attention of the audience continually. The burst of applause which swept the house upon the film's conclusion is basis for the opinion that "Beloved Enemy" will have no difficulty in making the big profit making picture class.—GUS MCCARTHY.

A Samuel Goldwyn production. Distributed by United Artists. Original story by John Balderston. Screen play by John Balderston, Rose Franken, William Brown Meloney. Additional dialogue by David Hertz. Directed by H. C. Potter. Associate producer, George Haight. Cameraman, Gregg Toland. Musical director, Alfred Newman. Costumes by Omar Kiam. Sound technician, Oscar Lagerstrom. Art director, Richard Day. Set decorator, Julia Heron. Film editor, Sherman Todd. Location director, Harry Perry. Assistant director, Eddie Bernoudy. P. C. A. Certificate No. 2902. Running time, when seen in Hollywood, 85 minutes. Release date, December 25, 1936. General audience classification.

Helen Drummond	Merle Oberon
Dennis Riordan	Brian Aherne
Cathleen O'Brien	Karen Morley
Lord Athleigh	Henry Stephenson
O'Rourke	Jerome Cowan
Gerald Preston	David Niven
Burke	Donald Crisp
Jerry	Ra Hould
Ryan	Granville Bates
Rooney	P. J. Kelly
Connor	Leo McCabe
Callahan	Pat O'Malley
Casey	Jack Mulhall
Colonel Loder	Claude King
O'Brien	Theodore Von Eltz
Thornton	Wyndham Standing
Perrins	Robert Strange
Crump	Lionel Pape
Hall	John Burton
Hawkins	Leyland Hodgson
Alroyd	David Torrence

Camille

(MGM)

Romantic Drama

In the manner in which individuals accept things today, "Camille" is both a dramatic romance and a dramatic tragedy. In both phases, whether the action and dialogue happen to be dealing with its intimate love story or the dramatic disappointment of heartbreak, the film is what is known as a tear jerker. Like "Romeo and Juliet" and "East Lynne" and similar vehicles that have stood the test of time, as well as the changing fancies of successive generations, "Camille" tells a story that continually seeks to touch the deepest emotions. Essentially the show is a woman's picture. Also it is one that with their interests properly aroused should engage the attention of general audiences.

"Camille" is localed in Paris and the French countryside. The time is 1846. Costumes and settings are of the period. Substantiating production detail reflects the habits, characters and modes of life of the social strata with which the story deals. Yet under skillful treatment, directing and acting, the significance of the subject matter in the motivation does not savor of being dated.

A fragile butterfly of the era, antecedent of today's golddiggers, lures an innocent lovesick boy. There is another man, one who bought and paid for his love. Beset by the financial problems that are the lot of all golddiggers, the woman succumbs to the devotion of the boy, accepts his invitation to a rendevous in the peaceful countryside. There their romantic life is lived, beyond the pale. Eventually the relationship becomes known to the boy's father. He pleads with the woman and succeeds in convincing her that she should give him up. The manner in which she elects to do this is one calculated to kill any remaining spark of affection the boy may have for her. It precipitates a duel between the rivals for the woman's love, which causes the boy to flee the country. He returns to find her living the old gay life, but one in which the spark of inspired love is not entirely dead. As the boy returns to her, he finds her suffering from a fatal illness. Begging her to live for him and love, the woman dies in his arms.

As Marguerite, Greta Garbo gives an impressive performance. Robert Taylor is convincingly effective. Yet it takes the best work of which both are capable to prevent Henry Daniell, the other man (Baron de Varville) from stealing the picture. Though the general tone of the picture is serious, it is not without a full quota of comedy relief, a quality which is pleasingly taken care of by Lenore Ulric and Laura Hope Crews, the first a rival of Garbo, the second a passé irascible old dame who can't forget she no longer is young. Lionel Barrymore, Rex O'Malley and Russell Hardie contribute measurably to the film's quality, and the work of the support is high caliber.

The picture is presented in an atmosphere of dignity and good taste. In interpreting the spirit of the Alexandre Dumas novel and play on which it is based, it does so with intelligence and understanding. Primarily the film is an adult attraction. Its topic is too complex for juvenile understanding.

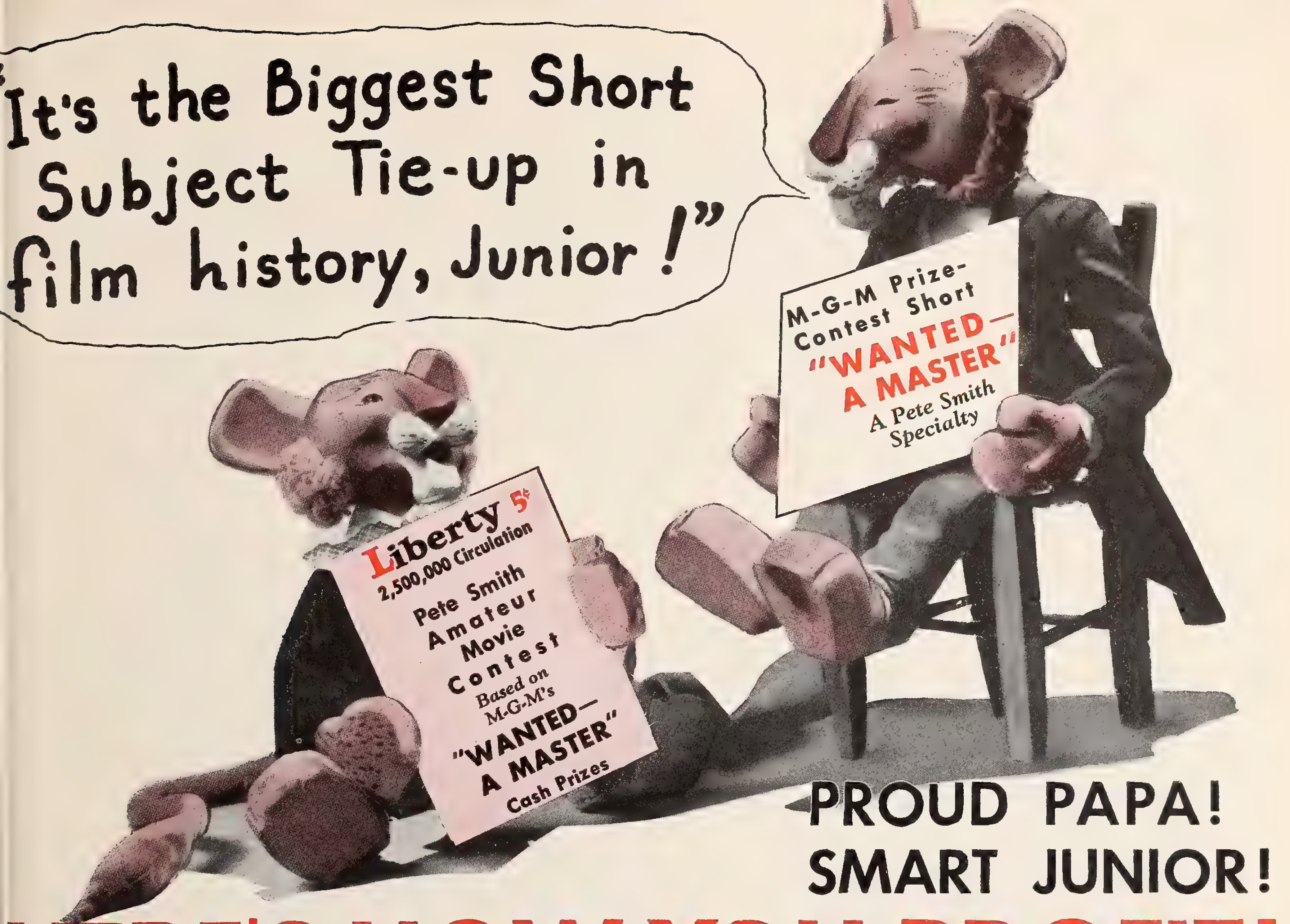
Previewed to press audience.—G. M.

Produced and distributed by Metro-Goldwyn-Mayer. Associate producer, David Lewis. Directed by George Cukor. Screen play by Zoe Akins, Frances Marion and James Hilton. From the play and novel by Alexandre Dumas. Musical score by Herbert Stothart. Dances staged by Val Raset. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Frederic Hope, Edwin B. Willis. Gowns by Adrian. Photographed by William Daniels and Karl Freund. Film editor, Margaret Booth. P. C. A. Certificate No. 2828. Running time, when seen in Hollywood, 105 minutes. Release date, January 1, 1937. Adult audience classification.

CAST

Marguerite	Greta Garbo
Armand	Robert Taylor
Monsieur Duval	Lionel Barrymore
Nichette	Elizabeth Allan
Nanine	Jessie Ralph
Baron de Varville	Henry Daniell
Olympe	Lenore Ulric
Prudence	Laura Hope Crews
Gaston	Rex O'Malley
Gustave	Russell Hardie
Saint Gaudens	E. E. Clive
Henri	Douglas Walton
Corinne	Marian Ballou
Marie Jeannette	Joan Brodel
Louise	June Wilkins
Valentin	Fritz Leiber, Jr.
Mme. Duval	Elsie Esmonds

(*Continued on page* 56)


"It's the Biggest Short Subject Tie-up in film history, Junior!"
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Pete Smith Amateur Movie Contest Based on M-G-M's "WANTED—A MASTER" Cash Prizes

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NATIONAL AD CAMPAIGN

Through Liberty's affiliated publications, Photoplay, True Story, True Detective, and others of the MacFadden group, a series of full-column "house" ads will spread direct interest in "WANTED—A MASTER" to 6,000,000 more readers!

RADIO PROGRAMS SCHEDULED

Over the radio networks, regularly scheduled programs of MacFadden Publications will carry the seat-selling story of "WANTED — A MASTER" to many more millions!

25,000 NEWSSTANDS POSTED

On 25,000 newsstands thoughout the country Liberty will have displayed a special color poster announcing the contest and giving full credit to the Pete Smith Specialty "WANTED—A MASTER" as the film that inspired it!

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Definite instructions have been issued by Liberty to its local distributors to permit the insertion in current issues announcements of "WANTED—A MASTER" playdates as supplied by local theatres. Don't miss this opportunity.

FREE LOCAL ADS!

Liberty distributors throughout the country have also received instructions to cooperate to the fullest extent with local theatres playing "WANTED—A MASTER" in placing printed announcements of local playdates on newsstands, bannering the distributor's delivery trucks, and various other local tieups.

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This arrangement also provides local theatres with direct access to co-op ad and window tieups with department and other stores handling home movie cameras, film and other equipment, such as the Cooperative tieups with Eastman and Bell & Howell, etc.

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Mind Your Own Business

(Paramount - Emanuel Cohen)

Comedy

Wholesome, amusing, this is not only a substantial attraction for grownups, but of the kind that comes in for more than usual attention from the juveniles. As it heroizes a Boy Scout Troop in a way that undoubtedly will be acceptable to patrons and members of that organization, it is wide open for healthful cooperative contacts.

While there is a lot of youthful atmosphere attached to the film, it is by no means a kid show. The individuals whose troubles precipitate all the fun are grownups. With Charlie Ruggles giving his usual pleasing performance and such players as Lyle Talbot, Alice Brady, Benny Baker, Jack LaRue, Frankie Darro, Lloyd Crane, William Demarest, Gene Lockhart, Charles Wilson, William Davidson and Theodore Von Eltz as well as the Scouts helping him nicely, the comedy of the show is the result of clever story writing and smartly contrived situations.

It's all about a willy nilly newspaper columnist who writes about birds and bees and whose chief hobby is being a Scout leader. Under fire from his boss and ordered to pep up his copy, he takes his problems to his wife, who gives him the idea of writing his material in the most approved keyhole columnist style. The stunt gets him into hot water with gangsters and crooked politicians who kidnap him. But just when it looks as if he's going to get the works, the Scouts come to the rescue. The chase is a wildly hectic affair that can be depended upon to have audiences in stitches.

Previewed in the Alexander theatre, Glendale. The audience was not a bit disappointed in its expectancy of what would happen when Ruggles headed the billing.—G. M.

Produced and distributed by Paramount. An Emanuel Cohen production. Directed by Norman McLeod. Screen play and dialogue, Dore Schary. Original story, John Francis Larkin. Assistant director, Earl Rettig. Photographed by Robert Pittack. Sound, William Fox. Film editor, George McGuire. Art director, Wiard Ihnen. Costumes by Basia Bassett. Musical direction, George Stoll. P. C. A. Certificate No. 2911. Running time, when seen in Hollywood, 75 minutes. Release date, December 18, 1936. General audience classification.

CAST

Orville	Charlie Ruggles
Melba	Alice Brady
Crane	Lyle Talbot
Sparrow	Benny Baker
Cruger	Jack LaRue
Bob	Frankie Darro
Jeeper	Robert Baldwin
Mr. Davis	Lloyd Crane
Nicodemus	Horace Stewart
Droopy	Bill Demarest
Bottles	Gene Lockhart
Johnson	Charles Wilson
Garrett	Wm. Davidson
Branagan	Paul Harvey
Mason	Duke York
District Attorney	Theodore Von Eltz
Finch	David Sharp

and

Los Angeles Troop No. 107 of Boy Scouts of America

Sinner Take All

(MGM)

Mystery Drama

Story content, characterizations of the players, quality of directorial technique and application of production detail, plus the manner in which musical accompaniment functions, combine to make this an out-and-out multiple murder mystery drama. Heavily accenting suspense, with a thread of romantic love interest woven in, but without much comedy, the film is pointed directly at the crime solution devotees.

Four members of a wealthy family receive death threats simultaneously. The fears of father Aaron Lampier and those of his two sons, David and Stephen, and his daughter Lorraine bring reporter-lawyer Ernie Hyams into the case. As the mysterious figure of Ernie's editorial boss, MacKelvey, lurks in the background, one by one the three male members of the family are killed. With traces of romantic love interest influencing the activities of Ernie and the surviving Lorraine, the hero, working in conjunction with police investigator Royce, is getting no place fast in solving the identity and motive of the killer. At the same time it doesn't seem that much can be done to save Lorraine from being a victim. Nevertheless in collusion with the sinister night club gambler Penny, who most of the way is looked upon as the principal suspect, Ernie and Royce take up a trail suggested by him that leads to the culprit. His identity (MacKelvey) and the reason for his criminal activities established, he kills himself, and though everything that previously has happened to Ernie and Lorraine is pretty terrible, they happily contemplate marriage.

Acceptable to those who appreciate the chill and thrill brand of entertainment, the film nevertheless is hardly of the amusement quality that can aspire to arouse spontaneous enthusiasm on the part of general audiences.

Previewed in the Uptown Theatre, Los Angeles. A typical neighborhood audience which reacted favorably to the efforts of the players didn't seem to be much interested in the theme.—G. M.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Lucien Hubbard and Samuel Marx. Directed by Errol Taggart. Screen play by Leonard Lee and Walter Wise. From a novel by Whitman Chambers. Musical score by Edward Ward. Song, "I'd Be Lost Without You," music by Walter Donaldson, lyrics by Chet Forrest and Bob Wright. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Eddie Imazu and Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Leonard Smith. Film editor, William S. Gray. Assistant director, Dolph Zimmer. Previewed before Production Code Certificate number. Running time, when seen in Hollywood, 78 minutes (to be cut). Release date, December 18, 1936. Adult audience classification.

CAST

Ernie	Bruce Cabot
Lorraine	Margaret Lindsay
Penny	Joseph Calleia
MacKelvey	Stanley Ridges
Alicia	Vivian Osborne
Aaron	Charley Grapewin
Royce	Edward Pawley
Stephen	George Lynn
David	Theodore Von Eltz
Shirley	Eadie Adams
Bascomb	George Zucco
Reporter	Dorothy Kilgallen

That Girl from Paris

(RKO Radio)

Musical Romance

This musical romance, presented in the atmosphere of slapstick comedy, offers much for enthusiastic support of public and exhibitor. In all phases the film has but one objective: to provide the maximum amount of good music, airy romance and wholesome fun. Judging from the reactions of the preview audience, which at first seemed to think that it was in for just one more exhibition of a cultured voice but quickly succumbed to the spell of the show's comic mood, "That Girl from Paris" points toward a whetting of interest by initial publicity and by word-of-mouth advertising.

The plot is simple and surprisingly human. Yet it's what is done to it, and how it is done, with smart directorial technique and clever acting, that endows the picture with its unusual entertainment and commercial quality.

In the yarn Lily Pons deserts Gregory Gaye at the altar and becomes attached to Gene Raymond, Jack Oakie, Mischa Auer and Frank Jenks, members of a jazz band skylarking in Paris. Stowing away on a boat bearing the troubadors to America, she gets them in dutch with ship's officers, and in further trouble with immigration officials, by hiding out in their apartment. Singing, music and comedy intermingling Miss Pons becomes romantically interested in Raymond, but not in such a manner as to discourage lady's man Oakie. Eventually through the fast working influence of Lucille Ball, who also has an eye for Raymond, the band gets a job in Herman Bing's roadhouse. When Lily puts the skids under Lucille by soaping her shoes to make her dancing specialty a travesty of slapstick, she replaces her rival as the band's singing star. To save her from the clutches of immigration folk the boys cut cards to see who shall marry her and thus prevent deportation. Oakie wins, as he wins every other cut, but Raymond talks him into letting him sacrifice himself to the girl. As the cops grab her and the boys, she learns about the slick trick, and denounces the lot.

Gaye appears on the scene to bail her out and she in turn, secretly, bails out her benefactors. About to be launched on a Metropolitan Opera career, Oakie, Jenks and Auer plot to wreck her debut. Learning of the dastardly plan from Bing, Raymond rushes to the rescue, arriving in time to see his pals surrender to the charms of Lily's voice. This time it's Oakie who hatches up a hilarious plan to swipe Lily from Gaye and marry her to Raymond.

A combination of fun and music for both the classes and masses, "That Girl from Paris" places something substantial in the hands of exhibitors to sell. The kind of attraction that will not belie one's personal recommendation, the more effort that is put into calling it to public attention the greater the payoff should be.

Previewed in the Village theatre, Westwood.—G. M.

Produced and distributed by RKO Radio. A. Pandro S. Berman production. Directed by Leigh Jason. Screen play by P. J. Wolfson and Dorothy Yost. Adaptation by Joseph A. Fields. Based on a story by Jane Murfin. Suggested by a story published in Young's Magazine by J. Carey Wonderly. Music by Arthur Schwartz. Lyrics by Edward Heyman. Musical director, Nathaniel Shilkret. "Una Voce Poco Fa" from the opera "Barber of Seville" by Rossini; "Tarantella" by Panofka. Conducted by Andre Kostelanetz. Photographed by J. Roy Hunt. Art director, Van Nest Polglase. Associate, Carroll Clark. Gowns by Edward Stevenson. Set dressing by Darrell Silvera. Recorded by Hugh McDowell, Jr. Edited by William Morgan. P.C.A. Certificate No. 2686. Running time, when seen in Hollywood, 105 minutes. Release date, January 22, 1937. General audience classification.

CAST

Nikki	Lily Pons
Whammo	Jack Oakie
Windy	Gene Raymond
Hammacher	Herman Bing
Butch	Mischa Auer
Laughing Boy	Frank Jenks
Claire	Lucille Ball
Coat-Room Girl	Patricia Wilder
Reporter	Vinton Haworth
Paul DeVry	Gregory Gaye
Immigration Officer	Willard Robertson
Marie	Rafaela Ottiano
Uncle	Ferdinand Gottschalk

Pennies from Heaven

(Columbia)

Comedy, Romance

Entertainment values are plentiful in this latest of Bing Crosby's starring roles. It is easily the best material he has had to work with to date. Whether in the fields of comedy and romance or in his favored role of crooner, Crosby here provides an enjoyable production. As is usually the case Crosby dominates the picture, but there is ample opportunity for little Edith Fellows to come close to winning equal attention.

The music of Arthur Johnson and the lyrics by John Burke constitute two of the really catchy numbers of the season in the title song "Pennies from Heaven" and "One, Two, Button Your Shoe." Another song, a romantic ballad, "So Do I," is tuneful. Louis Armstrong sings and plays the trumpet in a novelty number, "Skeleton in the Closet." It is a well balanced selection of songs and musical arrangement.

A human interest story woven around Edith Fellowes as a parentless girl who is dead set against going to an orphan asylum, doesn't neglect the romantic factor as Madge Evans, a social worker, and Crosby fall in love. Donald Meek as Miss Fellowes' grandfather turns in his usual commendable performance of the "Caspar Milquetoast" type.

Crosby, a vagabond with a lute, after completing a questionable prison sentence, travels to a small New Jersey town to deliver a letter from a condemned prisoner to the family of the murderer's victim. The family, composed of Miss Fellowes and Meek, are in difficult straits financially and also with the town's social welfare

(Continued on page 58)

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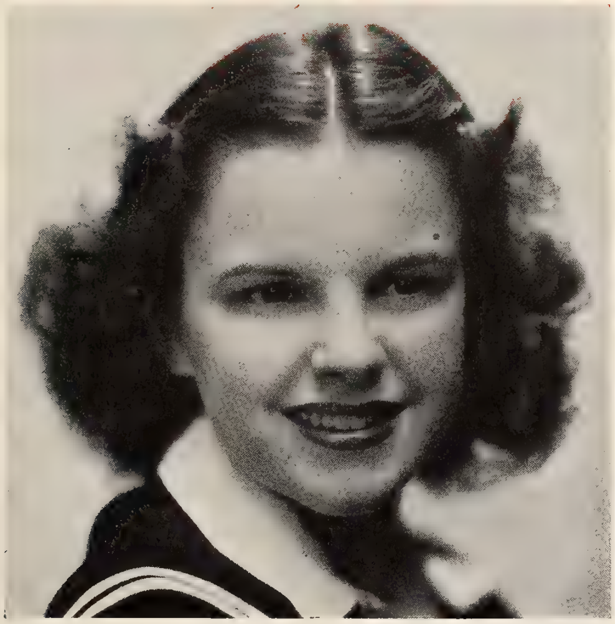

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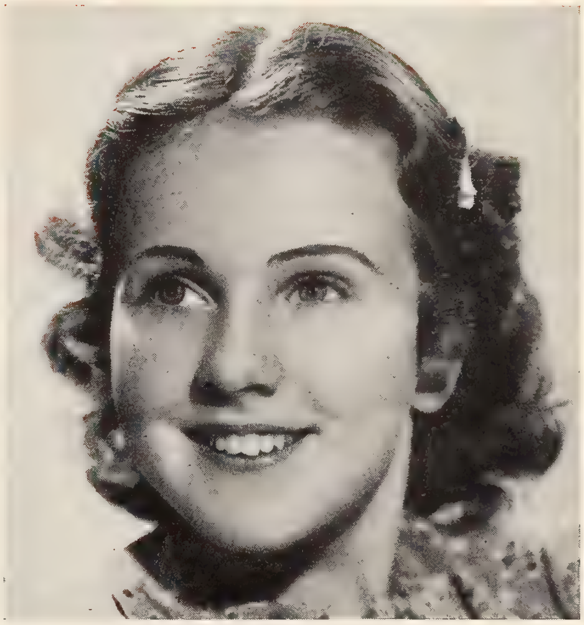

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bureau, which for a long time has been trying to assign Edith to an orphan asylum.

Bequeathed a house in an adjoining town, a legacy of the condemned prisoner, Edith, Meek and Crosby turn the house into a night club. Forced to close the place for lack of enough money to obtain a license, Crosby does a daredevil act in a circus playing the town. He is injured and sent to the hospital. With Crosby in the hospital, Edith is taken to an orphanage.

Crosby blames Miss Evans for the act, but she meanwhile has resigned from the welfare bureau after an argument with its director. Escaping from the hospital, Crosby gathers the circus to play a benefit at the orphanage. An attempt to smuggle Edith out of the orphanage inside a bass drum falls just short of success. Later Miss Evans and Crosby meet in New York. They plan to marry and adopt Edith, who in the meantime has caused the orphanage authorities no end of trouble by going on a hunger strike.

Exploitation angles of the picture are many, but it would appear that the popularity of Bing Crosby coupled with the catchy title should be sufficient drawing power in most cases, not forgetting a word for Edith Fellows.

Reviewed at the Paramount theatre. Audience reaction was audibly favorable.—Paul C. Mooney, Jr.

Produced and distributed by Columbia. Producer, Emanuel Cohen. Director, Norman Z. McLeod. Story by Katherine Leslie Moore and William Rankin. Screenplay, Jo Swerling. Photography, Robert Pittack. Music by Arthur Johnson. Lyrics by John Burke. Song arrangements, John Scott Trotter. Musical director, George Stoll. Editor, John Rawlins. P. C. A. Certificate No. 2,402. Running time, 83 minutes. Release date, November 25, 1936. General audience classification.

CAST

Larry	Bing Crosby
Susan	Madge Evans
Patsy	Edith Fellows
Gramp	Donald Meek
Hart	John Gallaudet
Henry	Louis Armstrong
Crowbar	Tom Dugan
Miss Howard	Nana Bryant
Warden	Charles Wilson
Concessionaire	Harry Tyler
Carmichael	William Stack
Mr. Briggs	Tom Ricketts

Louis Armstrong and his Band.

Great Guy

(Grand National - MacLean)

Drama

Never a screen character who permitted his hands to be idle when there was someone around deserving a sock, James Cagney comes back in a fist swinging topical drama that should please his followers and give others an exciting bit of entertainment. Basically, "Great Guy" is a racketeer expose drama. Sticking to that theme fairly consistently, it is one in which the elements of romance, comedy, intrigue and quite a bit of political skullduggery also have prominent functions.

Based on a series of stories that ran some time ago in *Saturday Evening Post,* "Great Guy" concerns itself with a one man crusade to protect the public by wiping out the short weight in merchandise packages. His 100 per cent efficient activities arousing the antagonism of petty politicians, Johnny Cave is framed into a fake character-destroying auto accident by ward healer Marty Cavanaugh. Relieved from his predicament and consequently supposed to be under obligations to the worthy Marty, Johnny continues, however, to put the rap on short weighters. Sensing that there's a higher-up master mind, he spurns the Mayor's offer of a soft, well-paying job. Finally he becomes convinced that the supposedly respectable Canning, who, incidentally, is the boss of his sweetheart, Janet Henry, is the big shot. Naturally his suspicions cause her affections for him to take a decided drop, but Johnny, with the aid of his assistant, Haley, gets the goods on Canning, Cavanaugh, et al. Though strong arm man Burton makes a sucker of him, Johnny, aided by his onetime pal Reilly, is able to trap the two big shots in Burton's apartment, where they have found the evidence which was stolen from him. Ensues a hectic sequence in which Cavanaugh quits after a bad beating at the hands of Johnny. The racket broken up therewith, Janet comes to believe with Johnny that he's a great guy in more ways than one.

Of the character that stirs the enthusiasm of those who like to see a lot of action happen on the screen, the picture is also an auspicious reentry for Cagney. In its topical phases, it has elements that can be made the basis for unique exploitation.

Previewed in the Village theatre, Westwood. As the producer has announced that sequences which failed to hold audience attention will be eliminated, it may be expected that the speed of the final picture will be considerably stepped up.—G. M.

Produced and distributed by Grand National. A Douglas MacLean production. Directed by John G. Blystone. Based on the "Johnny Cave Stories" in The Saturday Evening Post by James Edward Grant. Screen play by Henry McCarthy and Henry Johnson. Additional dialogue by Harry Ruskin. Photographed by Jack McKenzie. Art director, Ben Carre. Musical director, Marlin Skiles. Assistant director, John Sherwood. Sound technician, Harold Bumbaugh. Film editor, Russell Schoengarth. Gowns by Dorothy Beel. P. C. A. Certificate No. 2929. Running time, when seen in Hollywood, 75 minutes (to be cut). Release date, December 23, 1936. General audience classification.

CAST

Johnny Cave	James Cagney
Janet Henry	Mae Clarke
Pat Haley	James Burke
Pete Reilly	Edward Brophy
Canning	Henry Kolker
Hazel	Bernadene Hayes
Cavanaugh	Robert Gleckler
Burton	Joe Sawyer
Tim	Matty Fain
Al	Edward Gargan
Mrs. Ogilvie	Mary Gordon
Joel Green	Wallace Clark
Mayor	Douglas Wood
Hanlon	Edward McNamara

The Flying Doctor

(Gaumont-British)

Romantic Drama

Quite apart from any question of merit, "The Flying Doctor" claims international attention. It is the first talking picture made in Australia by an Australian producing organization in association with a British corporation. It is the first film made in the Commonwealth by a British director with British technicians, and its star is the American actor, Charles Farrell. Moreover, its distribution will be handled on the Australian market by Twentieth Century-Fox free of cost as a gesture towards the local producing industry, thereby saving National Productions an estimated sum of £12,000.

Judged on Australian standards, "The Flying Doctor" rates high. While it lacks the production polish of imported product, it nevertheless represents a decided advancement over previous Australian pictures, leading one to believe that, with experience, local studios will deliver something that looks more like the work of professionals and less like the result of an amateur's hobby.

In contrast to the earlier Australian pictures, the players have created an illusion of reality, and that awkward "staginess" which always has been a depressing feature of local product is for the most part absent. Charles Farrell's performance is unquestionably up to the best he has delivered in Hollywood films. The feminine members of the cast are inadequate. Mary McGuire, who since has found a niche for herself in Hollywood with Twentieth Century-Fox, photographs brilliantly but acts with a total lack of animation and imagination. If she has latent talent more strenuous direction should help her considerably. The story is shockingly weak. Had the director and players been given an expertly prepared script, they may have turned out a most praiseworthy venture.

From a technical standpoint, "The Flying Doctor" leaves nothing to be desired. Sound and photography are faultless. Overseas audiences will see typical Australian scenes and landmarks that should interest them greatly. Not only will they see glimpses of out-back station life, but the rush and bustle of Australian cities, the famous Sydney harbor and harbor bridge, Australia's surfing beaches, its night life and other features of a vividly interesting country will help to increase the picture's popularity among audiences that have not yet visited the Commonwealth.

According to official announcements, "The Flying Doctor" cost £40,000 ($200,000) *to produce. It will be distributed in the United States and the British Isles.*—Cliff Holt, Melbourne.

Produced by National Productions, Ltd. (Australia) in association with Gaumont-British. Distributed by Twentieth Century-Fox. Directed by Miles Mander. Original story by Robert Waldron. Adaption and scenario by J. O. C. Orton. Photography, Derik Williams. Art direction, Richard Ridgway. Sound, Leslie Fry and D. H. Box. Music, Alfred Lawrence and Willy Redstone. Cinematograph Films (Australian Quota) Act. Registration No. 2015. Length, 8274 feet. Running time, 92 minutes.

CAST

Sandy Nelson	Charles Farrell
Jenny Rutherford	Mary Maguire
Dr. John Vaughan ("The Flying Doctor")	Jas. Raglan
Dodger Green	Joe Valli
Betty Webb	Margaret Vyner
Geoffrey Webb	Eric Colman
Blotch Burns	Tom Lurich
Phyllis	Maudie Edwards
Dr. Rutherford	Phyllip Lytton
Mr. Rutherford	Andrew Beresford
Mrs. O'Toole	Katie Towers
Barman Joe	Phil Smith
Pop Schnitzel	Jack Clarke

A Son of Mongolia

(Amkino)

Russian Melodrama

This is advertised in its New York run as the first Mongolian motion picture and appears to bear out the billing. It was produced in Mongolia by Lenfilm, of Leningrad, and the story deals with the adventures of the Mongol, Tseven, who goes into Manchukuo, experiences adventure, capture, torture and imprisonment, escaping finally to return to Mongolia after many hardships and to tell the home folk, as he has also told the Manchukuoans, that all are free and happy in Mongolia whereas life in Manchukuo under the Japanese is pretty bad. It is this point, of course, which accounts for the Russian sponsorship of the film.

On the plus side, if the film is considered as a commercial product, there is to be seen a good deal of what is presented as life in Mongolia, and likewise much of what is depicted as misery in Manchukuo. Dress, manner, occupation, custom, all are in themselves interesting. Three incidents stand out: a Mongolian wrestling match, a Manchukuoan theatrical entertainment and an episode in which shepherds pursued by militia hide among their flocks. Tavern and street scenes in both territories also possess novelty.

Reviewed at the Cameo theatre, New York, where the less restrained sympathizers with things Russian gave audible approval of the Mongolian hero's heroism.—W. R. W.

Produced by Lenfilm, Leningrad, U.S.S.R. Distributed by Amkino. Directed by Ilya Trauberg. Scenario by B. Lapin, L. Slavin and Z. Khazrevin. Music score by N. Rabinovitch and E. Griukov. No P. C. A. certificate. Release date, Nov. 20. Running time, 90 minutes. Adult audience classification.

CAST

Tseven	Tseven Rabdan
Dulma	Igin-Khorlo
The Chauffeur	Sosor-Barma
The Innkeeper	Gombo
The Prince	Bato-Ochir
The Prince's Foreign Advisor	Ir-Kan
The Monk	Zigmit

Cavalry

(ICI-United Artists)

Romantic Drama

"Cavalry," as did "Cavalcade," has a twofold story. It traces the life of a generation extremely romantic, and the heroism of the Italian cavalry.

The action starts in Turin in 1899, in the middle of the era of the Piedmontese aristocracy. Two sisters, Speranza and Carlotta de Frasseneto, are in love with Lieutenant Solaro, a famous rider, Speranza is secretly engaged to him, but to save the family from a financial crash she marries a very rich German cousin. Lieutenant Solaro, still loving her, dedicates his life to the army, becomes a world renowned horseman and the founder of the Italian Cavalry School at Pinerolo.

Time goes by. Both sisters are now married. The younger is happy, but Speranza still remembers Solaro. The tides of life sweep them together again, but duty triumphs over love. They part again. Solaro enters the aviation and dies in action in the great war.

The picture is spectacular, especially in the elements of riding and horses. Two breathtaking charges of 2,000 cavalry soldiers, loaned by the Italian Ministry of War, and a Fox hunt beautifully depicted, are among the best scenes of the film. Photography is excellent, especially in the open-air scenes.

While critics may complain a little as to lack of plot action, the atmosphere is decidedly refined and gives a correct impression of the European aristocracy before the war.

Nazzari as Solaro gives a very fine performance. His romantic figure should please any feminine audience. Elisa Cegani and Silvana Jacchino as the sisters also evidence the attributes of screen stars.

Production quality, unusually high, places this film as the best Italian offering thus far this year. The mounting, too, is good.

Previewed in Rome in the Studio Projection room.—Vittorio Malpassuti, Rome.

Produced by ICI (Industrie Italiane Cinematografiche). Distributed by United Artists. Producer, Angelo Besozzi. Directed by Alessandrini. Assistant director, Searpelli. Original by Salvatore Gotta and Oreste Biancoli. Screen play by Biancoli and Aldo Vergano. Art director, Gastone Medin. Photography by W. Vick. Running time, 95 minutes. November release. General audience classification. Winner of the Coup of the Italian Cinema Direction for the best Italian technical Film at the 1936 Venice Film Exhibition.

CAST

Speranza	Elisa Cegani
Carlotta	Salvana Jacchino
Countess de Frasseneto	Clara Padova
Major A. Solaro	A. Nazzari
Captain Rolla	A. Viarisio
Colonel Ponsa	A. Ferrari
Count de Frasseneto	L. Carini

Make Way for a Lady

(RKO Radio)

Comedy-Drama

The problems that an adolescent girl faces in trying to marry off her widowed father are here concocted into a light, entertaining production. While in her own mind a martyr to a cause, for the woman she eventually chooses is a person heartily disliked by both father and daughter, the girl personifies the problem child.

The picture is based on the novel "Daddy and I," by Elizabeth Jordan. Anne Shirley, as the ingenue, plays the precocious adolescent with plenty of vigor. Herbert Marshall, as the father; Margot Grahame, as the novelist, and Gertrude Michael, who eventually marries Marshall, round out a cast of usable names. Special mention is due Frank Coghlan, Jr., who is an excellent comedy foil to Miss Shirley's dramatics. Perhaps confusing is the likeness between Miss Michael and Miss Grahame.

Marshall, a New York publisher living in the suburbs, attends his daughter's performance of her school's version of "Romeo and Juliet." While there he meets Miss Michael, the dramatic teacher. Anne overhears a conversation between two women, who deplore the fact that Marshall is throwing his life away on Anne. Anne determines to find her father a wife. When she meets Miss Grahame, who calls on her father to discuss plans for a new book, Anne instinctively dislikes her.

Nevertheless, discovering an inscription in one of Miss Grahame's novels dedicated to Marshall and referring to the blighted romance of the story as "our book," Anne sets about reopening their supposed romance. In the meantime Marshall falls in live with Miss Michael. Upon returning from a vacation in camp Anne discovers Miss Grahame about to leave for the city to remain permanently. After a humiliating scene with Miss Michael, Anne finally realizes the mess she has gotten into. Marshall straightens things out.

Reviewed at the Palace theatre. An afternoon audience appeared to be enjoying the picture.—P. M.

Produced and distributed by RKO Radio. Directed by David Burton. Story by Elizabeth Jordon. Screen play by Gertrude Purcell. Photography by David Abel. Editor, George Crone. P. C. A. Certificate No. 2,561. Running time, 65 minutes. Release date, November 13, 1936. General audience classification.

CAST

Christopher Drew	Herbert Marshall
June Drew	Anne Shirley
Miss Emerson	Gertrude Michael
Valerie	Margot Grahame
Miss Dell	Clara Blandick
Billy Jackson	Frank Coghlan, Jr.
Mildred Jackson	Mary Jo Ellis
Miss Moore	Maxine Jennings
George Terry	Taylor Holmes
Genevieve	Helen Parrish
Townley	Willie Best
Mrs. Jackson	Maidel Turner
Dr. Barnes	Murray Kinnell
Mrs. Hopkins	Grace Goodall
Briggs	Johnny Butler
Gregory	Alan Edwards

The Screen Test

(Educational)

Amusing

Ranking high in the Buster West-Tom Patricola series of comedies, this latest edition of their misadventures follows the nimble-footed young men from understudies in a rural Little Theatre to the stage where West becomes a screen applicant. In order to save the cost of a private screen test, Buster must make his debut before the cameras filming a professional prize fight. Together with the early scenes in the barnyard theatre, the prizefight sequence provides some moments of hilarious fun. The ending is a natural for a comedy smash windup. The entire thing will liven up considerably any program. Running time, 18 minutes.

Dizzy Ducks

(Columbia)

Scrappy Cartoon

Scrappy and Oopy try their hand at duck hunting. Oopy as usual manages to get in the way. After firing several rounds with no casualties noted, the two hunters chase a duck through the woods. The duck, like the worm, turns, gets possession of the gun and with the assistance of others of his ilk retaliates in kind by shooting Scrappy and Oopy. It's all a dream, however, as the two erstwhile duck hunters thankfully awake.

Sus-Ti-Ka

(DuWorld)

Beautiful

Scenic shots in color of the country surrounding the famous Mount Shasta makes an interesting and beautiful short subject. Produced by Bruce Merman and photographed by H. C. Gibbs, the picture conveys the spectator on a tour through the beautiful Trinity Country, known as America's Switzerland, Castle Crag Wilderness Park and Lassen Volcanic National Park. The glimpses of the majestic snow capped mountain ranges and the rapidly flowing hill streams together with the occasional views of animal life make for pleasing entertainment. Running time, 10 minutes.

Pathe Topics, No. 3

(RKO Radio)

Interesting

Items of interest in this latest edition of the Topics include the sage and humorous Doctor Rockwell's discourse of the fine art of doing nothing by means of a comfortable rocking chair, all of which is in preparation for the future's more "Abundant Life"; a splendid exhibition of some aerial trapeze work executed with professional skill by an amateur trio called "The Flying Dutchmen" and made additionably remarkable through the medium of slow motion camera technique and for the finale several striking glimpses into the land of winter sports located amid the snow-covered beauty of the Bavarian Alps. Altogether, a combination of information that will interest any average audience. Running time, 10 minutes.

Touring Brazil

(Twentieth Century-Fox)

Well Filmed

In keeping with the generally high excellence of this class of travelogues, the latest issue of the Magic Carpet Series is a well filmed pictorial review of the country of Brazil. Superbly photographed are shots of the capital city, Rio de Janeiro, revealed as one of the most beautiful and modern metropolises of the world. Further excursions are made into a gold mine, a jungle swamp to witness an alligator roundup and a rubber plantation. Altogether, the subject is both interesting and educational. Running time, nine minutes.

Yellowstone Park

(MGM)

FitzPatrick Travel Talk

If you have never had the good fortune to feast your eyes on the scenic splendors of Yellowstone National Park, perhaps the next best thing to do would be to see this gorgeously colored and photographed reproduction of this bit of nature's grandeur. In a series of splendid shots of skies, cascades, forests and mountains the spectator visits various places of exquisite beauty. The climax of the short is deservedly devoted to the park's biggest attraction, "Old Faithful." Running time, 9 minutes.

Mixed Magic

(Educational)

Entertaining

The frozen-faced comedian this time becomes assistant to a magician in this passably entertaining short subject. A great deal more of a hindrance than a help, Buster upsets the bag of tricks of the sleight-of-hand artist, gives this poor individual what practically amounts to a good case of nervous prostration, wins the affection of a fair fellow performer, and provides his audience with a lively and amusing time. Running time, 17 minutes.

Merge Hirliman's Production Units

Amedee J. Van Beuren, president of the Van Beuren Corporation, has formed, with George A. Hirliman and Albert H. Lieberman, Condor Pictures, Inc., a Delaware corporation which will have a paid in capital of $1,250,000 for the purpose of joining in one corporation the production activities of Mr.. Hirliman, who is now producing for RKO, MGM, Twentieth Century-Fox, Grand National and other independent producers.

Mr. Lieberman, who negotiated the financial backing, has been associated with the Hirliman company and is a well known Philadelphia financier and real estate operator.

Mr. Van Beuren will be chairman of the board, Mr. Hirliman president, and Mr. Lieberman treasurer.

Mr. Van Beuren will continue as president and general manager of Van Beuren Corporation, and will continue to produce short subjects for RKO as a separate entity.

Condor Pictures will establish separate offices in the RKO Building, Rockefeller Center, New York.

'TRY DIFFERENT BAITS'

—*HARLAND RANKIN, Plaza Theatre, Tilbury, Ontario*

ENGLISH DIPLOMACY AND SOUTHERN HOSPITALITY

To the Editor of the Herald:

I recently read an article (November 21st issue) by J. J. Newcomb, which inspired the writer to reply. Mr. Newcomb stated that radios were stopping small town exhibitors from making a livelihood. Not being familiar with his specific situation, it would not be fair to judge these remarks, but from this article I do not believe the present owner puts enough time on his theatre, as he has other interests and cannot give it his whole attention. Realizing that theatre business is a full time job, in order to keep your prestige and the people theatre-minded, unlimited energies in promotion and exploitation must be constantly used.

The writer owns a 500-seat house in a town of 1,800 and has played a fourth of a million paid admissions in 26 months since opening, living 18 miles away in another city. We have made it our policy to be showmen and have put forth every effort in order that we may not miss a chance to make tieups with local merchants and motion picture advertisers.

Last year we had the good fortune to spend three weeks motoring to Florida. Each small town we came to made it a point to visit exhibitors for ideas. The first night out of Cincinnati we called on a theatre. It took a great deal of time to find it on the main street, and when we did find it, a man and woman were sitting in the box office, one had a tooth missing and the other needed a haircut. Inside the lobby at each entrance was badly worn linoleum and cracked rough plaster. We were greeted by a pathetic looking doorman, who managed to get out of a wicker chair and stop looking at the picture long enough to answer a few questions. I ask you, should this theatre do business? Well, they were getting by and that is all they deserved. The sooner small town exhibitors wake up to the fact that they must stop lamenting and excusing themselves, the better for them.

Let me quote some of our small towns in Ontario, which I visited. The owner sells tickets and then closes the box office, goes upstairs to operate the show, and a local boy catches the late comers, keeping most of the money for himself. They play trailers, stop the show and put on a slide with no music. They have no marquee, if so very ancient, two single sheets outside and no merchants' tieups. If they don't do business, it's the picture's fault, dozens of excuses. Yes, they make a good living and are satisfied, but fail to get the maximum out of their situations. Success is attained only by discontent, and most of them seem content. They don't even patronize "What the Picture Did for Me." They should treat the Motion Picture Herald next to the newspaper.

One theatre I visited the man was selling tickets with a pipe in his mouth, sold you a ticket, tore it up in the box office and thumbed you to enter. They failed to use film and poster service, in order to save money, and have no idea as to how a show should be well balanced. Another theatre I attended played Fox News, Newsreel Adventures of a Cameraman, travelogue, with a travel feature. The young folks go to the bigger cities instead of going to their home town theatres whenever they can. Exhibitors ask for these situations and get them.

Another exhibitor has an operator who takes his job lightly and never gets to his work on time and is often a half hour late. No toilets in many instances, no ventilating and a poor heating system. Some time ago I met an exhibitor, in a town of 3,500, who with a long, expressionless face unloaded his tale of woe, that his town was not a show town, and cited his best days, which was only average small town business. He talked himself out of the theatre, and a young, energetic, quick thinking showman took it over, dressed the theatre up, put in ushers, got the whole town talking and is reaping fruits from his efforts. He is a showman, who got business in the town that was so religious and so liked hockey that it never did business. It just took the right man to get the business. We had a show in Tilbury, previous to our own show, that did only 25 per cent the business we enjoy, due to the way it was run.

A year ago a young man wanted our show for two nights. I asked him twice as much as I had figured we would do the week before Christmas. He ran the show until 1 o'clock in the morning, with three shows seating 500 at each performance. It was a good lesson. He showed me what could be done. Since then we have organized essay contests, previews for new cars, courtesy cars for patrons on bad nights, through a car dealer, so that he might demonstrate his new model. Signs were erected in the entrance to the town on every main road, Shirley Temple safety clubs, hypnotizing in a local window, theatre parties in connection with General Motors and Fords. Many of the older exhibitors say our stunts are crazy. Well, just take a tip from me; occasionally we have had disappointments but it has paid us more than you would think.

One thing we don't think showmanship is the giveaway unless competitors do it. Showmanship has unlimited possibilities and has no excuses. When fishing we try different kinds of bait. Some days they bite on one kind and other days on others. Human nature is the same all over, and by continually changing your bait at your theatre, you can't help but be a good fisherman. Spend more time with that Motion Picture Herald and see how the other fellow does it. It's in the books, if you can get your situation analyzed. The man who knows his business will do things.

How many of you small town exhibitors keep records on your films and make reports? How many of your doormen can tell your patron about the complete show? How many exhibitors are on the floor to say goodnight and help on with the odd overcoat, or have Grandma Jones taken home, if it's storming?

I challenge you that you'll find you are not giving attention to these details that go to make up atmosphere. Try English diplomacy with Southern hospitality and you'll get along. —Harland Rankin, Plaza Theatre, Tilbury, Ontario.

ASKS MORE CANADIANS TO REPORT ON FILMS

To the Editor of the Herald:

Your department has made us many friends. We are sorry to see so few Canadian exhibitors writing in. We just received a letter from Mr. Hefferan of Coopersville, Michigan, commenting on the reports, thanking us for the reports on "The Changing of the Guard." Also one from Donald Rankin of Jamestown, Tennessee.

We wish to thank you exhibitors for your letters and are always glad to hear from you. Keep up the good work.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

Imperial Opens New York Office

A New York exchange is being opened by Imperial Distributing Corporation this month to distribute product in the metropolitan area. The first picture to be handled is "Broken Blossoms."

Keller-Dorian Control Passing To Europeans

Control of the Keller-Dorian Color Film Corporation is being acquired in New York by European interests through a fiscal agent by the purchase of 350,000 shares of stock owned by William Celastin and Henry Colgate. Under the rights to buy control obtained by the foreign syndicate, actual transfer will be made late next January, it was indicated by George Quigley, attorney, who is acting as the fiscal agent for Barclay's Bank of Monte Carlo, Monaco, which, in turn, is representing the European interests, which are predominantly English and French.

Eastman Kodak, at present owner of the exclusive franchise in connection with the color process, has 60 days in which to make a minimum royalty commitment. Otherwise, the exclusive rights of the company expire and will be placed on the open market, it was said.

Keller-Dorian is now negotiating licensing agreements with a number of major producers and at present it is said that five pictures utilizing the process will be made by a major Hollywood studio for release in this country next season.

In discussing the advantages of the Keller-Dorian system, Mr. Quigley said that in production a specially treated lenticulated film is used which has, on the non-emulsion side, a series of minute lines. The picture is photographed through a regular camera on the front of which are attached red, green and blue filters. Ordinary standard studio technique is required, he said, and the prints likewise have the lenticulation and in the projection a filter corresponding to the one attached to the camera is also used and more efficient lighting is needed. If the theatre is not equipped for color projection, the same print may be used for regular black and white projection, it is said.

Rushes are available for viewing as quickly as black and white rushes, it is also claimed, and the printing and developing may be handled in any laboratory, only one extra bath being necessary in using the color process.

Mr. Quigley asserted the comparative costs of using the Keller-Dorian process were one-fifth of those currently in use for negatives and the positive prints approximately one-third of the other color positives.

Indianapolis Elects Officers

The Indianapolis Variety Club has installed the following officers: Carl Niesse, chief barker, Sol Greenberg, secretary, Floyd Brown, first assistant chief barker, A. C. Zaring, second assistant, and B. E. Jolley, treasurer. National President John Harris attended the ceremonies.

Hanson Building Two Houses

The Hanson Theatre Corporation is building two new theatres in Canada. A neighborhood theatre, the Bayview, is being constructed in Toronto and work has been started on a second structure at Timmins, in northern Ontario.

"THE BEST MUSICAL I'VE MADE IN THREE YEARS"

. . . **PANDRO S. BERMAN**

P.S. . . . AND THIS FROM THE MAN WHO
GAVE YOU "ROBERTA" "TOPHAT"
"FOLLOW THE FLEET" "SWING TIME"

THE GAYEST

Three sparkling stars awhirl on wings of laughter and song! . . . A miracle musical picture . . . electric with the verve of swing-time rhythm . . . radiant with the happiness of madcap romance . . . alive with riotous fun and spicy flavor . . . abundantly overflowing with the sheer joy of living!

LILY PONS

JACK OAKIE

GENE RAYMOND

That

FIVE NEW SONGS
by the man who wrote half
the hits of the musical stage . . .
ARTHUR SCHWARTZ
★
Lyrics by EDWARD HEYMAN

HOLIDAY SHOW IN YEARS!...

Girl from Paris

DAZZLING
DARING
DELIGHTFUL

THE BIG NEW YEARS ATTRACTION IN DOZENS OF FIRST RUNS FROM COAST TO COAST!....

FIVE NEW SONGS FOR THE HIT PARADE !

WITH

HERMAN BING MISCHA AUER
LUCILLE BALL FRANK JENKS

Directed by LEIGH JASON
A PANDRO S. BERMAN Production

36,000 INDIVIDUAL PLAYDATES

(Continued from page 15)

Circuits	*Number of Theatres Contracting and Locations*	*Product Under Contract (All 1936-37 contracts, for complete feature programs, unless otherwise specified)*
Fanchon & Marco	5, St. Louis	Columbia GB GN Paramount RKO Radio (10 year 1946) Republic 20th-Fox Universal Warner (10 year)
Feiber & Shea	20, New York, Ohio, Pennsylvania	Columbia GN MGM Paramount RKO Radio Republic United Artists
Fourth Avenue	18, Indiana, Kentucky	Columbia MGM Paramount RKO Radio 20th-Fox United Artists Universal
	12, Indiana, Kentucky	Republic
Fox Intermountain	65, Denver territory	Columbia GN MGM Paramount RKO Radio Republic 20th-Fox United Artists Universal Warner
	3, Salt Lake City	GB
Fox Midwest	120, Illinois, Iowa, Kansas, Missouri, Nebraska	Columbia GB GN MGM (3 year) Paramount (2 year) RKO Radio Republic 20th-Fox United Artists Universal Warner
	16, Kansas City territory	Universal (10 year)
Fox West Coast	169, Arizona, California	Columbia GB GN MGM Paramount RKO Radio Republic 20th-Fox United Artists Universal Warner
Fox Wisconsin	42, Michigan, Wisconsin	Columbia GB GN MGM Paramount RKO Radio Republic 20th-Fox United Artists Universal Warner
Fulton, W. D.	7, Kansas, Missouri	Columbia GB GN MGM Paramount Republic United Artists Universal Warner
Golden State Theatres	31, California	Columbia GB GN MGM Paramount (long term franchise) RKO Radio (long term franchise) Republic Universal Warner
Griffith Amusement	95, Oklahoma, Texas	Columbia MGM Paramount (long term franchise) RKO Radio Republic 20th-Fox Universal Warner
Harris Amusement	12, Michigan, Ohio, Pennsylvania	Columbia GB GN MGM Paramount Universal
	3, Michigan	Warner Republic

(Continued on following page)

97 CIRCUITS' CONTRACTS LISTED

(Continued from preceding page)

Circuits	*Number of Theatres Contracting and Locations*	*Product Under Contract* (All 1936-37 contracts, for complete feature programs, unless otherwise specified)
Huffman, Harry	8, Denver, Colorado	Columbia GB MGM Paramount 20th-Fox United Artists Universal Warner
Interstate	17, New England	Columbia MGM Paramount RKO United Artists Universal Warner
Interstate Theatres	92, New Mexico, Texas	Columbia GB MGM Paramount RKO Radio 20th-Fox United Artists Universal
	21, Texas	Republic
Jefferson Amusement	60, Texas	Columbia MGM Paramount RKO Radio (long term franchise) Republic 20th-Fox United Artists Universal Warner
Kallett Theatres	7, Upper New York	MGM RKO Radio Universal Warner
Lam Amusement	10, Alabama, Georgia	Columbia MGM Paramount RKO Radio Republic 20th-Fox United Artists Warner
Libson, Ike	5, Cincinnati, Dayton	Columbia GB MGM Paramount RKO Radio 20th-Fox United Artists Warner
Lightman, M. A.	35, Arkansas, Tennessee	Columbia GB GN MGM Paramount RKO Radio (2 year franchise) 20th-Fox (long term franchise United Artists Universal Warner
Loew's	120, California, Delaware, Georgia, Indiana, Kentucky, Louisiana, Maryland, Massachusetts, Missouri, New Jersey, New York, Ohio, Pennsylvania, Rhode Island, Tennessee, Texas, Virginia, Canada	Columbia MGM Paramount RKO Radio United Artists
	67, Met. New York	GN Republic 20th-Fox Universal
E. M. Loew Theatres	13, New England	Columbia GB GN Paramount RKO Radio Republic Universal Warner
Long, Luis, F.	5, Arizona	Columbia GB MGM Paramount RKO Radio Republic Warner
Lucas and Jenkins	39, Georgia	Columbia MGM Paramount 20th-Fox United Artists Universal
	16, Georgia	RKO Radio (3 year franchise)

LONG TERM FRANCHISE DEALS

Circuits	Number of Theatres Contracting and Locations	Product Under Contract (All 1936-37 contracts, for complete feature programs, unless otherwise specified)
Maine and New Hampshire	29, New England	Columbia MGM Paramount RKO Radio Republic 20th-Fox United Artists Universal Warner
McFaul, Vincent	10, Buffalo	MGM Paramount RKO Radio United Artists Warner
Minnesota Amusement	83, Minnesota, No. and So. Dakota, Wisconsin	Columbia MGM (3 year franchise expires 1939) Paramount (long term franchise) RKO Radio 20th-Fox (3 year franchise expires 1939) United Artists
	32, Minnesota, No. and So. Dakota, Wisconsin	Universal Warner
	15, Minnesota	Republic
Monarch Theatres	6, Indiana, Ohio	Columbia GB Paramount RKO Radio
Mullins and Pinanski	100, New England	Columbia Paramount RKO Radio 20th-Fox
	70, New England	MGM Universal Warner
	5, Massachusetts; 3, Rhode Island 1, Maine	GB
Neighborhood Theatres	7, Virginia	Columbia GB MGM Republic 20th-Fox Universal
Notes	4, Washington, D. C.	Columbia GB MGM Republic Universal
Perry, Hunter	4, Virginia	Columbia MGM Paramount Warner
Phoenix Amusement	10, Kentucky	Columbia GB MGM Paramount RKO Radio 20th-Fox Universal Warner
Pizor	9, Pennsylvania	Columbia Paramount RKO Radio Warner
Publix Bamford	5, North Carolina	Columbia GB MGM Paramount RKO Radio Republic Universal United Artists Warner
Publix Great States	60, Illinois, Indiana	Columbia GN MGM Paramount RKO Radio United Artists Universal Warner
Publix Salt Lake	6, Idaho, Utah	Columbia GB MGM Paramount Republic United Artists Universal
Prudential and Playhouse	35, Connecticut, New Jersey, New York	GN MGM Paramount 20th-Fox United Artists Universal

(Continued on following page)

BUYING COMPLETED BY CIRCUITS

(Continued from preceding page)

Circuits	*Number of Theatres Contracting and Locations*	*Product Under Contract* (All 1936-37 contracts, for complete feature programs, unless otherwise specified)
RKO	100, California, Colorado, Illinois, Iowa, Massachusetts, Michigan, Minnesota, Missouri, New Jersey, New York, Ohio, Rhode Island	Columbia GB GN RKO Radio Republic United Artists Universal
	75, Massachusetts, New Jersey, New York, Ohio and Rhode Island	20th-Fox
	34, Metropolitan New York; 20, Iowa, Massachusetts, Minnesota, Nebraska, Ohio, New Jersey	Warner
	21, Boston, Columbus, Dayton, New Brunswick, Rockaway, Rochester, Syracuse, Trenton, Union City	Paramount
Randforce	44, Brooklyn, N. Y.	Columbia GB GN MGM Paramount RKO Radio Republic 20th-Fox United Artists Universal
Reade, Walter	25, New Jersey, New York	Columbia GB GN MGM Paramount RKO Radio Republic 20th-Fox United Artists Warner
Rembusch	3, Indianapolis	MGM Paramount RKO Radio Republic United Artists
Robb and Rowley	64, California, Oklahoma, Texas	Columbia GN MGM Paramount RKO Radio (long term franchise) Republic United Artists Universal Warner
Rome Enterprises	11, Maryland	GB MGM Paramount RKO Radio United Artists Universal
Saenger Theatres	114, Alabama, Arkansas, Florida, Louisiana, Mississippi, Texas	GB MGM Paramount RKO Radio 20th-Fox Universal Warner
	43, Alabama, Florida, Louisiana	Republic
Saxe Amusement	11, Wisconsin	Columbia MGM Paramount RKO Radio Republic Warner
Schine	71, New York, Ohio	Columbia Paramount RKO Radio Universal
	65, New York, Ohio	GN MGM Warner
	58, New York, Ohio	20th-Fox
	47, New York, Ohio	GB Republic
Shea, M. A.	45, Massachusetts, New Hampshire, New Jersey, New York, Ohio, Pennsylvania	Columbia GN MGM Paramount RKO Radio Republic 20th-Fox United Artists Universal

(Continued on page 73)

A NEW FACE IN THE SUN
Deanna Durbin

DEANNA DURBIN ALSO RISES—IN A GOLDEN SPLE

"A lovely youngster, Deanna Durbin serves unmistakable notice that she has it in her to become one of Hollywood's elect...displays an extraordinary singing voice...fresh beauty...poise in her performance ...A charming comedy, one that is sure to enjoy wide box office favor with American audiences."
—Los Angeles Evening Herald and Express.

"Child wonder thrills at two houses! ... A beautiful girl child with a singing voice of rich depth, clear treble tones and maturity such as one has never heard before in pictures."
—Los Angeles Daily News

"Dust off your marquee letters for a new screen star is Universal's Xmas gift to exhibitors! ... Hold your breath, boys, because here comes a bunch of loveliness that will surely take it away! What 20th Century-Fox has in Simone Simon the new Universal has doubled in the dazzling, delicious, devastating, delightful darling—Deanna Durbin. Here is a picture that's going to be a surprise package in many an exhibitor's Xmas stocking. It's all that can be expected of any Santa Claus. The entire story radiates the joyful jingle of lucre at the box office!"
—Showmen's Trade Review

"Deanna Durbin has but one draw-back — anything you say about her would be an understatement!"
—Sam Torgan, R.K.O. Keith Theatre, Lowell, Mass.

"THREE SMART GIRLS" TOPS "SHOW BOAT" IN LOS ANGELES! OVERFLOW CROWDS FORCE SPECIAL SATURDAY MIDNIGHT PERFORMANCE! . . . WORD-OF-MOUTH TERRIFIC! HOLDOVER —AND HOW!

The NEW UNIVERSAL
DEANNA

3 SMART

with
BINNIE BARNES • ALICE BRADY
WINNINGER • MISCHA AUER
CHARLES R. ROGERS *Executive Producer*

NDOR THAT WILL GLORIFY YOUR BOX OFFICE !

"'Three Smart Girls' is the best picture I have seen since 'It Happened One Night'. If you have Koster and Durbin under contract I want to buy some Universal stock because you surely are going to town in a big way. Whoever is responsible for the screen story and dialogue has a gift from heaven. Looks like this picture will pay off the mortgage on the old homestead."
—J. Von Herberg, Seattle, Wash.

"Young diva scores in film debut ... a revel of youth and adolescence ... takes the plum as a very winning sort of tale ... Miss Durbin tops!"
—Los Angeles Times.

"One of the outstanding and surprise pictures of the year ... Will delight any audience and hearten any exhibitor ... picture should roll up handsome grosses ... certainly it will add greatly to the prestige of the new Universal production organization ... sensational is the projection of a new star, Deanna Durbin ... this youngster will quickly reach the film peerage ... she is a natural for the show world ... her voice is comparable to the best on the screen, and she is a delight to the eye ... for comedy and pathos, gaiety and petulance, she shows brilliant diversity!"
—Variety.

"One of the best pieces of entertainment this reviewer has seen in many months ... Miss Durbin is assuredly the greatest find of the year! ... one of the most astonishing personalities to come to the screen in a long time. She can act, sings gloriously and is most pleasant to look at ... A picture exhibitors will be proud to play!"—Hollywood Reporter.

"Put 'Three Smart Girls' right down on your list of pictures not to miss — it sparkles, it scintillates and best of all, it amuses. You have little idea what a honey of a comedy this one is until you see it!"
—Louella Parsons, Los Angeles Examiner.

presents

DURBIN

inging star of Eddie Cantor's radio hour in

GIRLS

RAY MILLAND • CHARLES

NAN GREY • BARBARA READ

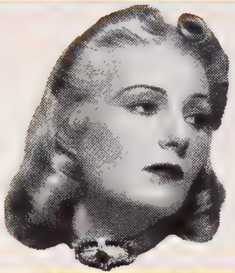
Directed by Henry Koster
Associate Producer, Joseph Pasternak

Deanna

D U R B I N

Deanna Durbin

RADIO'S GLAMOROUS GIFT TO THE SCREEN!



Binnie Barnes

FILMDOM'S FAVORITE BLONDE MENACE!

Alice Brady

PREMIERE COMEDIENNE OF THE SCREEN!

Ray Milland

HANDSOME FAN IDOL!

Charles Winninger

IMMORTAL CAP'N ANDY OF "SHOW BOAT"!

Mischa Auer

GORILLA MAN OF "MY MAN GODFREY"!

★ ★ ★ ★ ★ ★

3 SMART GIRLS

MANY FACTORS DELAY SEASON

Circuits	*Number of Theatres Contracting and Locations*	*Product Under Contract* (All 1936-37 contracts, for complete feature programs, unless otherwise specified)
Shea, M. A. *(Continued from page 68)*	32, Massachusetts, New Hampshire, New Jersey, New York, Ohio, Pennsylvania	Warner
Shearer	4, Alaska	Columbia MGM Paramount RKO Radio Republic United Artists Universal
Simons	6, Idaho, Montana	Paramount RKO Radio Republic United Artists
Skouras	53, New York and New Jersey	GB GN MGM Paramount RKO Radio 20th-Fox United Artists Universal
Sparks, E. J.	61, Florida	Columbia MGM Paramount RKO Radio Republic United Artists Universal
Springer-Cocalis	20, New Jersey, New York	Paramount 20th-Fox United Artists Universal
Sterling Far-West	14, Seattle	Columbia GB MGM Paramount RKO Radio Republic
Stevenson Amusement	6, North and South Carolina	MGM Paramount RKO Radio Republic 20th-Fox Warner
S. J. Switow	12, Indiana, Kentucky	Columbia MGM Paramount Republic RKO Radio 20th-Fox Universal Warner
T. & D., Jr., Enterprises	21, California, Nevada	Columbia GB GN MGM Paramount Republic Universal (2 year franchise—1938) Warner
Thalheimer	6, Virginia	Columbia GB GN Republic 20th-Fox Universal
Theatrical Managers	21, Indiana	Columbia GB Paramount RKO Radio Republic 20th-Fox United Artists Universal Warner
Tri-State Theatres	17, Oregon, Washington	Columbia GB GN MGM RKO Radio Republic Universal
	3, Oregon, Washington	Paramount
Tri-State Theatres	27, Iowa, Illinois, Nebraska	Columbia GB MGM Paramount (long term franchise) Republic 20th-Fox Universal United Artists Warner

(Continued on following page)

INCREASED SALES TOTAL SEEN

(Continued from preceding page)

Circuits	*Number of Theatres Contracting and Locations*	*Product Under Contract (All 1936-37 contracts, for complete feature programs, unless otherwise specified)*
United Amusement	19, Montreal	MGM Warner
United Detroit	12, Detroit	MGM Paramount RKO Radio United Artists Universal Warner
Warner Brothers	446, California, Connecticut, Delaware, Illinois, Indiana, Kentucky, Maryland, Massachusetts, Missouri, New Jersey, New York, North Carolina, Ohio, Oregon, Pennsylvania, Tennessee, Virginia, Washington, West Virginia, Wisconsin	Columbia MGM (3 year franchise expires 1939) Paramount (2 year franchise expires 1938) RKO Radio (3 year franchise expires 1937) United Artists Universal Warner
	300, Connecticut, Delaware, Maryland, Massachusetts, New Jersey, New York, Pennsylvania, District of Columbia	20th-Fox (3 year franchise expires 1939)
	195, New England, New Jersey, New York; Pittsburgh, Philadelphia, Washington	GB
	68, California, New Jersey, Wisconsin	Republic
Washington Theatres	6, Ohio	MGM Paramount
Waters Theatre Co.	9, Alabama	MGM Paramount RKO Radio Republic 20th-Fox Universal Warner
Western Massachusetts	14, Massachusetts	MGM Paramount RKO Radio 20th-Fox Warner
Wilby-Kincey	121, Georgia, North and South Carolina, Tennessee, Alabama	Columbia MGM RKO Radio Universal Warner
	96, Georgia, North Carolina	Paramount 20th-Fox United Artists
	30, Georgia, North Carolina	Republic
	3, Atlanta, Griffin, Georgia	GB
Wilmer & Vincent	20, Pennsylvania, Virginia	Columbia MGM Paramount Republic 20th-Fox United Artists
	12, Pennsylvania, Virginia	Warner
	4, Pennsylvania, Virginia	GB
Wometco Theatres	12, Florida	Columbia GB GN RKO Radio United Artists
Zeppos, George	2, Virginia	MGM Paramount

BRILLIANT

EASTMAN Super X won its first triumphs through remarkable adaptability to special situations. When it proved its superiority in *all* situations, it became an unparalleled find for the industry. Today it regularly runs the whole gamut of black-and-white cinematography with brilliant success. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

BERRY TRADE CONFERENCE PASSES NRA LEGISLATION ISSUE TO CONGRESS

Report Roosevelt May Confine Suggestion to Constitutional Amendment Redefining Interstate Commerce

by FRANCIS L. BURT
in Washington

Enactment of legislation closely paralleling the ill-fated NRA, prohibiting unfair competition either in competitive practices or by the maintenance of unjust or unreasonable wage or hour standards" or by monopolistic efforts, was urged last week by the National Council for Industrial Progress. This move is seen in Washington as throwing into Congress the whole question of industrial control.

That the plans of the council will not have the approval of the Administration is indicated by intimations that the NRA report to go to Secretary of Commerce Daniel C. Roper from the President's interdepartmental committee this month will not recommend revival of the NRA and, by representations from authoritative sources, that President Roosevelt may be expected to confine his recommendations to Congress on the subject to the suggestion for a constitutional amendment redefining interstate commerce so as to give the Government authority to seek legislation on industrial problems.

The council also recommended modification of the anti-trust laws and the granting of financial aid to small enterprises through the Reconstruction Finance Corporation.

Despite a plea for the cooperation of business in a movement which George L. Berry, coordinator for industrial cooperation and head of the council, and his associates denominated as "non-partisan and non-political" and not designed to effect a return of the NRA, business men on the whole refused to join and such representatives of large industries as attended the conference were present merely as "observers."

Offers to Resign

In a last-minute gesture, Major Berry, in a radio address Friday following the close of the conference, offered to resign as coordinator if such action would promote the cooperation of business with the New Deal, and added: "I am no office seeker; I wouldn't take a public office of any kind within the gift of the President that paid a dime." Major Berry long had been considered as a contender for the post of secretary of labor should Miss Frances Perkins resign.

"Of course," Major Berry said in his radio speech, "I fully understand that there are those who previously declined to join us because they disliked the President; and also because they disliked representation of organized labor. * * *

"Now they don't dislike the President, if we are to read the newspapers. They want to cooperate. But in order to cooperate with the Federal Government, the President must get himself a new coordinator.

"Well, if it helps to save their faces, and rather than to abridge the furtherance of this program of national understanding, which means national patriotism and national protection—well, my friends, I am not so vain as to want to be coordinator and thereby abridge progress."

While representatives of some of the groups in the film industry followed the deliberations of the council, neither the Motion Picture Producers and Distributors of America nor the Motion Picture Theatre Owners of America participated, despite assurances up to the last minute by Major Berry's office that they would.

A preliminary motion picture conference, scheduled to precede the general Council meeting, was cancelled when only four persons appeared, Sol Rosenblatt, former administrator of the NRA film code, Nathan Golden of the Motion Picture Division of the Department of Commerce, and two unidentified delegates.

Sullivan Jones, assistant to Major Berry, said after the Council meeting that despite the lack of interest in a motion picture conference under Council auspices he is developing a plan for a permanent film industry committee to function as an advisory body. He indicated that invitations to join would be sent to the major companies.

Also absent were the representatives of the important organizations in the steel, textile, automobile and other industries, as well as the United States Chamber of Commerce, National Association of Manufacturers and other national bodies. Generally speaking, attendance at the conference, placed at around 800, was made up of "observers" and the labor and small industrial groups which make up the organization's membership.

Anti-trust Laws Defined

The interest of many representatives of the smaller industrial units waned rapidly when council leaders, apparently in an effort to influence "big business" to join, made it clear that the meetings would not consider the problems of particular industries, thus eliminating what many had considered an opportunity to focus public attention upon the shortcomings of their large competitors.

The group was given another set-back when Assistant Attorney General John Dickinson said frankly that small business would not be given the support of the Department of Justice in any effort to use the anti-trust laws as a weapon against large competitors unless it could be demonstrated that violations actually have occurred.

Criticizing efforts to invoke these laws against concerns singled out merely because of their size, Mr. Dickinson flatly declared the statutes "do not make mere big business unlawful, nor do they in general place upon the large business concern, because it is large, any special limitations in the competitive struggle which are not placed upon the smaller concerns also."

Simplicity To Be Sought

It is not unlawful, he continued, "for large concerns in the ordinary course of business, and as participants in the competitive struggle, to engage in competitive practices on the same terms as their smaller rivals so long as their conduct is simply directed toward the pursuit of their legitimate business advantage and not directly aimed at the suppression or destruction of competition in an illegitimate manner."

Simplification of the anti-trust statutes was seen by the assistant attorney general as essential if the Government is to enforce them effectively.

The practically exclusive dependence of the department on private complaints for the initiation of anti-trust proceedings is an important factor tending to make enforcement of the laws sporadic and haphazard, the council was told, and frequently abuses which are complained of and stopped in one industry continue unabated in others from which no protests have been received.

Paine Is Speaker

John Gregg Paine, chairman of the board of the Music Publishers' Protective Association, and head of the Council's management group, indicated in an address to the delegates that the Council will recommend modification of the anti-trust laws.

"Basic problems are not fundamentally different in the motion picture, music and other industries with which I have been connected," Mr. Paine said. "We intend to establish a broad, national economic basis upon which can be set up details covering the needs of individual businesses."

Conciliation Boards Approved; Three Companies Cooperating

In spite of its lack of interest in the National Council for Industrial Progress meeting in Washington, the motion picture industry has been proceeding with its adoption of voluntary regulation. Local conciliation boards for the adjustment of trade practice complaints are to be established immediately in all exchange centers petitioning them and moves preliminary to their organization are under way in several cities. The boards are part of the MPTOA's trade practice program and that organization has been prepared to proceed with them as soon as the plan is approved by a minimum of four national distributors.

Universal, 20th Century-Fox and United Artists have offered their cooperation in setting up the boards and it is known that Paramount's reply has been completed and will include an approval of the boards.

St. Louis is believed to be the first city to formally petition for the establishment of a board, the action having been taken last week by the MPTO of St. Louis, Eastern Missouri and Southern Illinois at its annual meeting.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended December 12, 1936, from 110 theatres in 18 major cities of the country was $1,115,637, a decrease of $250,691 from the total of the preceding week ended December 5, 1936, when 110 theatres in 18 large cities aggregated $1,366,328.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)**
Boston							
Boston	3,246	25c-65c	"Without Orders" (Radio) (plus stage show)	16,000	"The Smartest Girl in Town" (Radio) (6 days) and "Mummy's Boys" (1 day) (on stage: Eddie Cantor) (6 days)	43,500	High "Smartest Girl in Town" (on stage: Eddie Cantor) (6 days) 43,500 Low 6-13 "The Harvester" and "Abdul the Damned" 4,000
Fenway	1,382	30c-50c	"Can This Be Dixie?" (20th Cent.-Fox) and "Murder with Pictures" (Para.)	5,000	"Pigskin Parade" (20th Cent.-Fox) and "Valiant Is the Word for Carrie" (Para.)	5,500	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Winterset" (Radio) (2nd week)	12,000	"Winterset" (Radio) (1st week)	18,000	High 2-29 "Follow the Fleet" 37,000 Low 8-17-35 "Jalna" 5,500
Loew's Orpheum	2,970	35c-65c	"Love on the Run" (MGM) (2nd week)	12,000	"Love on the Run" (MGM) (1st week)	16,000	High 11-16-35 "Mutiny on the Bounty" 25,000 Low 6-27 "Sins of Man" and "Half Angel" 9,000
Loew's State	3,557	35c-65c	"Love on the Run" (MGM) (2nd week)	11,000	"Love on the Run" (MGM) (1st week)	15,000	High 11-16-35 "Mutiny on the Bounty" 24,500 Low 7-6-35 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"Hideway Girl" (Para.) (on stage: Phil Baker and Radio show)	25,000	"Reunion" (20th Cent.-Fox) (on stage: Horace Heidt and orch.)	22,000	High 4-6-35 "Private Worlds" (plus stage show) 56,000 Low 7-20-35 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"Can This Be Dixie?" (20th Cent.-Fox) and "Murder with Pictures" (Para.)	7,500	"Pigskin Parade" (20th Cent.-Fox) and "Valiant Is the Word for Carrie" (Para.)	9,000	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"Three Men on a Horse" (F.N.)	13,003	"Love on the Run" (MGM) (8 days)	17,005	High 11-14 "Ladies in Love" (on stage: Ted Lewis and band) 24,006 Low 7-27-35 "Broadway Gondolier" 6,600
Century	3,000	25c	"Murder with Pictures" (Para.) and "The Big Game" (Radio)	7,200	"Tarzan Escapes" (MGM)	10,001	High 12-5 "Tarzan Escapes" 10,001 Low 8-3-35 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"Born to Dance" (MGM)	15,007	"Come and Get It" (U.A.)	12,002	High 9-5 "The Gorgeous Hussy" 23.500 Low 4-11 "Three Godfathers" and "Her Master's Voice" 4,900
Hippodrome	2,500	25c-40c	"White Hunter" (20th Cent.-Fox) and "Back to Nature" (20th Cent.-Fox)	5,400	"Polo Joe" (W.B.) and "Easy to Take" (Para.)	7,000	High 2-9-35 "David Copperfield" 17,200 Low 4-11 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	3,300	25c	"Theodora Goes Wild" (Col.) (2nd week)	9,000	"Theodora Goes Wild" (Col.) (1st week)	14,000	High 1-12-35 "Broadway Bill" 17,100 Low 10-31 "The President's Mystery" and "Sitting on the Moon" 3,800
Chicago							
Apollo	1,400	35c-65c	"Come and Get It" (U.A.)	7,900	"Go West, Young Man" (Para.)	7,600	High 9-12 "Girl's Dormitory" 11,900 Low 5-25-35 "The Devil Is a Woman" 1,000
Chicago	4,000	35c-75c	"The Garden of Allah" (U.A.) (on stage: Radio Rogues and revue) (2nd week)	25,000	"The Garden of Allah" (U.A.) (on stage: Radio Rogues and revue) (1st week)	39,000	High 1-18 "The Bride Comes Home" 56,600 Low 11-28 "Go West, Young Man" (plus stage show) 23,000
Garrick	900	35c-65c	"One Way Passage" (W.B.) (re-issue)	6,800	"Pigskin Parade" (20th Cent.-Fox)	7,300	High 11-3 "Sing, Baby, Sing" 10,300 Low 5-4-35 "One New York Night" 3,000
Oriental	3,490	30c-55c	"Wedding Present" (Para.) (on stage: Joan Marsh and revue)	19,800	"Legion of Terror" (Col.) (plus stage show)	20,500	High 11-2-35 "Woman Wanted" (on stage: Major Bowes' Amateurs) 25,500 Low 9-21-35 "Man on the Flying Trapeze" 13,400
Palace	2,509	35c-75c	"The Smartest Girl in Town" (Radio) (on stage: Fats Waller and Orch.)	18,000	"Winterset" (Radio) (plus stage show) (8 days)	22,000	High 9-12 "Swing Time" (plus stage show) 35,600 Low 4-11 "Love Before Breakfast" 6,000
Roosevelt	1,591	35c-75c	"The Charge of the Light Brigade" (W.B.)	18,800	"Come and Get It" (U.A.) (8 days-2nd week)	11,300	High 1-5-35 "Forsaking All Others" 27,000 Low 11-23-35 "O'Shaughnessy's Boy" 7,000
State-Lake	2,776	25c-40c	"Love Letters of a Star" (Univ.) (plus stage show)	17,500	"House of Secrets" (Chesterfield) and "You Can't Get Away With It" (Univ.) (plus vaudeville)	17,900	High 9-12 "The Iron Man" 20,100 Low 7-20-35 "Alias Mary Dow" 8,000
United Artists	1,700	35c-75c	"Born to Dance" (MGM) (3rd week)	15,000	"Born to Dance" (MGM) (2nd week)	21,000	High 2-29 "Modern Times" 35,500 Low 4-13-35 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,330	30c-42c	"Missing Girls" (Chesterfield)	6,500	"Wanted: Jane Turner" (Radio) (6 days) "Here Comes Carter" (F.N.) (3 days)	5,000 1,500	High 1-12-35 "Bright Eyes" 9,000 Low 6-22-35 "The Daring Young Man" 1,300
Hippodrome	3,800	30c-42c	"Pennies from Heaven" (Col.)	16,500	"Three Men on a Horse" (F.N.) (9 days)	12,000	High 9-21-35 "Top Hat" 27,500 Low 8-24-35 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"Banjo on My Kee" (20th Cent.-Fox) (on stage: Mitchell and Durant	18,500	"Reunion" (20th Cent.-Fox) (plus stage show) (8 days)	16,000	High 4-6-35 "Transient Lady" 39,000 Low 6-8-35 "Break of Hearts" 5,500
State	3,400	30c-42c	"Go West, Young Man" (Para.)	15,000	"Love on the Run" (MGM) (2nd week)	12,000	High 4-18 "Petticoat Fever" (on stage: Jack Benny and Mary Livingston) 40,500 Low 3-16-35 "Folies Bergere" 6,000
Stillmann	1,900	25c-35c	"Love on the Run" (MGM) (30c-42c)	5,250	"Hideaway Girl" (Para.)	5,500	High 7-25 "San Francisco" 11,000 Low 5-9-36 "Too Many Parents" 2,000
Denver							
Aladdin	1,500	25c-50c	"Under Your Spell" (20th Cent.-Fox)	2,000	"East Meets West" (GB)	5,000	High 11-14 "The Gay Desperado" 6,000 Low 6-22-35 "Nell Gwyn" and "My Heart Is Calling" 600
Broadway	1,500	25c-40c	"East Meets West" (GB) (3 days) "Craig's Wife" (Col.) (4 days)	1,000 1,500	"Come and Get It" (U.A.)	2,500	High 5-16 "The Great Ziegfeld" (50c-$1.36) 8,000 Low 12-28-35 "Unfinished Symphony" 300
Center	1,500	15c-35c	"Two in a Crowd" (Univ.) and "Down to the Sea" (Republic) (plus stage show)	2,000	"My Man Godfrey" (Univ.) and "Boss Rider of Gun Creek" (Univ.) (plus stage show)	3,000	....
Denham	1,500	25c-40c	"Go West, Young Man" (Para.) (2nd week)	6,500	"Go West, Young Man" (Para.) (1st week)	10,500	High 2-29 "Klondike Annie" 13,000 Low 8-24-35 "Without Regret" 1,750
Denver	2,500	25c-50c	"Theodora Goes Wild" (Col.) (plus stage band)	10,500	"Reunion" (20th Cent.-Fox) (plus stage band)	5,000	High 11-16-35 "Mutiny on the Bounty" 15,000 Low 12-28-35 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"Born to Dance" (MGM) and "Our Relations" (MGM) (2nd week)	4,000	"Born to Dance" (MGM) and "Our Relations" (MGM) (1st week)	11,000	High 5-18-35 "Romance in Manhattan" 16,000 Low 12-28-35 "The Perfect Gentleman" 2,000
Paramount	2,000	25c-40c	"Here Comes Carter" (F.N.) and "Isle of Fury" (W.B.)	3,000	"Craig's Wife" (Col.) and "Lady from Nowhere" (Col.)	4,000	High 5-11-35 "Bride of Frankenstein" 7,000 Low 11-30-35 "Bad Boy" 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Hollywood							
Chinese	2,500	30c-55c	"Born to Dance" (MGM) and..... "15 Maiden Lane" (20th Cent.-Fox) (2nd week)	10,095	"Born to Dance" (MGM) and.... "15 Maiden Lane" (20th Cent.-Fox) (1st week)	15,000	High 2-22 "Modern Times"............. 26,000 Low 5-4-35 "West Point of the Air"..... 4,900
Pantages	3,000	30c-65c	"Three Smart Girls" (Univ.) and "In His Steps" (Grand National)	11,700	"Winterset" (Radio) and........... "The Flying Hostess" (Univ.)	9,700	High 9-12 "My Man Godfrey" and "Yellowstone" 21,000 Low 4-13-35 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	30c-65c	"Anthony Adverse" (W.B.)........ (2nd week)	7,900	"Anthony Adverse" (W.B.)........ (1st week)	14,800	High 11-14 "Cain and Mabel" and.... "The Case of the Black Cat" 19,500 Low 6-27 "The Big Noise"............... 4,000
Indianapolis							
Apollo	1,100	25c-40c	"Banjo on My Knee"............... (20th Cent.-Fox)	5,000	"Three Men on a Horse" (F.N.).. (8 days)	6,800	High 9-12 "My Man Godfrey"........... 8,000 Low 6-27 "Sins of Man"................. 1,600
Circle	2,800	25c-40c	"The Smartest Girl in Town"...... (Radio) and "The Jungle Princess" (Para.)	4,000	"The Gay Desperado" (U.A.) and.. "Hideaway Girl" (Para.)	4,400	High 10-10 "Anthony Adverse"......... 10,000 (25c-55c) Low 3-16-35 "Transient Lady"........... 2,000
Loew's	2,800	25c-40c	"Pennies from Heaven" (Col.) and "Legion of Terror" (Col.)	8,500	"Theodora Goes Wild" (Col.) and "Mad Holiday" (MGM)	10,000	High 10-24 "Libeled Lady"............... 15,000 Low 4-6-35 "Casino Murder Case"....... 2,750
Lyric	2,000	25c-40c	"Fugitive in the Sky" (W. B.).... (plus vaudeville)	10,700	"Country Gentlemen" (Republic).. (plus stage show)	9,200	High 9-12 "Pepper"....................... 14,000 (on stage: Major Bowes' Amateurs) Low 2-7-35 "Murder of Dr. Harrigan".. 5,700 (on stage: vaudeville)
Kansas City							
Mainstreet	3,100	25c-40c	"Banjo on My Knee" (20th Cent.-Fox) and "Easy to Take" (Para.)	7,600	"Reunion" (20th Cent.-Fox) and.. "One Way Passage" (W.B.)	9,700	High 11-23-35 "Case of the Lucky Legs" 22,000 Low 1-12-35 "I Sell Anything"........... 2,000
Midland	4,000	25c-40c	"Theodora Goes Wild" (Col.) and "Mad Holiday" (MGM)	13,100	"Love on the Run" (MGM)........ (8 days)	18,900	High 8-24-35 "China Seas".............. 25,000 Low 9-14-35 "Bonnie Scotland"........... 6,000
Newman	1,900	25c-40c	"A Woman Rebels" (Radio).......	4,100	"Go West, Young Man" (Para.).. (8 days)	7,000	High 5-25-35 "Goin' to Town"........... 14,000 Low 5-18-35 "Dinky"....................... 3,000
Tower	2,090	25c	"Luckiest Girl in the World"...... (Univ.) (plus stage show)	5,800	"The Big Game" (Radio).......... (plus stage show) (8 days)	8,100	High 1-18 "Magnificent Obsession"...... 14,500 Low 3-14 "Lady of Secrets".............. 5,000 (plus stage show)
Uptown	2,000	25c-40c	"Flying Hostess" (Univ.) and..... "Down Stretch" (F.N.)	3,400	"Can This Be Dixie?" (20th Cent.-Fox) and "The Case of the Black Cat" (F.N.)	3,700	High 9-7-35 "Steamboat Round the Bend" 11,000 Low 7-27-35 "Black Sheep"............. 2,100
Los Angeles							
Cathay	1,518	50c-$1.50	"Lloyds of London" .... (20th Cent.-Fox) (2nd week)	9,000	"Lloyds of London" .... (20th Cent.-Fox) (1st week)	18,000	....
Hillstreet	2,700	30c-65c	"Three Smart Girls" (Univ.) and.. "In His Steps" (Grand National)	10,500	"Winterset" (Radio) and........... "The Flying Hostess" (Univ.)	9,300	Low 12-7-35 "Such a Girl You Never Forget" 900 High 9-12 "My Man Godfrey" and "Yellowstone" 24,000
Loew's State	2,500	30c-55c	"Born to Dance" (MGM) and..... "15 Maiden Lane" (20th Cent.-Fox) (2nd week)	13,455	"Born to Dance" (MGM) and.... "15 Maiden Lane" (20th Cent.-Fox) (1st week)	22,500	Low 11-2-35 "Three Kids and a Queen" 2,800 High 12-7-35 "Mutiny on the Bounty".. 24,500 Low 10-26-35 "Way Down East"........ 6,200
Paramount	3,596	30c-55c	"Go West, Young Man" (Para.).. (plus stage show)	22,500	"Theodora Goes Wild" (Col.)..... (plus stage show) (2nd week)	20,800	High 8-22 "Yours for the Asking"...... 33,000 (on stage: Eddie Cantor and Bobby Breen) Low 6-27 "Case Against Mrs. Ames"... 9,126 (plus stage show) (5 days)
W. B. Downtown	3,400	30c-65c	"Anthony Adverse" (W.B.)........ (2nd week)	10,000	"Anthony Adverse" (W. B.)...... (1st week)	16,500	High 11-14 "Cain and Mabel" and "The Case of the Black Cat" 20,000 Low 6-27 "The Big Noise"............... 3,800
Minneapolis							
Minnesota	4,000	25c-55c	"Born to Dance" (MGM)..........	9,000	"Pigskin Parade" (20th Cent.-Fox) (on stage: Ted Weems and Orch.) (35c-60c)	18,000	High 1-4 "The Bride Comes Home"...... 31,326 Low 4-4 "Klondike Annie"............... 8,000
RKO Orpheum	2,900	25c-40c	"The Smartest Girl in Town".... (Radio) (on stage: Olsen and Johnson) (25c-55c)	12,000	"Pennies from Heaven" (Col.)....	7,000	High 9-21-35 "Top Hat".................. 18,000 Low 6-13 "The Golden Arrow"............ 3,000
State	2,300	25c-40c	"Banjo on My Knee"............... (20th Cent.-Fox)	5,500	"Reunion" (20th Cent.-Fox)........	7,500	High 9-19 "Sing, Baby, Sing"............ 8,000 Low 10-17 "The Last of the Mohicans" 4,000
Montreal							
Capitol	2,547	25c-60c	"Come and Get It" (U.A.) and.... "The Man I Marry" (Univ.)	8,000	"Reunion" (20th Cent.-Fox) and.... "Along Came Love" (Para.)	9,000	High 2-9-35 "Lives of a Bengal Lancer" 15,500 Low 8-3-35 "My Heart Is Calling" and "College Scandal" 7,000
His Majesty's	1,700	25c-50c	"As You Like It" (20th Cent.-Fox) and "Jack of All Trades" (British)	4,500	"As You Like It" (20th Cent.-Fox) and "Jack of All Trades" (British)	3,500	High 10-17 "Nine Days a Queen" and "Two's Company" 9,000 Low 6-2-34 "All Quiet on the Western Front" 3,000
Loew's	3,115	25c-60c	"Under Your Spell" (20th Cent.-Fox) (plus stage show)	11,000	"Here Comes Carter" (F.N.)...... (plus stage show)	11,500	High 9-26 "Public Enemy's Wife" (John Boles on stage) 15,000 Low 6-15-35 "Mark of Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"Go West, Young Man" (Para.) and "Rose Bowl" (Para.)	8,500	"Libeled Lady" (MGM) and...... "Sworn Enemy" (MGM) (2nd week)	11,500	High 12-7-35 "Mutiny on the Bounty".. 15,000 Low 7-20-35 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"Theodora Goes Wild" (Col.) and.. "You May Be Next" (Col.) (2nd week)	6,000	"Theodora Goes Wild" (Col.) and "You May Be Next" (Col.) (1st week)	10,500	High 2-22 "Modern Times" and "Guard That Girl" 12,500 Low 12-28-35 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"Lloyds of London" .... (20th Cent.-Fox) (2nd week)	12,000	"Lloyds of London" .... (20th Cent.-Fox) (1st week)	17,000	....
Capitol	4,700	25c-85c	"Born to Dance" (MGM)..........	55,000	"Love on the Run" (MGM)......	42,000	High 1-5-35 "Forsaking All Others"..... 87,400 Low 5-30 "Three Wise Guys"............ 7,000
Criterion	1,700	25c-75c	"Tundra" (Burroughs-Tarzan) and "King of Hockey" (W.B.)	5,000	"White Hunter" (20th Cent.-Fox)..	8,000	....
Paramount	3,700	25c-85c	"Go West, Young Man" (Para.).. (plus stage show) (3rd week)	20,000	"Go West, Young Man" (Para.).. (plus stage show) (2nd week)	34,000	High 1-19-35 "Lives of a Bengal Lancer" 65,300 Low 12-21-35 "Millions in the Air"...... 10,000
Rialto	594	25c-55c	"Rose Bowl" (Para.)	7,000	"Mad Holiday" (MGM)............	7,000	....
Rivoli	2,200	25c-99c	"Rembrandt" (U.A.)	30,000	"Come and Get It" (U.A.)......... (3rd week)	13,000	High 2-15 "Modern Times"............. 65,000 Low 6-29-35 "Nell Gwyn"................ 8,100
RKO Music Hall	5,954	40c-$1.65	"Winterset" (Radio) .... (plus stage show)	70,000	"The Garden of Allah" (U.A.).... (plus stage show) (2nd week)	86,000	High 9-7-35 "Top Hat"...................131,200 (plus stage show) Low 11-30-35 "Crime and Punishment".. 45,000 (plus stage show)
Roxy	6,200	25c-75c	"The Luckiest Girl in the World" (Univ.) (plus stage show)	30,000	"Reunion" (20th Cent.-Fox)....... (plus stage show)	40,000	High 1-4 "If You Could Only Cook".... 62,000 (plus stage show) Low 4-20-35 "My Heart Is Calling"..... 17,500 (plus stage show)
Strand	3,000	40c-99c	"Three Men on a Horse" (W.B.).. (2nd week)	25,000	"Three Men on a Horse" (F.N.).. (1st week)	40,000	High 5-11 "The G Men".................. 60,138 Low 4-4-36 "Snowed Under"............. 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Oklahoma City							
Capitol	1,200	10c-41c	"A Woman Rebels" (Radio)	2,000	"Daniel Boone" (Radio)	2,200	High 8-29 "Girls' Dormitory" 3,900 Low 5-9 "Big Brown Eyes" 1,300
Criterion	1,700	10c-55c	"My American Wife" (Para.) (5 days)	3,000	"Go West, Young Man" (Para.)	5,100	High 9-14-35 "Steamboat Round the Bend" 10,000 Low 11-12-35 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-36c	"The Return of Sophie Lang" (Para.) (10c-40c) (4 days (plus vaudeville) "The Melody Lingers On" (U.A.) (3 days)	2,800 900	"A Star for a Night" (20th Cent.-Fox) and "And Sudden Death" (Para.) (4 days) "Timothy's Quest" (Para.) and "Mummy's Boys" (Radio) (3 days)	2,000 900	High 1-19-35 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26-35 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-55c	"Tarzan Escapes" (MGM)	3,000	"Born to Dance" (MGM)	8,100	High 11-16-35 "Mutiny on the Bounty" 8,800 Low 8-24-35 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"Winterset" (Radio) and "Mummy's Boys" (Radio)	4,000	"Pennies from Heaven" (Col.) and "Lady from Nowhere" (Col.)	6,500	High 9-14-35 "Top Hat" 9,500 Low 6-6 "Dancing Pirate" and "Murder on the Bridle Path" 2,600
Omaha	2,200	25c-40c	"Banjo on My Knee" (20th Cent.-Fox) and "Three Married Men" (Para.) (6 days)	5,500	"Polo Joe" (W.B.) and "Rose Bowl" (Para.)	6,200	High 7-11 "San Francisco" and "The First Baby" 11,600 Low 10-5-35 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	25c-40c	"Reunion" (20th Cent.-Fox) and "Star for a Night" (20th Cent.-Fox) (8 days)	8,800	"Wedding Present" (Para.) (on stage: Olsen and Johnson)	16,800	High 2-29 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28-35 "Mister Hobo" and "Three Kids and a Queen" 5,800
Paramount	2,900	25c-55c	"Love on the Run" (MGM) (25c-40c)	9,000	"Born to Dance" (MGM)	9,500	
Philadelphia							
Aldine	1,300	40c-65c	"The Garden of Allah" (U.A.) (2nd week)	11,000	"The Garden of Allah" (U.A.) (1st week)	19,500	High 12-5 "The Garden of Allah" 19,500 Low 1-26-35 "The Runaway Queen" 2,200
Arcadia	600	25c-50c	"Valiant Is the Word for Carrie" (Para.) (9 days)	2,900	"Wedding Present" (Para.) (3 days)	550	High 1-25-35 "The Bride Comes Home" 4,800 Low 9-21-35 "Bonnie Scotland" 800
Boyd	2,400	40c-55c	"Adventure in Manhattan" (Col.)	11,000	"Love on the Run" (MGM) (2nd week)	17,000	High 1-4 "A Tale of Two Cities" 30,000 Low 8-17-35 "Jalna" 6,000
Earle	2,000	25c-55c	"Polo Joe" (W.B.)	10,500	"Theodora Goes Wild" (Col.)	16,000	High 1-4 "Miss Pacific Fleet" 22,000 Low 10-5-35 "I Live for Love" 9,500
Fox	3,000	40c-65c	"Three Men on a Horse" (F.N.) (2nd week)	13,000	"Three Men on a Horse" (F.N.) (1st week)	30,000	High 5-9 "Under Two Flags" 31,000 Low 9-28-35 "Redheads on Parade" 7,500
Stanley	3,700	40c-55c	"Born to Dance" (MGM) (6 days-2nd week)	11,000	"Born to Dance" (MGM) (1st week)	33,500	High 12-5 "Born to Dance" 33,500 Low 5-11-35 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"One Way Passage" (W.B.) (re-issue)	6,500	"Hideaway Girl" (Para.)	5,800	High 1-11 "Riffraff" 10,000 Low 3-23-35 "Captain Hurricane" 1,800
Portland, Ore.							
Broadway	1,912	30c-40c	"Love on the Run" (MGM) and "Two in a Crowd" (Univ.) (2nd week)	6,000	"Love on the Run" (MGM) and "Two in a Crowd" (Univ.) (1st week)	7,200	High 5-16 "The Singing Kid" 8,500 Low 7-27-35 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	30c-40c	"Libeled Lady" (MGM) and "The Case of the Black Cat" (F.N.) (3rd week)	4,000	"Libeled Lady" (MGM) and "The Case of the Black Cat" (F.N.) (2nd week)	4,000	High 1-25 "A Midsummer Night's Dream" 12,000 Low 1-19-35 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1700	30c-40c	"Polo Joe" (W.B.) and "Isle of Fury" (W.B.)	6,000	"A Woman Rebels" (Radio) and "Pennies from Heaven" (Fara.)	6,000	High 9-28-35 "She Married Her Boss" 9,500 Low 11-23-35 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"Valiant Is the Word for Carrie" (Para.) and "Hideaway Girl" (Para.)	7,000	"Charge of the Light Brigade" (W.B.) and "Lady, Be Careful" (Para.) (2nd week)	7,500	High 4-20-35 "Private Worlds" 11,500 Low 5-2 "The Witness Chair" and "Big Brown Eyes" 5,000
United Artists	945	30c-40c	"Born to Dance" (MGM) (3rd week)	8,300	"Born to Dance" (MGM) (2nd week)	7,800	High 10-17 "Dodsworth" 9,500 Low 6-8-35 "Age of Indiscretion" 4,000
San Francisco							
Embassy	1,400	10c-40c	"Winterset" (Radio)	3,700	"Gambling with Souls" (Intern'l) (4th week)	2,750	High 11-14 "Gambling with Souls" 7,500 Low 12-7-35 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	15c-75c	"Banjo on My Knee" (20th Cent.-Fox) and "Hideway Girl" (Para.)	15,000	"White Hunter" (20th Cent.-Fox) and "Mister Cinderella" (MGM)	13,500	High 9-19 "Road to Glory" and "Kelly the Second" 20,000 Low 11-30-35 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	10c-40c	"Wanted: Jane Turner" (Radio) (plus vaudeville)	13,500	"Winterset" (Radio) (on stage: Major Bowes' Amateurs)	20,500	High 8-15 "The Last Outlaw" (on stage: Eddie Cantor) 34,000 Low 5-23 "Dancing Pirate" 9,000
Orpheum	2,440	15c-40c	"Theodora Goes Wild" (Col.) and "Flying Hostess" (Univ.) (2nd week)	11,000	"Theodora Goes Wild" (Col.) and "Flying Hostess" (Univ.) (1st week)	15,000	High 9-19 "My Man Godfrey" and "Yellowstone" 17,000 Low 10-26-35 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-75c	"Born to Dance" (MGM) and "The Longest Night" (MGM) (2nd week)	12,500	"Born to Dance" (MGM) and "The Longest Night" (MGM) (1st week)	11,700	High 7-11 "San Francisco" 23,000 Low 3-2-35 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,470	15c-40c	"Polo Joe" (W.B.) and "Can This Be Dixie?" (20th Cent.-Fox)	4,400	"Go West, Young Man" (Para.) and "All American Chump" (MGM)	5,800	High 8-1 "San Francisco" 12,400 Low 12-12 "Polo Joe" and "Can This Be Dixie?" 4,400
United Artists	1,200	15c-65c	"Come and Get It" (U.A.) (4th week)	5,800	"Come and Get It" (U.A.) (3rd week)	6,200	High 10-26-35 "Barbary Coast" 15,000 Low 12-28-35 "Mimi" 2,500
Warfield	2,700	15c-75c	"Love on the Run" (MGM) and "The Case of the Black Cat" (F.N.)	18,000	"Polo Joe" (W. B.) and "Can This Be Dixie?" (20th Cent.-Fox)	12,000	High 10-5-35 "I Live My Life" 35,000 Low 12-5 "Polo Joe" and "Can This Be Dixie?" 12,000
Seattle							
Blue Mouse	950	25c-55c	"The Charge of the Light Brigade" (W.B.)	7,200	"Reunion" (20th Cent.-Fox) and "Here Comes Carter" (F.N.)	3,400	High 11-30-35 "Mutiny on the Bounty" 6,100 Low 2-16-35 "Million Dollar Baby" and "Notorious Gentleman" 2,900
Fifth Avenue	2,500	25c-55c	"Born to Dance" (MGM)	5,100	"Born to Dance" (MGM)	9,750	High 9-19 "Anthony Adverse" 11,300 Low 4-26 "The Trail of the Lonesome Pine" 2,600
Liberty	1,800	15c-40c	"Theodora Goes Wild" (Col.) (2nd week)	6,800	"Theodora Goes Wild" (Col.) (15c-55c) (1st week)	8,100	High 12-5 "Theodora Goes Wild" 8,100 Low 4-13-35 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"Libeled Lady" (MGM)	4,350	"Libeled Lady" (MGM)	3,900	High 2-16-35 "Roberta" 6,100 Low 1-26-35 "The Man Who Reclaimed His Head" 2,850
Music Hall	2,275	25c-35c	"Our Relations" (MGM) and "The Case of the Black Cat" (F.N.) (plus vaudeville)	4,400	"Murder with Pictures" (Para.) and "Sea Spoilers" (Univ.) (plus vaudeville) (5 days)	3,900	
Orpheum	2,450	25c-40c	"Go West, Young Man" (Para.) and "All American Chump" (MGM) (8 days)	6,450	"A Woman Rebels" (Radio) and "Mister Cinderella" (MGM)	4,200	High 9-21-35 "Top Hat" 10,400 Low 12-5 "A Woman Rebels" and "Mister Cinderella" 4,200
Palomar	1,500	15c-35c	"Down to the Sea" (Republic) (plus vaudeville)	4,800	"The Big Show" (Republic) (plus vaudeville)	5,850	
Paramount	3,050	25c-40c	"Three Men on a Horse" (F.N.) and "Rose Bowl" (Para.) (2nd week)	5,250	"Three Men on a Horse" (F.N.) and "Rose Bowl" (Para.) (1st week)	7,350	High 12-14-35 "Annie Oakley" 9,200 Low 6-6 "Till We Meet Again" and "Times Square Playboy" 3,250

MANCHUKUO LAUNCHES CONTROL OF INDUSTRY

State and South Manchurian Railway Finance New Company to Rule All Branches

by H. TOMINAGA
in Tokyo

The national cinema control initiated early this year by the Manchukuo Government is now about to come into practical operation. A final decision has been made to establish a new national film company with a capital of 5,000,000 yen, half underwritten by Manchukuo and half by South Manchuria Railway Company.

At a meeting of a research committee of the new organization, at Soldiers' Hall, Hsinking, attending were various high officials representing the Kwantung Army, the Foreign, Home and Army departments of Manchukuo, and the executive staff of the Railway. The committee proposal to launch the film company was referred to the National Cinema Control Commission, and won its unanimous consent. Enforcement of the project is to be by the Kwantung Army, with direct supervision and management by Eiga Kyokai (Manchukuo Cinema Association), which was founded at the same time.

The aim of the new company is to exercise full control over all fields of the film business in Manchukuo, including production of motion pictures, distribution at home and exportation of product, control of importation of pictures, promotion of sales in foreign countries, dissemination of propaganda for Manchukuo through the pictures produced, establishment of theatre circuits and utilization of those in existence, guidance of the rising generation and school children, compulsory exhibition of cultural pictures, increase and control of theatres.

Eiga Kyokai includes the Koho, Hoso and Kanko associations, sponsored by Koho Iinkai.

Distribution Is Centralized

An information committee with complete authority to control public addresses and opinions, has been formed to do the publicity work of the new company. This corporation is considered certain to enlist the support of the entire Manchukuoan nation in carrying out the national film policy. It is considered further possible that with Japan's retrocession to Manchukuo of area contiguous to the Southern Manchuria Railway expected before long, Japanese and foreign pictures will find distribution in Manchukuo more difficult and probably impossible. Deals hitherto negotiated directly with theatres now will have to be made with Eiga Kyokai. Every picture will be distributed through this new organization.

Furthermore, a cinema law is being drawn up by the Manchukuo Government to prescribe rules for control of production, distribution, exhibition and import-export. Thus it is expected that all private film companies will be barred from producing after a period of grace.

A high official of the Army Department of Japan said that Japan soon will enact such a cinema law.

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New Taxes Protected

While the recent Government taxation reform, abolishing the socalled show tax, in favor of a general business profit tax at lower rates, was credited with lessening the burden on Japanese exhibitors, now comes a proceeds tax and in addition an attendance tax as a local tax.

Exhibitors are raising strong objection. They insist that while the proceeds tax may not necessarily be a serious burden to exhibitors of lesser rank, it will definitely affect big exhibitors to a great extent. As for the attendance tax, they say it will be a heavy burden to all.

Encouraged by the protests of exhibitors, the Japan Association of Motion Pictures has presented a petition to the taxation bureau of the Finance Office urging the Bureau not to approve of the attendance tax, pointing out the important mission of the motion picture.

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Though the Shochiku and Takarazuka first-run theatres ostensibly have been little affected by the joint declaration of the two big circuits that they will not purchase productions of poor quality, as a matter of fact they have been pretty much annoyed by the objective of this arrangement.

Since early this fall most of the large foreign productions imported to this country have been released almost without a hitch, but program pictures have received comparatively scant attention.

Naturally, those distributing companies which imported a large number of big productions or made early contracts for the present season have released the greatest number of pictures at the first-runs of the two circuits.

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Since the end of August, of a total of 62 releases Paramount tops the list with 13, holding an edge at the Hibiya Eiga Gekijo and the Nippon Gekijo. Next comes Columbia, with 10 releases booked into these two houses and two first-runs in the Shochiku circuit, although most are Western and action pictures played by Tokyo Club, Warner has released six, two of which were booked with Tibiya twice. Twentieth Century-Fox and MGM also have released six each.

▽

Control of the Imperial theatre, leased by Shochiku Company as one of its leading first-run houses of Tokyo playing foreign pictures, has been acquired by Mr. Ichizo Kobayashi, head of the Takarazuka interests, by steady purchasing of the stock. Mr. Kobayashi's purpose is to reconstruct this historic theatre as an uptodate deluxe house before the International Olympic Meeting in 1940. Behind this also is his hope of ultimate control of the industry in Japan.

He recently acquired 25,000 shares, buying them under the names of Messrs. Kobayashi and J. Yoshioka, managing director of Takarazuka Company, and the shareholders approved of Mr. Kobayashi's appointment as director of Imperial Theatre, Ltd., confirming the control.

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Bicycling Still a Problem

Despite the strenuous efforts of our foreign film distributors to prevent illegal playing of pictures for which no official contract has been made, their salesmen still report violations. No effective counter-measure of rooting out the practice has been taken by the distributors.

The League of Ten Foreign Film Distributors finally decided to bring the problem before the Home Office. They hope thus to get police cooperation.

SHORT PRODUCT PLAYING BROADWAY

Week of December 12

CAPITOL		
	Behind the Headliners	MGM
	Little Cheeser	MGM
MUSIC HALL		
	Skiing Thrills in Norway	Central
	Donald and Pluto	United Artists
	Screen Snapshots, No. 3	Columbia
PARAMOUNT		
	Grampy's Indoor Outing	Paramount
	Popular Science, No. 2	Paramount
RIALTO		
	Disorder in the Court	Columbia
RIVOLI		
	Donald and Pluto	United Artists
	Music, Music Everywhere	Paramount
ROXY		
	Betty Boop and Little Jimmy	Paramount
	The Chesapeake Bay Retriever	Educational
STRAND		
	Northern Lights	Vitaphone
	Village Smithy	Vitaphone

Shenandoah Park Filmed

"The Shenandoah National Park" is the subject of a new one-reel silent picture prepared under supervision of the Department of the Interior by the National Park Service and the Bureau of Mines. The film is intended for exhibition in theatres, schools, churches, clubs, civic and business organizations. No charge is made to any exhibitor except transportation.

Sound Course Scheduled

A course in sound film work, to last a week, will be held at the University of Florida School of Adult Education, Camp Roosevelt, Fla., starting on December 14th. The course will be open to members of the International Alliance of Theatrical Stage Employees.

Ross Named B. C. Censor

Andrew A. Ross has been appointed to the British Columbia censor board in place of Samuel A. Moore who recently resigned. Mr. Ross, who resides in Vancouver, formerly was connected with the Ford Motor Company of Canada.

WHAT THE PICTURE DID FOR ME

Columbia

ADVENTURE IN MANHATTAN: Jean Arthur, Joel McCrea—Okay for double billing, but we don't double bill and I wish they would get this practice out of their systems. There is no doubt but what the producers turn out program pictures such as this one with an eye that way. And this type just does not do business.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

END OF THE TRAIL: Jack Holt, Louise Henry—If you haven't played this, send a wire to your exchange and have them book it at once. Here is a picture you can go to town on and don't spare the horses. We packed them in to the doors and they are still talking about it. Running time, 70 minutes. Played November 21-22.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

MEET NERO WOLFE: Edward Arnold, Lionel Stander—Good mystery story, but below average draw. It's interesting and has some comedy moments.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

First National

EARTHWORM TRACTORS: Joe E. Brown, June Travis—We really think this is the funniest Joe E. Brown picture we have ever played. Drew above average business. Running time, 69 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

STAGE STRUCK: Joan Blondell, Dick Powell—Good draw the first night. Very poor the second night. The moment was "not as good as I thought it would be." When they compared it to Dick Powell in "Shipmates Forever" and others with Powell, they felt that Blondell and Powell should be in a better picture. Played December 5-6.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

TRAILIN' WEST: Dick Foran, Paula Stone—A fair western and this star has a certain following among the Western fans, but I do wish they wouldn't shoot so many times without reloading their guns. The audience is getting so that hands them a laugh. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Metro-Goldwyn-Mayer

DEVIL IS A SISSY, THE: Freddie Bartholomew, Jackie Cooper, Mickey Rooney—Three grand young troupers. Certainly would be hard to get three boys together with greater or equal talent. The story was fine and it was a grand success from all standpoints. Running time, 92 minutes. Played November 27-28.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

FURY: Spencer Tracy, Sylvia Sidney—A swell show that built up the second day. Drew better than many so called specials. Running time, 97 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

GORGEOUS HUSSY, THE: Joan Crawford, Robert Taylor—Some liked; some did not. Just another average program picture that left us alone in the dark the second night. Metro classes this as a special; maybe I'm wrong.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

GREAT ZIEGFELD, THE: William Powell, Myrna Loy, Luise Rainer—Three very remarkable performances by Powell, Rainer and Loy. And such lavish sets. But it did not do any business. We were very much disappointed in the attendance. Glad to have played it, however, as believe it is one of those so called milestones. Running time, 180 minutes. Played November 22-24.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GREAT ZIEGFELD, THE: William Powell, Myrna Loy, Luise Rainer—The biggest, most highly advertised box office flop I have ever played. If you haven't bought it, lay off. Played it three nights to the attendance of the ushers and a few passes. Actually could have done more business with an Autry western. This Rainer gal might be okay, but four reels of her making faces is too much.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

LIBELED LADY: Jean Harlow, William Powell, Myrna Loy, Spencer Tracy—Excellent comedy drama. William Powell does a fine job.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. General patronage.

LIBELED LADY: William Powell, Jean Harlow, Myrna Loy, Spencer Tracy—Although the picture pleased generally, was able to do only average business on this one. It seems impossible for me to make any dough on Metro. Pictures are always oversold and fail to do me any good business. They are going to hustle if they are to deliver the thirty (30) specials that I bought.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

PETTICOAT FEVER: Robert Montgomery, Myrna Loy—Gave satisfaction and drew better than average. Some said "silly," and in spots it was, but it got over and pleased 90 per cent. Running time, 80 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

SUZY: Jean Harlow, Franchot Tone—This was well liked; most everyone agreed it was Jean Harlow's best picture. Business is way off in this town for some reason or other, but the picture is all there. —A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

VOICE OF BUGLE ANN, THE: Lionel Barrymore—Pleased Saturday night patrons 100 per cent. Running time, 80 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

Paramount

BIG BROADCAST OF 1937, THE: Jack Benny, Burns and Allen, Bob Burns, Martha Raye—The best box office picture of the new season from any of the majors (and I play them all). The picture itself was disappointing, as the trailer contained more entertainment than the feature. What happened to the song that Martha Raye sings in the trailer? Should have been one of the high-spots of the picture. Not enough Bob Burns and Martha Raye; too much Burns and Allen. Bob Burns and Martha Raye are two of the best bets if given anything to do. Come on, Paramount, give this pair a break and every exhibitor will be happy. Will Rogers grosses will be here again.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

TEXAS RANGERS, THE: Fred MacMurray, Jean Parker, Jack Oakie—Played three days to a nice business. The whole cast was swell and everyone was pleased. An "A" picture in every sense of the word. —Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

TRAIL OF THE LONESOME PINE, THE: Sylvia Sidney, Henry Fonda, Fred MacMurray—Good show to good business but watch your percentage contract. Paramount gets it all and you will hold the bag of expense if you don't have the right kind of contract. Don't spend any extra amount for advertising. Just let them know you are running it and they will come. I had a surprise myself. Running time, 11 reels. Played November 29-30.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Republic

HEARTS IN BONDAGE: James Dunn, Mae Clarke —This story of the Merrimac and the Monitor would make a very good tie up with the schools. The part of Lincoln is well done. Played to above average business. Played December 2-3.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

RKO Radio

EX-MRS. BRADFORD, THE: William Powell, Jean Arthur—Very good show to small business on a cold night and stormy day. Don't fail to run this one. It is full of action and drama. Running time, 10 reels. Played November 22.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WALKING ON AIR: Gene Raymond, Ann Sothern —Not as good as "The Bride Walks Out," but still a pretty good show. Gene Raymond has quite a following here and he seems to get better with each show. Running time, 69 minutes. Played November 14-15.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

WITHOUT ORDERS: Sally Eilers, Robert Armstrong—The same old type of aeroplane stuff with no story and you won't have to get out the SRO sign. I bolstered this up with extra shorts and tried to get by, but that even failed, as the RKO shorts hurt a show instead of helping it. Running time, 69 minutes. Played November 28-29.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

Twentieth Century-Fox

CAPTAIN JANUARY: Shirley Temple, Guy Kibbee—The first Temple we've played since "Bright Eyes" and it went over just as big, despite the fact that there's no Jane Withers in this one. There's a Jane all right as the "villainess" but this time she's full grown and answers to the name of Darwell and pursues Old Cap' January with all the "wiles of a wicious woman." Shirley naturally predominates in the film but the supporting cast are excellent in their particular parts. One long laugh after another. Running time, 77 minutes. Played December 5.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

EVERYBODY'S OLD MAN: Irvin S. Cobb, Rochelle Hudson—Nice little program picture to average business. Cobb may be a draw when better known, but this younger set do not come for him. Running time, 84 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

LADIES IN LOVE: Janet Gaynor, Loretta Young, Simone Simon, Constance Bennett—Foreign locale for one thing. The word "Love" in the title, the word that according to an old adage makes the world go round, certainly seems to defeat a picture with the common run of our patrons. It may be obsession with them, but we have not been able to overcome it. The picture is merely a character sketch of four girls' love affairs. Played in the wrong spot for one thing; that may have had something to do with the lack of business.—A. E. Hancock, Columbia City, Ind. General patronage.

LADIES IN LOVE: Janet Gaynor, Loretta Young, Simone Simon, Constance Bennett—Here is one you want to soft pedal if you must play it. There is absolutely nothing to it but star value. People come to see the stars, then wonder what the picture is about. I can't find a single person who liked it, and I'm still cussing because I gave it a Sunday date. Played November 29-30.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PIGSKIN PARADE: Stuart Erwin, Patsy Kelly, Jack Haley, Yacht Club Boys—Just the type of comedy drama that my audience eats up. This one went over big and everyone liked it.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. General patronage.

POOR LITTLE RICH GIRL, THE: Shirley Temple, Alice Faye—A very good show that brought them out on Thanksgiving night to satisfactory business. Shirley sure gets them in one way or another and they like her. I am for you, Shirley. Running time, nine reels. Played November 25-26.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

(*Continued on following page*)

(Continued from preceding page)

POOR LITTLE RICH GIRL, THE: Shirley Temple, Alice Faye—This picture did just 40 per cent of "Curly Top." The handwriting is on the wall. Her pictures are not worth more than program price any more. She was a great little star while she lasted. —Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

PRIVATE NUMBER: Loretta Young, Robert Taylor—Another swell picture. Discussion arose as to which of the stars has the more sex appeal. The men say Loretta and the gals say Taylor, of course. Anyway, both are grand players and we could use a lot more pictures as good as this one. Running time, 79 minutes. Played November 25-26.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PRIVATE NUMBER: Robert Taylor, Loretta Young—This is a very fine picture from every angle. Bad weather, however, ruined our business and we were lucky to break even. The picture should be a strong grosser under normal conditions.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

REUNION: Dionne Quintuplets, Jean Hersholt—Fair picture with everyone wondering what the Quins had to do with it. Not the business of "The Country Doctor" by a long way. Too bad they have to grow up.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. General patronage.

United Artists

AMATEUR GENTLEMAN, THE: Douglas Fairbanks, Jr., Elissa Landi—An English dialect picture that did not please over five per cent. No one appeared to like it and they were not backward about saying so. Running time, 97 minutes. Played November 27-28.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

BARBARY COAST: Miriam Hopkins, Edward G. Robinson, Joel McCrea— Quite old, but used to fill in an open date. Found it to be a very interesting story, well presented, but the print showed many signs of old age. That's the trouble with the older pictures. Running time, 90 minutes. Played December 2-3. Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

COME AND GET IT: Edward Arnold, Frances Farmer—Well done picture which appealed more to the intelligentsia than the rest. Younger generation probably will not appreciate it as much as the older folks.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. General patronage.

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RAILWAY EXPRESS AGENCY

MODERN TIMES: Charlie Chaplin—Fair business first night but a complete washout the second. This is Chaplin's last appearance here. The day of the silent film is past and if Chaplin can't talk he is through. Running time, 100 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

THESE THREE: Merle Oberon, Miriam Hopkins, Joel McCrea—An excellent picture that pleased practically 100 per cent. Three fine stars with a supporting cast not far behind. Play this on your best nights and don't be afraid to boost it. Running time, 93 minutes. Played November 28-29.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

Universal

CRASH DONOVAN: Jack Holt, Nan Gray—This picture did great business the first night but the second day it fell off. The picture was fine, what there was of it. It should have been at least three reels longer. Good print and perfect sound. Five reels. Running time, 54 minutes. Played December 1-2.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

CRASH DONOVAN: Jack Holt, Nan Gray—A picture of the highway patrol that is one of the best action pictures I've ever had on my screen. Even I watched it the second time and several people came back on Saturday after seeing it on Friday night. Business good on it.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

POSTAL INSPECTOR: Ricardo Cortez, Patricia Ellis—Same thing wrong with this picture as there was with "Crash Donovan." Too short. Just as it was getting interesting it ended. The patrons seemed to like it even though I did not care for it. Running time, 59 minutes. Played December 4-5.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

SUTTER'S GOLD: Edward Arnold, Binnie Barnes, Lee Tracy—Good enough picture but too draggy and too slow in action for a picture of this kind. Glad it is all over. Did not excite anybody. Running time, 10 reels. Played November 27-28.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Warner Brothers

CAIN AND MABEL: Marion Davies, Clark Gable —No stand-out business on this one. It is the usual story, only it is a prize-fighter and the lady this time, with the glamorous Marion in the lead role, only she is not so glamorous any more. She has gone a long way from her role in "Marianne," and that is some time ago. Not the draw she was and I think that Gable was the main pull-in. There were two very elaborate musical numbers and fine chorus work.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CAIN AND MABEL: Marion Davies, Clark Gable —If you can keep the public from knowing that Miss Davies is in this, you will do all right. The picture is very good and will please generally. It was plain to see that Gable was not satisfied with his leading lady.—Warren L. Weber, Deluxe Theatre, S. John, Kan. General patronage.

GIVE ME YOUR HEART: Kay Francis, George Brent—Very fine. Knew it would be. And we did a very nice business on it. Producers harp on the fact that they must make big specials. If they would concentrate on more program pictures like this one, big specials would not be needed. Running time, 88 minutes. Played November 29-30.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Short Features

Columbia

DISORDER IN THE COURT: Broadway Comedies —So silly it is a riot. Best slapstick comedies on the market.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FOOTBALL FLASHES: New World of Sport Series—Excellent action shots of a number of famous gridiron battles of 1935, showing how the players work under adverse weather conditions. The highlight is the Notre Dame 18-12 win over the Ohio State Buckeyes by a series of spectacular last minute passes for touchdowns. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

KRAZY'S NEWSREELS: Krazy Kat Cartoons—A good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PAIN IN THE PULLMAN, A: Three Stooges—Plenty of belly-laughs in this one. Fact is we've never seen the Stooges in anything except good ones. The big "sissy" is the local favorite. Running time, 18 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

SCRAPPY'S PONY: Scrappy Cartoons—A very good cartoon for the kiddies. Running time, 8 minutes.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

Educational

ALPINE RENDEZVOUS: Song and Comedy Hits —Very interesting, with its beautiful Alpine scenery and good songs. The yodeling song is especially good. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BOOSTING DAD: Frolics of Youth—Real good. Pleased everyone. These children are just as good as the Our Gang. Running time, 21 minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

CIRCUS DAYS: Paul Terry-Toons—Liked by the children very much. Play it on a children's picture. Running time, six minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

FARMER ALFALFA'S TWENTIETH ANNIVERSARY: Paul Terry-Toons—A very good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FIREMAN'S DAY OFF: Song Hit Stories—Pleased the entire audience. They like these shorts as they are real entertaining and singing is well done. Running time, nine minutes.—Albert Heffernan, Lynx Theatre, Coopersville, Mich. Small town patronage.

GIFTS IN RHYTHM: Song and Comedy Hits—The Cabin Kids, and as usual they please.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HEY DIDDLE DIDDLE: Paul Terry-Toons—Pleased all. Very well done above average. Running time, six minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

LIGHT FANTASTIC: Ernest Truex—Not so very well done. A little poor in spots. Only pleased about 50 per cent. Running time, 21 minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

RAIL BIRDS: Tom Howard, George Shelton—An average two-reel comedy with several good racing shots to round out a bit of snappy repartee by the vaudeville team. Not quite up to the standard we were led to expect by the advance ads. Running time, 20 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

SEEING EYE, THE: Treasure Chest—A good Educational reel. Shows how the trained dogs protect a blind man from danger and do they do their job. I say they do. A new help to the blind. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WAY OUT WEST: Song and Comedy Hits—A dandy one-reeler starts out with a rodeo and ends up with songs and music, and, oh boy, do they eat up this sort of entertainment. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Metro-Goldwyn-Mayer

BORED OF EDUCATION: Our Gang—An excellent single reel Gang. They liked this.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

EARLY BIRD AND THE WORM, THE: Harman-Ising—These color musical cartoons are class.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

HIT AND RUN DRIVER: Crime Doesn't Pay Series—This is a timely short subject every exhibitor should run. All the "Crime Doesn't Pay" series are good. Running time, two reels.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

LUCKY CORNER, THE: Our Gang—This brought quite a few laughs. Running time, 16 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PUBLIC PAYS, THE: Crime Doesn't Pay Series—Another of the "Crime Doesn't Pay" Series, dealing with the milk racketeer. Well done and interest-holding.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. General patronage.

PUPS' PICNIC: Harman-Ising (Happy Harmonies) —Swell cartoon with the expressions on the pups' faces perfect. But we are getting too many cartoons. The people are tiring of them. Running time, 8 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TWO LITTLE PUPS: Harman-Ising (Happy Harmonies)—This is splendid. The expression on the faces of the puppies is very clever, and their antics as they chased the old red hen are as natural as can be. Running time, 8 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

YELLOWSTONE PARK: FitzPatrick Travel Talks —A very fine colored travel reel. Very interesting and entertaining and at the same time educational.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

BRIDGE AHOY!: Popeye the Sailor—Another good Popeye keeps 'em on the edge of their seat. When Popeye opens up a can of spinach and swallows it, things begin to happen. Good. Enough said. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

CHIMP CHAMPS: Grantland Rice Sportlights (New Series)—These near humans had the audience in an uproar. The main event of this single was a boxing exhibition between two chimpanzees.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

PLAY, DON: Don Bestor and Orch.—This is a swell little musical number. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PLAY SAFE: Color Classics—Just another colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RHYTHM ON THE RIVER: Paragraphics—Colored folks in songs on the water. Just so-so.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

YANKEE DOODLE RHAPSODY: Ferde Grofe and His Orchestra—The singing and playing of songs we all love, such as "Old Black Joe," "Love's Old Sweet Song," "Dixie" and others made a hit with my folks. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RKO Radio

HAPPY THO MARRIED: Edgar Kennedy Comedies —Just a fair filler. Kennedy does better than usually. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

LISTEN TO FREEZIN': Superba Comedies—I am unable to find words to express the utter waste of film. The only thing I can say is that I hope the producers are as looney as this picture and they will be taken care of so as to prevent them from ever making another one like this.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

Twentieth Century-Fox

FOX MOVIETONE NEWS: Issue No. 14—The Newsreel that excels them all. Fox goes forward. Running time, 12 minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

ISLE OF BERMUDA: Magic Carpet Series—Very good. These Magic Carpet Series seem to please as there is really a fine educational value to them. Running time, 10 minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

TRACKING THE EXPLORERS: Adventures with the Newsreel Cameraman—Not as good as some of them have been. But they are very good for building up a program.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

United Artists

FUNNY LITTLE BUNNIES: Silly Symphony Series—Beautiful cartoon, or rather it was when it was new. The print showed a lot of wear. Running time, 9 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MICKEY'S CIRCUS: Mickey Mouse—Average Mickey Mouse, not as good as several previous ones, but still good.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. General patronage.

Universal

VAUD-O-MAT, THE: Mentone Musical Comedies—A very good musical comedy. The accordion duet tops the list of the entertainers. Good from the beginning to the end. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Vitaphone

CHANGING OF THE GUARD: Sybil Jason—We would like to have more of little Sybil's pictures. She sings and marches in this Broadway Brevity in a very charming way. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

CLYDE McCOY AND HIS ORCHESTRA: Melody Masters—One of the best Warner band acts and that is saying something. Will play this back some day. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

COLORFUL OCCUPATIONS: Colortour Adventures—OK for a filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OUNCE OF INVENTION, AN: Vitaphone Novelties—Just another reel. Will get by as a filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SONG OF A NATION, THE: Donald Woods, Claire Dodd—Very fine for its kind but don't believe the people appreciate shorts of this type. Running time, 20 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

VITAPHONE GAIETIES: Big Time Vaudeville Reel—A very fine vaudeville reel with an old fashioned bicycle clown act. Pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Spanuth to Ideal Pictures

H. A. Spanuth has joined Ideal Pictures Corporation in Chicago as vice-president. Mr. Spanuth, for the past nine years, was connected with the Bell and Howell Company as manager of their film library.

Quaker State Chain New Radio Network

Quaker State Network, with headquarters at radio station WFIL in Philadelphia and comprising 16 stations, was formed this week with Donald Withycomb as president. The chain expects to completely blanket the rural market of Pennsylvania.

The network stations are WFIL, Philadelphia; WCBA, Allentown; WRAW, Reading; WEST, Easton; WGBI, Scranton; WBRE, Wilkes-Barre; WAZL, Hazelton; WGAL, Lancaster; WFBG, Altoona; WJAC, Johnstown; WWSW, Pittsburgh; WLEU, Erie; WTBO, Cumberland, Md.; WKBO, Harrisburg; WKOK, Sunbury; WRAK, Williamsport, and WORK, York.

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TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 49

Bluebook Question No. 49 was: (A) Give your views as to lubrication of motors and generators. (B) In the event you took charge of a projection room would or would you not deem it your duty to check up and report upon the efficiency of the various projection circuits? Tell us how you would figure the voltage drop.

The following made acceptable answers: Ray E. Adams and L. T. Cheeney made excellent answers to No. 48, but they came too late. Adams is way off in Pendleton, Oregon. No. 49 answers are: C. Rau and S. Evans; D. H. Danielson; B. DeVietti; L. Cimikoski; C. L. Loft; C. Oldham; W. C. Brown; J. R. Prater; W. Limmroth; A. L. Cooper; H. Edwards; G. E. Doe; W. H. Edmonds; H. B. Smith; S. O. Sears; C. Champhey; L. F. Hayes; F. Barkey; J. A. Zachritz; O. Hunt; W. G. Artley; C. B. and L. M. Traxler; J. Wentworth; C. L. Davis, H. T. Plum, B. L. Sanderson and R. V. Manning; W. Porter; D. Pollock; G. C. Hill and D. L. Riter; F. H. and L. Klar and T. H. Morton; L. E. Dodson and H. T. Todd; S. V. Gregerson; T. L. Dennis; R. Tomkins; R. and K. Wells; B. Simms and T. C. Hood; T. T. Golley; P. N. Davis and W. R. Baxter; H. J. Abernathy; P. and L. Felt; W. Burns and T. R. Fanning; in addition, W. R. Wohn and S. T. Lane; B. M. Gunderson; B. Caldwell; G. N. Guidotti; E. and G. E. Lomax and R. B. Camel; D. L. Johnson and W. R. McCarthy; W. L. Jones and R. A. Henry; J. R. Davidson; M. L. Oleson; H. P. Richardson; U. S. Logan; T. Turk; H. O. O'Brien; S. Carberry; L. A. Beachwood, M. F. Robinson and T. L. Barton; H. D. Samuels; L. M. Banning; N. Prane and B. R. Mills; C. and S. E. Gay; J. L. Williams, T. R. Tomlinson and W. R. Matthews; F. E. Dorp and H. A. Aims; M. F. Singleton and H. T. Appleton; W. B. Little; L. Lathrope and C. H. Lowrie; M. and J. Devoy; F. H., S. and P. Dalbey; G. T. Jones and A. L. Leonard; S. G. Baird; L. T. Redhouse; W. N. Bolton and G. Lantry; K. U. Unger; W. Winkle and R. R. Robins; R. K. Holt, D. Maxwell and G. Yates; B. B. Hornstein and R. R. Jacobs; S. C. Greene and F. G. Barton; T. L. Candale; T. W. Jones, B. Lavenburg and R. E. Cooper.

F. H. Richardson's BLUEBOOK of PROJECTION

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QUIGLEY BOOK SHOP

Rockefeller Center New York

To Section A, G. E. Doe replies, "Consult the manufacturer or his instruction book covering the equipment in use. Use only the grade or kind of oil or grease he recommends. It is the safest plan. Then follow a few simple rules, as follows: First, inspect the bearings at fixed intervals, their length, of course, varying with the equipment and hours of service per day; also somewhat upon the load carried. Second, drain oil out and refill when upon inspection it seems advisable. Conditions vary so widely that no general rule can be laid down as to time.

"Third, maintain proper oil level, neither too high nor too low. In certain types of machines, excess oil works out of the bearings and may damage insulation, besides making a nasty mess. In any event, it advertises the projectionist as a sloppy, careless workman. Fourth, ball-bearing lubricant must be wholly free from acid, hence must contain no animal fat. Fifth, it is best up north to use a different grade of oil in winter and summer—lighter in winter, of course. This is very important if the machine is subject to low temperatures. Sixth, for completeness may I add: Use only oil that is perfectly clean."

From several answers I cull the following:

C. L. Loft, "Use light oil in winter. Oil that is too heavy may prevent the rings from rotating at starting, thus starving the bearings."

L. Cimikoski, "Manufacturers recommend only oils they have tested. . . . If oil the manufacturer recommends is used, it tends to uphold his guarantee of the machine, if any. . . . Excessive oil invites trouble, collects dust, grit and metallic particles that may later cause a short. I have found pure grain alcohol efficient in removing such collections in equipments I have taken charge of."

D. H. Danielson, "I have found the ring-oiled bearing to operate best with an oil of 30 viscosity, provided low temperatures are not encountered. Such oil has sufficient body to follow the ring; also, it is light enough to spread over the bearing perfectly. Cleanliness is important, and excessive lubrication bad."

(B) C. L. Loft says, "It would be the duty of projectionists to check any and everything that is required to run a show. Voltage drop may be calculated by multiplying the one-way length of the circuit by 21, and that product by the number of amperes, dividing the final result by the area of the wire expressed in circular mils."

W. C. Brown says, "In assuming charge of a projection room I would regard it as a part of my duty to check up on every circuit used in projection, making report of conditions found to the management. Such action would be fair to the management and to myself as well, since I would be responsible not only for excellence of results, but for any inefficiency in operation if such inefficiency continue without knowledge of the management."

K. U. Unger replies, "The projectionist failing to check up on all elements of the equipment upon taking charge of same, making report of such faults as will cause poor or inefficient operaion, together with recommendations for remedying such faults, is not really a projectionist. He is an inefficient loafer on the job. *He is not living up to the proud title motion picture-sound projectionist.* Of course, it must be admitted that an accurate check-up is not always possible, since often circuits are so concealed that their exact length cannot be ascertained. However, it is always possible to make a pretty accurate estimate of the length, and certainly that man who takes charge of a projection room and slides along without as complete knowledge as possible of how efficiently it is operating, needs to hold council with himself. Also, I might remark that the management that permits such obviously careless operation itself stands in need of some fixing."

BLUEBOOK SCHOOL QUESTION NO. 53

(A) What are the basic requirements of a projector drive motor?

(B) Just how does the P.E. cell "see" volume?

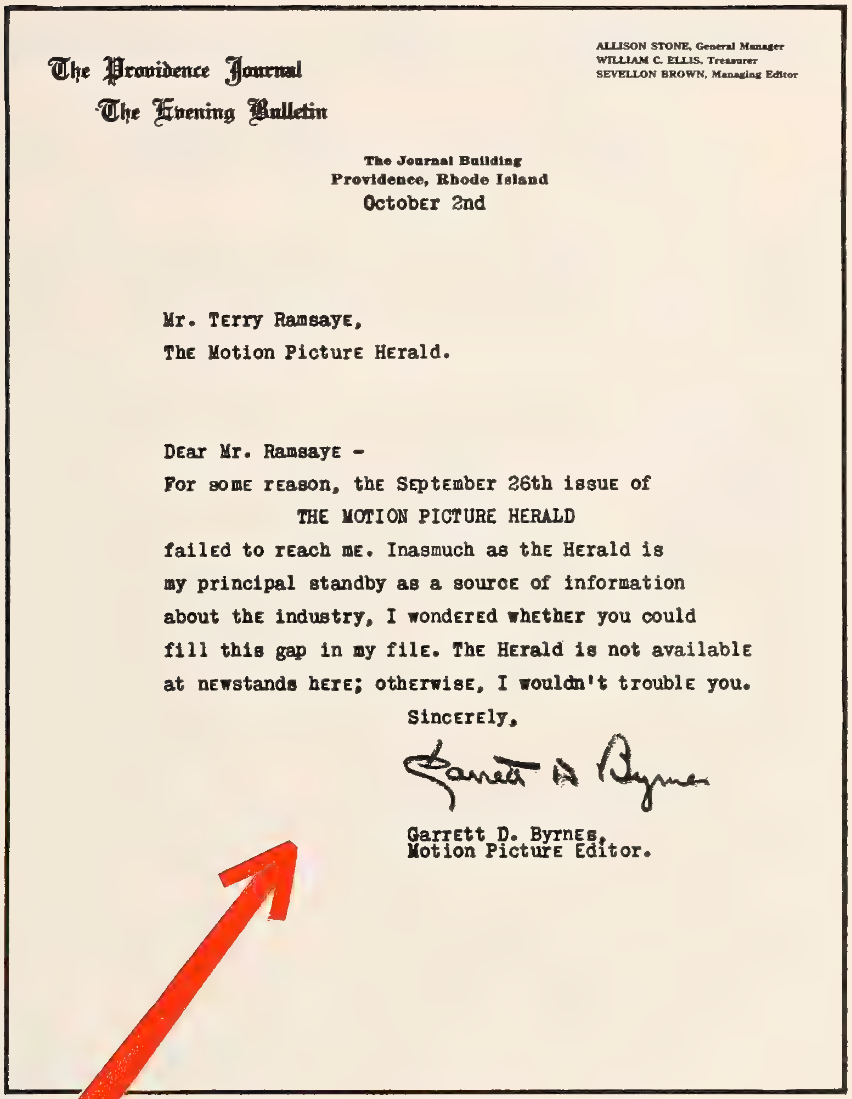
(C) Describe two methods for adjusting the exciter light.

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

And now, in closing this "lesson," let me first remark that the single voltage drop answer quoted is correct, and quote something culled from the answer of an old and valued Bluebook School student, with which I must take emphatic issue. I am "with" the union in all that is right, fair and just, but there are limitations beyond which common sense, justice and fair dealing tells us unions must not go. I think the correspondent did not give the matter full consideration before saying, "Were I to take charge of a projection room previously under the care of a brother projectionist (Meaning brother union member presumably.—F. H. R.), before checking up and making report as this question suggests, I would apply to the local business agent for permission to do so. Without doubt a progressive business agent would issue the permission."

The quotation infers the right of a business agent to refuse permission to a union member to do his work properly, and surely by every rule of right it is a most important duty, even though too often neglected, of projectionists to ascertain whether or not faults exist in the equipment he has charge of, or in circuits that serve it, and to make report of such faults and recommendation for their remedying.

Incidentally, I have not the slightest doubt but that in a large percentage of theatres there are projection room feeder circuits that might be replaced with larger diameter wires with very substantial profit each year of operation.



The Providence Journal
The Evening Bulletin

ALLISON STONE, General Manager
WILLIAM C. ELLIS, Treasurer
SEVELLON BROWN, Managing Editor

The Journal Building
Providence, Rhode Island

October 2nd

Mr. Terry Ramsaye,
The Motion Picture Herald.

Dear Mr. Ramsaye -

For some reason, the September 26th issue of THE MOTION PICTURE HERALD failed to reach me. Inasmuch as the Herald is my principal standby as a source of information about the industry, I wondered whether you could fill this gap in my file. The Herald is not available at newstands here; otherwise, I wouldn't trouble you.

Sincerely,

Garrett D. Byrnes

Garrett D. Byrnes,
Motion Picture Editor.

it's velvet

AS a journal of the show business Motion Picture Herald's obligations are generously discharged by its unparalleled, unapproached circulation* to showmen, the buyers and purveyors of the screen's wares. That is inside the amusement world.

But as an institution of the industry it serves, Motion Picture Herald is the interpreter, the friend, exponent, and press representative, too, of the whole art and all its people. Editors, reporters, syndicates, essayists, magazine writers, radio commentators—all of the many who have things to say about the screen—find the Herald their source and authority. That is the rest of the world.

When he says it in The Herald—whether he is a big distributor in Times Square or a little exhibitor in Wahoo—he tells the world. And that's velvet.

* *Attested by the Audit Bureau of Circulations*

QP

MOTION PICTURE HERALD

ROCKEFELLER CENTER, NEW YORK

POLAND SEEN AS FIELD DESPITE RESTRICTIONS

Domestic Production Increasing; Cinemas Must Show Two Native Pictures Each Year

by JOSEPH FRYD
in Warsaw

Poland offers a field for American product despite the Qutoa restrictions placed upon foreign pictures in order to develop domestic production.

Poland is a market of the future. With its 35 million population there are only 700 theatres, and local production before this year has not achieved more than 20 pictures annually. As soon as conditions of the pauperized masses improve so that they will have money to spend on amusements, the number of theatres will rise rapidly.

This season opens with domestic production trying to invade the market. Of course these productions are assisted by the government, that is, by such protective legislation as import restrictions and control of foreign exchange.

With cinemas needing several hundred films yearly and domestic production amounting to only 20 productions before this year, with 27 thus far for this season, complete restriction of imports would close up the local cinemas. However, the situation is undergoing a change.

A new regulation has been introduced on the basis of which each cinema must show two Polish films within a year, or suffer the loss of its license. This assures domestic film consumption.

As a result of this, new studios have been built, better equipped, so that they will be able to produce about 40 films yearly. Automatically the increase in the number of Polish films will cause a decline in the number of foreign pictures imported.

At present the level of Polish films is nothing extraordinary. It is not the fault of story ideas or actors, but rather the lack of capital and experienced directors.

In the field of authorship, the writer of "Quo Vadis," Henryk Sienkiewicz, who died in 1916, was a Pole. His literary works constitute a storehouse of ideas. His "Crusades" ("Knights of the Cross") would have made a scenario comparable to the "Crusades" of Cecil B. De Mille.

Some time ago Gasiorowski's "Marie Walewska" was purchased here for $6,500. This story could have been bought for $900 if the buyers had turned directly to the author through a Polish agent. The broker charges cost about $5,000, but even this is not a high sum from American standards.

Outstanding Actors

Four Polish actors who would fit well into productions of an international characters are:

A. Dymsza. He resembles James Cagney but plays comedy, in some respects similar to Buster Keaton and Joe Brown, yet original in his way.

J. Andrzejewska. This dramatic artist now is playing in French films in Paris. The press applauds her as a second Modrzejewska. She can be compared to Katharine Hepburn.

Nora Ney. Another dramatic player, Miss Ney, plays heavy roles. She has appeared in many pictures shown abroad.

J. Stepowski. An older dramatic actor.

And there are many more Polish actors recognized in Europe. Nor do these players' services call for a heavy outlay, in American standards. The average salary paid a star for a chief role is $1,000.

27 Films This Year to Date

This year 27 pictures have been produced to date in Poland. Five of them have been released but only one is making money. It is called "Tredowata" ("The Leper"). The story idea, after changes, could be used in America. The production cost of this picture was $20,000. An earlier picture, "Mlody Las," which also was released in Russia, netted the producers $100,000.

The cost of some pictures is higher, for example, "Amerykanska Awantura," part of which is being produced in America by R. Ordynski.

And in the field of music, Polish composers have much to offer the international screen.

10 Per Cent Quota in Effect

In an effort to further the production of native Polish films, the Government has ordered that at least 10 per cent of all films shown in theatres in Poland must be Polish productions. In addition taxes on admissions have been radically reduced for exhibition of domestic pictures.

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by WILLIAM F. MORRIS

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Canada Sets Appeal Board on Copyright

Not until the closing date for complaints on fees fixed for the Canadian Performing Society for 1937 did the Canadian Government make known the personnel of the Copyright Appeal Board which was created under the amended Canadian Copyright Act for the hearing of protests by theatres and other amusement operators.

A man of high judicial office has been appointed chairman of the board in Justice A. K. McLean of the Exchequer Court of Canada. The two other members are E. H. Coleman, under Secretary of State, and Paul Fontaine, K.C., of the Federal Department of Justice.

According to Fernand Rinfret, Secretary of State, the office of the board will be maintained in Ottawa, but sittings of the tribunal will be held in the larger centers of Canada. The board will meet whenever complaints are received.

Warners Sponsoring Parties

Harry M., Jack L., and Albert Warner will stage their 11th annual party for the Hebrew Orphan Asylum in New York on December 27 at which time 2,800 gifts will be given the children in addition to a show and special holiday dinner. The Warner brothers will also sponsor for the ninth consecutive year a similar event for the Colored Orphan Asylum at Riverdale, N. Y. This affair will be held Christmas Week. It is also planned to hold a party at the Catholic Day Nursery in the Bronx, but no date has yet been set.

Music League Organized

The International Music League, with headquarters in the Little Building, Boston, has been formed "to effectively introduce record, publish, "plug" and have performed over the radio the best works of those college composers and poets who are enrolled as members. Contracts to be given writers have been approved by the American Society of Composers, Authors and Publishers and the Music Publishers Protective Association.

Color in British Film

Trial sequences of the Capitol-Trafalgar film, "I Pagliacci," done in the new British Chemicolour process, will be included in the film as released. The process is available to all producers through British Chemicolour Process, Ltd., of which Karl Grune is managing director.

Hungarians Hold Morvay

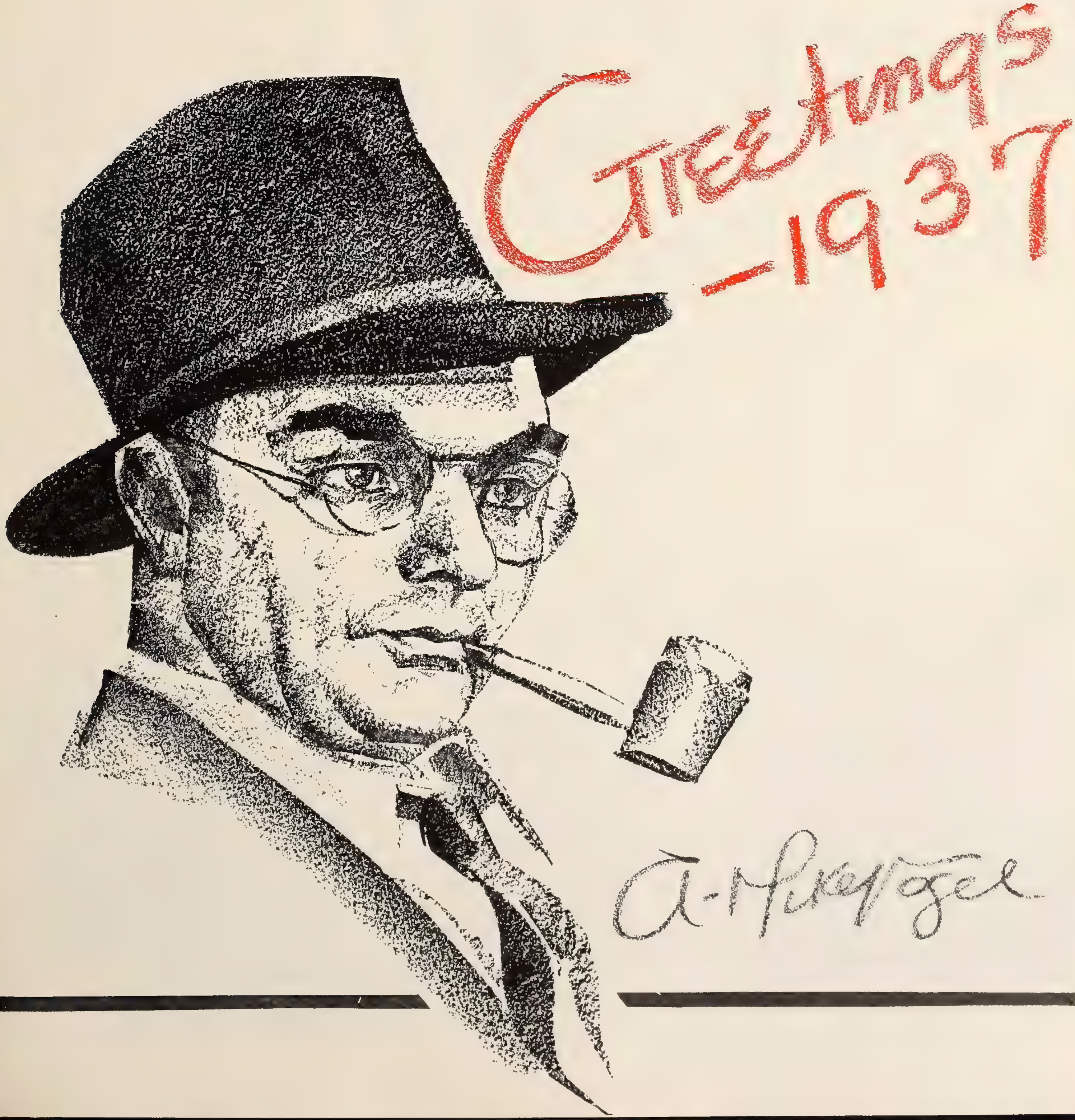
The Exhibitors Union as a general meeting in Budapest refused to accept the resignation of Paul Morvay, managing vice-president, which was tendered following protest by some factions to his favorable attitude toward a proposal of Istvan Gero, Hungary's most important circuit operator.

Canada Gets Soviet Shorts

Cosmopolitan Films, Ltd., has begun the release in Canada for the first time of Soviet short subpects, the first two of the series being "U.S.S.R. on the Screen" and "Here and There with a Camera."

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*



SHOWMEN'S LOBBY LAFFS!

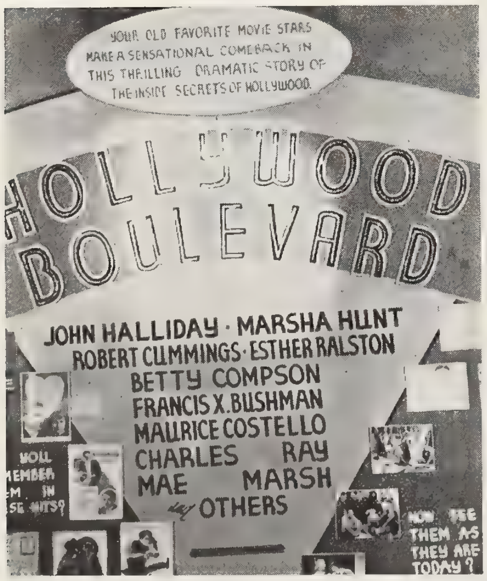
This cartoon was created by Milt Rosenfeld who wishes you all a Merry Christmas.

SANTA: "And what do you wish for Christmas, Sonny?"
SONNY: "I wish for some good luck on Bank Nite."

Old Herald Tear Sheets Used for Lobby Display

For his "Hollywood Boulevard" lobby display at the Egyptian Theatre, Sioux Falls, S. D., J. B. Clements erected board (see photo) on which tear sheets were posted taken from old copies of Motion Picture Herald featuring old time stars who are appearing in the picture. Copy above display read "Your old time favorite movie stars make a sensational comeback in this thrilling dramatic story of the inside secrets of Hollywood."

As was to be expected the contrast between the old photos and the current ones drew the anticipated attention, reports Clements.


YOUR OLD FAVORITE MOVIE STARS MAKE A SENSATIONAL COMEBACK IN THIS THRILLING DRAMATIC STORY OF THE INSIDE SECRETS OF HOLLYWOOD.
HOLLYWOOD BOULEVARD
JOHN HALLIDAY · MARSHA HUNT
ROBERT CUMMINGS · ESTHER RALSTON
BETTY COMPSON
FRANCIS X. BUSHMAN
MAURICE COSTELLO
CHARLES RAY
MAE MARSH
and OTHERS
YOU REMEMBER THEM IN THESE HITS?
NOW SEE THEM AS THEY ARE TODAY?

Clements' "Hollywood Boulevard" Lobby Display

Football Team Guested At "Big Game" Opening

In connection with his "Big Game" opening at the Howard Theatre, Taylor, Texas, Ewell Bingham arranged to dedicate opening night to the high school football team, school band marching to theatre, band giving concert on stage with members of the team guests of the management. Cheer leaders went through their paces which met with enthusiastic response.

Ewell was introduced by principal of city schools to high school assembly, where he made announcement on the picture to several hundred students, football programs at largest game of season bore picture imprint and through tieup with local dance school, two numbers were staged at theatre with dancers dressed in school colors. For sidewalk setpiece two weeks ahead, boards were made in form of football carrying stills, copy, etc., and also decorated with school colors.

"Have We Your Face Photo?"

Plants "Rembrandt" Section In New Picture Magazine

Unusual publicity sendoff for United Artists' "Rembrandt" was planted by Morris Helprin, Alex Korda publicist on this side, the smash being a seven-page section in "Life," new picture magazine. Entitled the "movie of the week," precede copy had to do with part of Charles Laughton and career of the famed artist.

Photo layout includes scene and star shots plus reproductions of many of the original Rembrandts in color. Coming just in advance of national release date, the break will no doubt be utilized by theatremen playing the date for advance buildup.

Botwick Reports Click of 16 MM Trailer in Lobby

Successful beyond anticipation was the 16 millimeter lobby trailer idea utilized recently by Harry Botwick, at the State, Portland, Me., and, in fact, so well did it go over that Harry intends tying in the slant on other coming attractions. The idea came to the Round Tabler some weeks ago when he had occasion to present a "coming" 20-frame trailer which was also made up in 16 mm. film for possible lobby use. At that time he was playing "Libeled Lady" to standing room and waiting lobby crowd, and, to keep the folks interested, ran the small-film trailer which he reports clicking immediately. It was the most novel stunt he ever used, says Botwick, as it created much profitable word-of-mouth advertising.

Entire cost ran between seven and eight dollars, the machine being borrowed to make the idea quite inexpensive. Department store has been sold on the idea of using the stunt in a main window for an attention-getter which should bring the theatre a lot of good advertising at no extra cost.

The Portland member also details the working of a small stereopticon planted in corner of the lobby with which are projected slides of coming attractions upon small screen. Originally, only regular slides of coming attractions were shown, these obtained from the exchanges, but, during election, progress of voting was noted and on Saturday football scores were run. Slides for these were the usual typewritten type, with the screen set up so as to attract immediate attention of patrons as they arrived.

"Have We Your Face Photo?"

LAST CALL FOR 1936 AWARDS

At this date, there are exactly three weeks left for theatremen to enter campaigns for the December Quigley Awards, the last month of the 1936 Competitions. Deadline for December is midnight of January 9, which, as usual, means entries must be at this office no later than that time.

The December judges at this listing are Hy Daab, Columbia Pictures Corp.; A. W. Smith, Jr., United Artists Corp., and Gordon White, Educational Pictures.

There is still plenty of time for showmen who have not yet won a monthly Silver or Bronze plaque in 1936 to become eligible for the Grand Awards and the free Hollywood trip via United Airlines.

Prepare now to send in that big campaign.

Prominents Aid Australian Ball For 'White Angel'

What started to be a buildup for the picture at the Regent Theatre, in Brisbane, Australia, but turned out to be one of the most important benefit parties held locally in the City Hall was the "White Angel Ball" for the benefit of local charities. Organized by Dorothy Flukes, Warner Bros. exploitation director in Australia, with the cooperation of the Trained Nurses Association, prominent local women and Manager Beth of the Regent, the event received wide publicity and attention in every quarter.

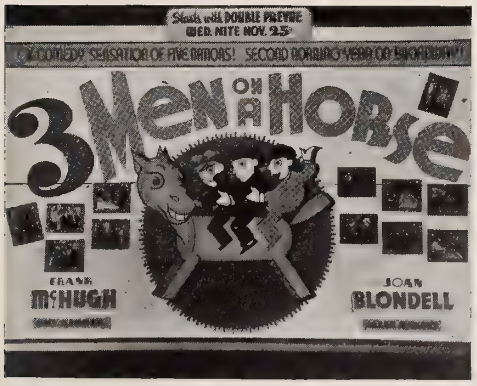
Much was done to make it a success, the ball coming two days ahead of the opening. Serving as the committee president was the Lady Mayoress, who was aided by other local names and representatives of all important women's organizations. Further aid was given by the Queensland Exhibitors Association with the members agreeing to run slides to help the party and the patronage of the Governor's wife was also secured. Fifty of Brisbane's most prominent society girls were enlisted to sell tickets.

Cooperation of leading church dignitaries was secured after previews of the picture. The Roman Catholic Archbishop, the Rev. Duhig, broadcast an endorsement of the picture and the ball and the Anglican Archbishop expressed his appreciation in an article for the local press. Miss Flukes also made a series of broadcasts stressing the women's angles and the Kay Francis style slants and another program was directed to interest children. Leading Brisbane hospitals were visited and talks made to nurses.

The theatre tied in by running mention of the ball in all ads three weeks ahead and also publicized the event on the radio, in theatre house magazine and on slides. Tram car cards were placed and extra 24's used, cards distributed to all shops and offices. Newspapers gave fine support with daily breaks.

Similar events on "White Angel" dates in other spots were also organized by Miss Flukes with the aid of leading localities. Various additional exploitations were included in the campaigns.

"Have We Your Face Photo?"


Starts with DOUBLE PREVUE
WED. NITE NOV. 25
COMEDY SENSATION OF FIVE NATIONS! SECOND ROARING YEAR ON BROADWAY!
3 MEN ON A HORSE
FRANK
McHUGH
JOAN
BLONDELL

LOBBY SETPIECE. To sell "Three Men On A Horse" at Warner's Strand Theatre, Akron, Ohio, Harvey Cocks used this display of cutout horse flanked on both sides with action scene stills.

Miniature Gridiron, Teams in Action Make Up Window on "Pigskin Parade"

For his date on "Pigskin Parade," Manager S. Don Sheedy, West Theatre, Trinidad, Colo., struck on the idea of a miniature football field and teams plus officials in action for display in power company window. Players dressed in colored crepe were made with pipe cleaners and corks, with field laid to scale on dark green wall board with bias tape for markings. Sand cinder track circled field and miniature autos were borrowed from toy store. Lettered cutout football was used in background. Stunt rated two page one stories in local papers.

Robert Taylor Scroll Signed by Patrons

A little extra publicity was garnered by Max Kuperstein, Harrowgate Theatre, Philadelphia, Pa., for "His Brother's Wife" when he secured local beauty contest winner to be first to sign oversized scroll in lobby reading "To Robert Taylor—in appreciation of the fine entertainment you have brought us, we hope you achieve the ultimate of success with your future productions." Patrons' signatures followed.

Contest was staged in newspaper for which Max offered guest tickets to those submitting best 100-word letter on what they liked about Robert Taylor, jumbo telegrams from the star were distributed and on theatre program, back page carried photo of Taylor with perforated edge so that it could be framed.

"Have We Your Face Photo?"

Patterson Buys Ball For Local Football Team

A swell good-will builder with its attendant publicity was put over by George Patterson, State Theatre, Paterson, N. J., when he purchased football for local game and presented it to the Mayor and Sheriff, the latter holding the ball while Hizonner kicked it off. P. A. announcement was made before the 15,000 fans.

Another stunt that George is using is an amateur show, promoting band and acts gratis, local talent is invited to participate in these weekly shows and papers came through with some nice publicity.

Tap Dancers Enter "Born To Dance" Contest

Through tieup with Trianon Ballroom in Cleveland, Milt Harris, Loew's State, for "Born to Dance" arranged to put on a tap dancing contest with eighteen promoted and cash prizes going to winners; ducats to runnersup. Accompanying photo shows display announcing contest with lifeside cutout of Eleanor Powell on miniature dance floor shown at the ballroom which attracted plenty of attention.

Another contest was planted in local Adams hat shop, whereby prizes were given to those submitting best parodies to Cole Porter's "Hey, Babe, Hey," one of the hit tunes in the picture. Heralds were also distributed giving lyrics of the number as they were presented on the screen.

"Have We Your Face Photo?"

Harris' "Born to Dance" Ballroom

LEADING MERCHANTS TIEIN WITH MEIKLE

November Bronze Plaque Winner Plants "Desire" Title In All Ads; Promotes Ace Windows

The city of Wanganui, according to Ross Meikle, is the fifth municipality in New Zealand, but judging from the wide coverage obtained by Meikle in his campaign on "Desire" at the Regent Theatre quite near the top in the attitude displayed by the local business men on picture tieins and theatre cooperation. In the matter of newspaper breaks the theatreman was able to have the title included in most every ad of consequence, succeeded in putting over full co-op pages and included the campaign in a department store birthday cake-cutting ceremony. This was heavily plugged by the store with full page ads crediting the theatre in addition to the manager's photo. Publicity on the date was also generous with the local press running daily stories on the picture spotted with long feature stories. Contests built up further interest.

Regimental Band Parades

Elaborate windows on various style slants suggested by the Dietrich costumes made up another important part of the drive and the two reproduced below are some of the standout showings arranged by the theatreman in the more prominent spots. Further advertising was obtained with shops handling a new hat named after the star and as a further buildup on a silk tiein, fashion show was staged at the theatre.

Other good angles were effective. For instance, due to his fine local stand in, Meikle was offered the services of the Wellington West Coast Regimental Band and had that well-known organization parade to the theatre with banners where a concert was given outside to attract the crowds. The band also played from the stage during the show, selections including the theme song of the picture.

On another occasion, the annual Kaierau Rugby Ball, Meikle served as master of ceremonies singing the picture theme song. Through this connection, he was able to have theatre ad printed on reverse side of all invitations to the party. Additional publicity was garnered by another local ceremony wherein prizes to winning rugby team were presented by high officials from the stage of the theatre and this too was tied into the date.

Letters were forwarded to members of important organizations and to further spread the news, house organs were imprinted a month ahead, napkins distributed in leading tea rooms which also carried theatre ads and cuts on reverse side ot menus. Adhesive labels with picture and date were utilized for pasting on match boxes given by tobacconists and as another thought, Meikle had rolls of adhesive package tape made up with theatre copy for use in stores.

Front was attractively decorated and billing extensive. As the campaign was put on during the celebration of Paramount Week in that sector, the latter was also plugged on taxis, car signs and specially bannered tram car which covered city and suburbs.

"Have We Your Face Photo?"

Roving Photographer Snaps 'Em for "Girl on Front Page"

With the title "Girl on the Front Page" a natural for exploitation, A. G. Stolte, Paramount, Waterloo, Iowa, tied up the Waterloo *Daily Courier* to have its roving photographer snap girls in streets at will. Photos were later run on front page of paper and to those bringing the tear sheets carrying their picture to the *Courier* office cash prizes were awarded. Stunt was planted day ahead and during the engagement with daily publicity.

"Have We Your Face Photo?"

ROSS MEIKLE

"In His Steps" Book Sold in Lobby by Landers

George Landers of the E. M. Loew Theatre, Hartford, Conn., for "In His Steps," starting two weeks in advance, used a special lobby display, including a booth where copies of the book was placed on sale. Book marks were distributed in libraries and heralds distributed house to house.

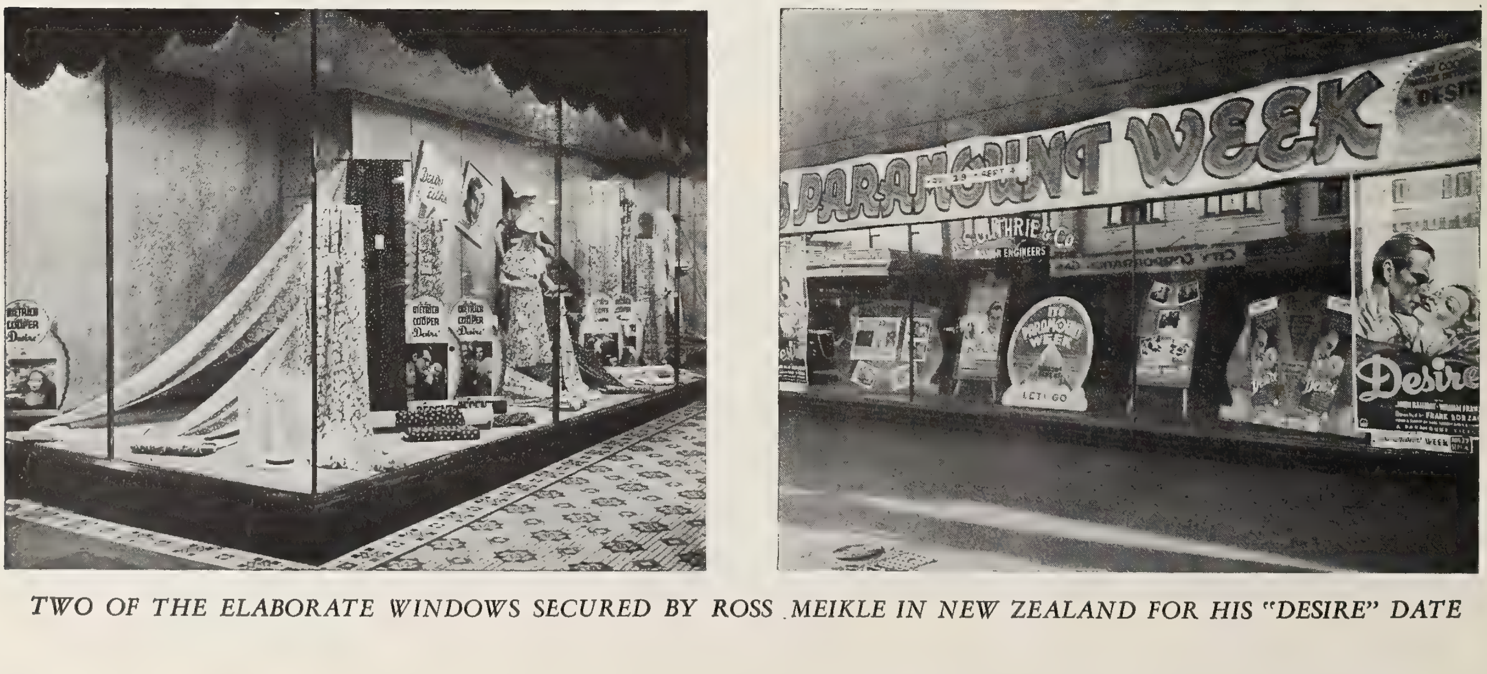
Preview was held for selected list, including the clergy, press, city and state officials, colored miniature frames were placed in selected store locations and heralds were planted in the then current issue of *Liberty* magaine, which carried an article by the author of the book.

"Have We Your Face Photo?"

Howe's "Broadcast" Co-op Ad

Walter Howe, Calvin Theatre, Northampton, Mass., tied up the local RCA dealer for a full page co-op ad on "Big Broadcast of 1937," spotted throughout ad were caricature cuts of the various stars in the picture. Flier across top of page carried title and playdate copy.

"Have We Your Face Photo?"



TWO OF THE ELABORATE WINDOWS SECURED BY ROSS MEIKLE IN NEW ZEALAND FOR HIS "DESIRE" DATE

'DOUBLE' CONTEST TOPS BARCROFT'S CAMPAIGN

JOHN BARCROFT

November Silver Plaque Winner Uses Local "Ginger Rogers" to Obtain Unusual Publicity

There doesn't seem to be much that John Barcroft missed in his "Swingtime" campaign at the RKO Palace, Columbus, Ohio, and a stunt that clicked soundly and carried through for a lot of smart tieups and publicity was the contest for a local Ginger Rogers "double" with afternoon daily. Winner was taken on a personal appearance tour of night clubs and hotels and introduced by band leaders who explained the tieup. Girl was carried to the ball park, introduced over the p. a. system and also taken to the race track, where she presented trophy to winning jockey in "Swingtime" Handicap, advertised ahead at the track (see photo). Similar stunt was put on at trotting races during state fair and at horse show. During peak hours girl was accompanied by boy dressed as Fred Astaire. For another attention builder airplane bannered as official "Rogers" ship was displayed at airport, where girl was brought to receive print of picture delivered via air.

Capitalizing on the "knock, knock" craze, cards were made up with appropriate copy, the snapper being "Astaire Doctor in the House" distributed by boys in clown suits and makeup. Boys were given wooden hammers, driven to traffic corners, where they did a bit of knocking (see photo) before turning the cards loose and continued this around town. Cards were also passed out by the Astaire double.

Barcroft's cooperation from the dailies was distinctly out of the ordinary, running to pages and pages of advance feature stories, photos and other breaks, including serialization, eight-column streamers, cartoons, etc., and even taking in a biography of producer of the picture, Pandro Berman. Barcroft reports the holdover announcement as headed for four columns with streamer as another slant on how strong the papers went for the date.

A lot of publicity was directed at the midnight Hollywood premiere for the picture, which, besides the usual lights and other props, included a street parade, orchestra and dance team in lobby, attendance of Gov. Davey, introduction of "Miss Rogers" from the stage and over a broadcast, wires from the stars, etc. Loud-speaker was installed at busiest corner, over which the premiere was described and picture plugged and half-hour program was arranged from lobby on WBNS.

Other Ideas Listed

Of course Barcroft tied in with Packard for a lot of stunts in which the cars were used widely. In addition among the hundred and one other slants put over there were, to briefly enumerate, theatre party for the Ohio State football team, invitation presented by theatre ushers and run in the papers. Displays were planted in all windows of dry-cleaning chain, newsboys distributed heralds, music stores carried various advertising of the hit tunes, cards planted in hotel rooms, out of town papers were covered, displays placed in clothing and drug stores, beauty shops supplied with coiffure stills of the Rogers head dress, special front and lobby created, dancing schools hooked in and about every other conceivable angle that was productive of results tied in to this really giant job of work.

"Have We Your Face Photo?"

Rogers Hosts Children At "Devil Is a Sissy"

Nearly 100 kiddies from the Children's Home were guests of Assistant Carl Rogers, of Loew's Regent, Harrisburg, Pa., to witness "The Devil Is a Sissy," newspapers coming through with nice publicity and busses bannered on either side conveyed kids to and from the picture.

Probation Officer Swavely pronounced sentence on youngsters who reported to him during engagement to see the film and generally endorsed it.

"Have We Your Face Photo?"

Heeley Ties Up Comic Sheet

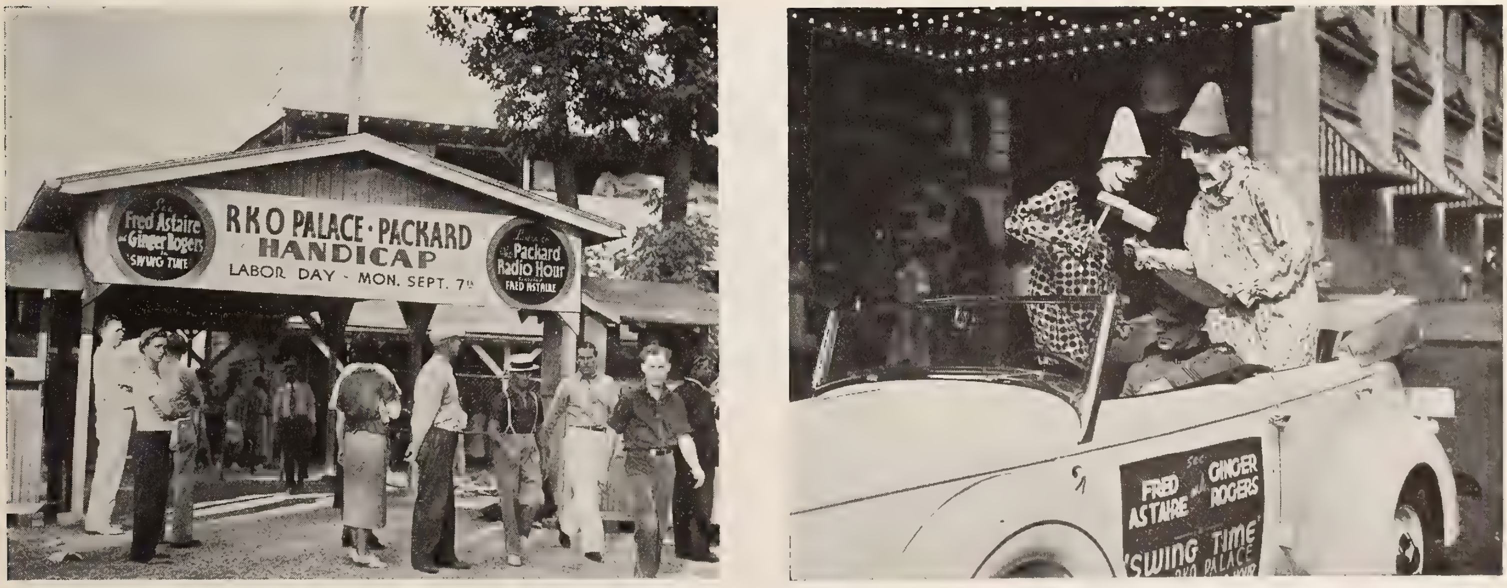
When George Heeley, Jr., Dudley Theatre, Roxbury, Mass., noticed that the Boston *Sunday Advertiser* ran a cartoon called "King of the Royal Mounted," title of his current picture, he contacted the paper with the result that they gave him 5,000 gratis copies of the comic section complete with stickers announcing his playdates. George used the papers as heralds and had practically all the kids in town talking.

"Have We Your Face Photo?"

Charninsky's Huskies

With five Alaskan huskies born at the Texas Centennial, Louis Charninsky, Capitol Theatre, Dallas, Tex., promoted them for "North of Nome" with Frederick George Dustin, member of the Byrd expedition, appearing on the stage and delivering brief talk in front of the theatre.

"Have We Your Face Photo?"


Fred Astaire and Ginger Rogers Swing Time
RKO PALACE · PACKARD HANDICAP
LABOR DAY - MON. SEPT. 7th
Packard Radio Hour Fred Astaire
FRED ASTAIRE GINGER ROGERS
SWING TIME

JOHN BARCROFT'S RACE TRACK TIEIN AND CLOWN STREET BALLY IN COLUMBUS ON "SWING TIME"

Perambulators Plug "Reunion" for Van Noy

For his "Reunion" date at the Paramount Theatre, Anderson, Ind., Harry Van Noy contacted local furniture store merchant, who devoted window to display of Dionne beds today and what the babies' bedroom would look like fifteen years thence.

Accompanying photo shows five girls dressed as nurses wheeling a like number of properly bannered carriages with a Dionne doll in each. Harry reports the bally drew considerable comment.

"Have We Your Face Photo?"

Street Stunts Publicize "Ramona" at the Dunkin

For their street bally on Ramona" at the Dunkin Theatre, Cushing, Okla., manager Dwight Seymour and publicist Max Griffin sent chap out on streets with black goggles and sandwich sign reading "Pity me, I am color blind and cannot see," etc., etc. Two other street stunts were the release on Main street of six balloons for five successive days, each containing pass to the picture, and two bannered goats covering busy sections, copy reading, "Don't be a goat, see," etc., etc.

Various window displays were planted and the Cushing *Daily Citizen* tied in on a coloring contest with prizes to winners.

"Have We Your Face Photo?"

Reinke's Football Usherettes

William Reinke, Tower Theatre, Kansas City, Mo., a week ahead of opening of "The Big Game" dressed his six usherettes in football togs, white trousers, sweat shirts and gold helmets, and reports the stunt as creating plenty of patron-comment.

"Have We Your Face Photo?"

Bootery Offers Slippers To "Godfrey" Cinderellas

Johnny Baker, Fox Theatre, Hackensack, N. J., for "My Man Godfrey" effected a new tieup with local bootery which put on a contest inviting patrons to stop in at the store, be measured for shoes and to the first ten who could wear slippers closest to the size worn by Carole Lombard were presented a pair. Accompanying photo shows neat lobby display arranged for the contest.

"Have We Your Face Photo?"

Gov. Moeur Attends "Desperado" Premiere

With the Fox Theatre in Tucson, Ariz., getting the world premiere of "Gay Desperado," which was filmed in that sector, Roy Drachman set to work to sell the date, in all copy using the following: "See the beautiful Arizona desert and our own San Xavier Mission serving as the background for a gay, rollicking adventure set to music."

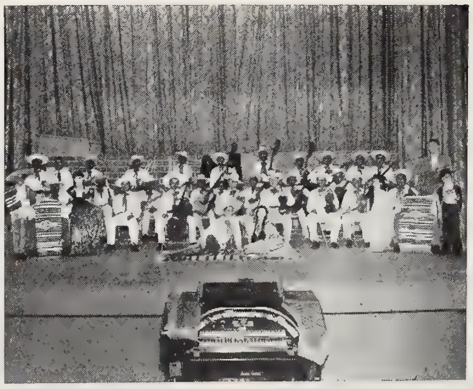
Kleig lights played on front during entire evening, many state and city officials took part in the ceremonies on the stage, including Gov. B. B. Moeur, who made a short talk and then pressed a button that supposedly started the show. A 22-piece Mexican orchestra in full costume (see photo) played in front of theatre, streets were decorated, as was lobby, with shawls, Mexican rugs, cactus, etc.

Immediately following the showing, leading hotel staged a "Gay Desperado Ball," advertising it in papers and over radio. Bars featured a "Desperado" cocktail, Western Union devoted window to display of wires from stars and newspaper sponsored a contest offering prizes to those submitting best amateur photographs taken of the movie company while on location there.

Wade's Old Time "Swing" Coach

Van Noy's "Reunion" Baby Carriages

Baker's Bootery Tieup on "Godfrey"



Drachman's "Desperado" Orchestra

Old Horse and Buggy Ballys "Swing Time"

For his "Swing Time" street bally at the Majestic Theatre, Gainesville, Texas, Martin Wade, city manager, promoted use of old horse-drawn cab (see photo) with double faced banner across the top reading "I had Swing Time in My Day, but today it's the New Packard."

Blotto contest was planted in newspaper with passes going to winners, parade was held with lead truck bearing couple dressed as Rogers and Astaire, stopping at busy intersections while team gave a demonstration of a "Swing Time" waltz and tap. Pianist on truck played numbers from picture throughout the parade.

Announcements were made over p.a. at night football game, various merchants devoting windows to displays and Martin mailed postcards from Houston to selected list, lauding the coming attraction.

"Have We Your Face Photo?"

News Reader Bally Plugs "Texas Rangers"

Excellent publicity was landed by J. A. Sanders, Westex Theatre, Olney, Texas, on "Texas Rangers" when he ran a news reader three weeks ahead of playdate asking for the longest resident of Young County to be made honorary member of the Texas Rangers by Gov. Allred. Eligible party had lived in that community 77 years and papers again came through with stories.

Mayor Hannis proclaimed a "Texas Rangers' Week" and schools conducted a theme writing contest on the history of the Texas Rangers, students given credits and one theme selected from each class with winners receiving week's pass. Another school tieup was made through cooperation of local high school whereby each student attending the show was given two points on book reports and an extra daily grade for history class.

Entire staff was dressed as Rangers and for lobby display Ewell built a miniature set to portray the state of Texas. In one corner was covered wagon with yoke of oxen and two horses mounted with cowboy riders, Indian tepee with chief and several tribesmen were planted about a camp and in the background was 24-sheet with title, stars and playdates. Wires received from stores were mounted on easel in lobby and front page story was run in paper offering free admission to all boys and girls riding to the theatre on horseback.

"Have We Your Face Photo?"

Teaser Strips Sell "Tiger"

For ten days ahead of his "Bengal Tiger" date at the Plaza, Paris, Tex., Collis Drummond, publicist, pasted teaser strips on cars, show windows, curbs and stairs in public buildings reading "Satan is loose." Bannered truck with the same teaser line paraded streets attracting plenty of attention and for his ads Drummond headed all with "see the circus" lines.

"Have We Your Face Photo?"

Pollock's Co-op Ad Page

To sell "Come and Get It" at Loew's Rochester, Rochester, N. Y., Les Pollock contacted local merchants for a co-op page, each store tying picture title into their ad, which was overprinted on background of pine trees. Entire center column of page contained picture and playdate copy.

Hooded Horsemen Exploit "Terror"

One of the most vigorous campaigns executed in a long time was reported by "Doc" Joe Lee as put over by Teddy Trust of the Brooklyn Strand, in selling "Legion of Terror" in all parts of the borough. Top street stunt had four hooded horsemen (see photo) covering the downtown business sections, shopping centers, colleges and schools. Another snapper was the gag of two men dressed in robes of the hooded legion handing out cards which told of a "meeting tonight of the Legion of Terror at the Strand."

In advance, thousands of the tabloid circulars were distributed house-to-house in specially designated sections and week ahead extra trailer was run showing the terror highlights of the picture. This was tied in with lobby three-sheet boards carrying tear sheets of the recent "Black Legion" trial in Chicago. Also featured in the lobby was showcase with first-aid equipment and nurse in attendance, copy on poster alongside suggesting the emergency aids for "Patrons who faint" during the showing.

"Have We Your Face Photo?"

Guess Football Score Win Tickets to "Rose Bowl"

To sell "Rose Bowl" at the Rivoli Theatre, Greenville, S. C., Eddie Pettett erected a miniature football field in his lobby surrounded by artificial flowers with title letters spelled out in contrasting colors, leading college pennants were hung on walls and with local football team playing a game on opening day of picture Eddie placed a ballot box with pencils and paper in lobby, passes to those guessing the correct score.

Sporting goods store devoted window to display of football equipment with title spelled in flowers and various other merchants came through with nice displays.

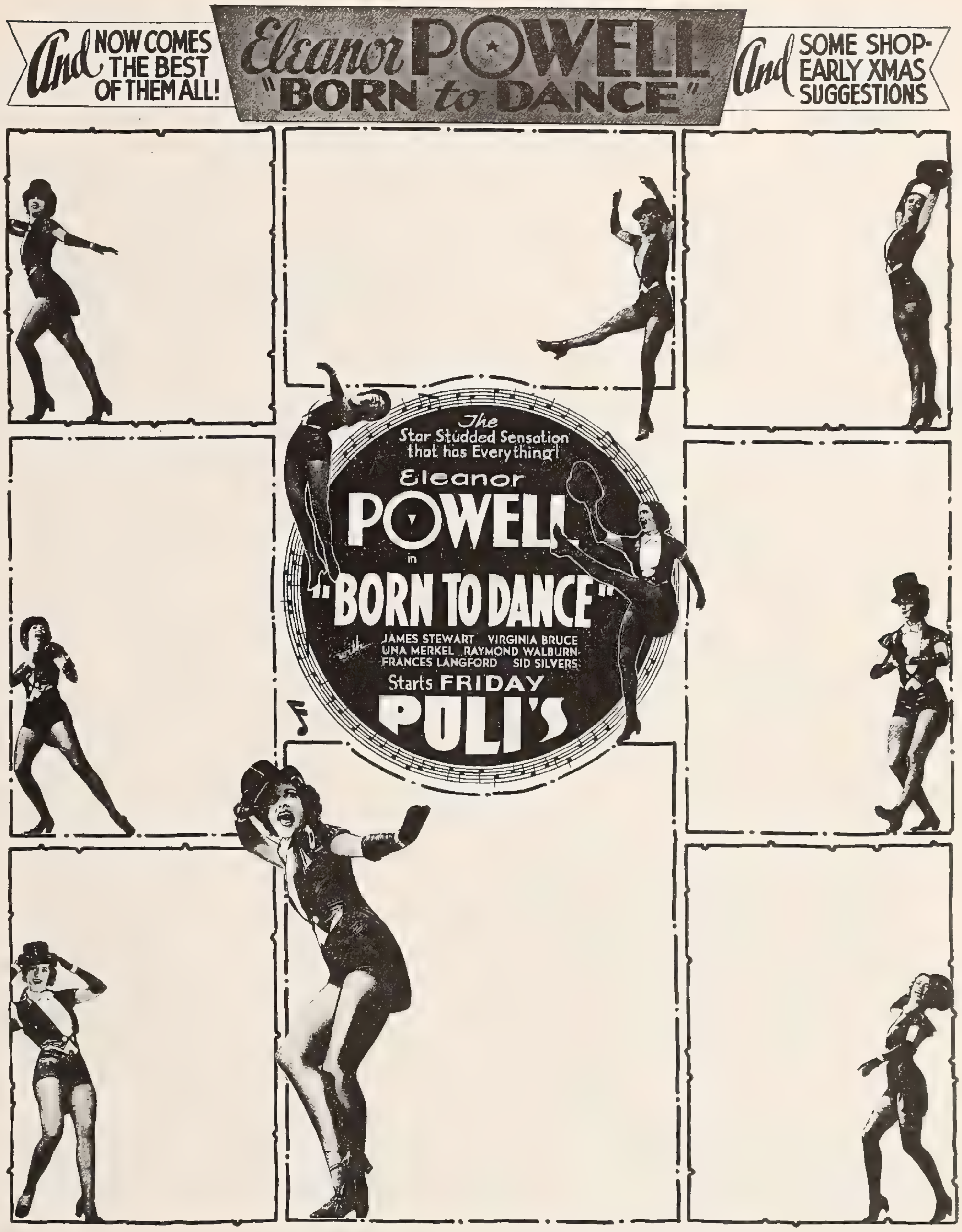
"Have We Your Face Photo?"

Vienna Picks "Miss Ziegfeld"

MGM overseas exploiteer arranged a beauty contest in connection with "The Great Ziegfeld" at the Ronacher Theatre, Vienna. For ten days at the afternoon performances, the audience made their choice of the girl who was later dubbed "Miss Ziegfeld." Tests were then made of the winner and submitted to MGM for possible contract.

"Have We Your Face Photo?"

Lee's Hooded Horsemen for "Terror."


And NOW COMES THE BEST OF THEM ALL!
Eleanor POWELL
"BORN to DANCE"
And SOME SHOP-EARLY XMAS SUGGESTIONS
The Star Studded Sensation that has Everything!
Eleanor
POWELL
in
"BORN TO DANCE"
with JAMES STEWART VIRGINIA BRUCE UNA MERKEL RAYMOND WALBURN FRANCES LANGFORD SID SILVERS
Starts FRIDAY
POLI'S

Above is reproduced the very effective co-op page layout created on "Born to Dance" by Erle Wright, Loew-Poli division ad head, for use of theatres in Harry Shaw's division. In addition to selling the picture copy also ties in Christmas shopping and the action shots of Eleanor Powell in each of the ad spaces gives the page a lot of pulling power that should attract immediate reader-attention.

Colburn's Unusual Ads Sell His Shows at Bath

Unusual twist to the co-op ad was pulled by Frank F. Colburn, Jr., of the Opera House, Bath, Maine, for "Magnificent Obsession" with cooperating merchant's ad featuring a picture of Irene Dunne in a men's clothing ad with copy "It may be unusual to feature a woman in a man's clothing ad; well, so is our fall display of suits, overcoats," etc., etc.

For one of his theatre ads Frank used the following copy: "Vitamin E stands for Entertainment, the tonic that carries us away fro mthe humdrum life to golden relaxation and forgetfulness. Bath Opera House programs supply you with that certain something that nothing else can offer. The glorious feeling of contentment and happiness. Treat yourself. Treat the family. Our shows bubble over with that precious Vitamin E."

Contests Highlight Van Noy's "Ramona" Date

Addressing his message to the "high school gang, Harry Van Noy, Paramount Theatre, Anderson, Ind., for "Ramona" offered guest tickets to those submitting best 100-word essay on what they considered Don Ameche's most outstanding role in the "First Nighter" radio program. Second contest, through tieup with the Anderson *Sunday Herald* was an offer of tickets to those turning in best poem in which star's names, picture title and First Nighter were included. Paper ran stories on the contest, running winners' names and poems in subsequent issues.

Entire front was done over with compoboard tepee covering cashier's cage, large cutouts of Ameche were spotted under marquee and various merchants came through with neat window displays.

How to Plan a Nightmare Told by Maine Member

Everything Goes Wrong and Round Tabler Breaks House Record

by F. J. GOOCH
Manager, Columbia, Bath, Maine

If a theatre manager were planning a nightmare he could have secured a lot of material for the plot here all day Saturday, Dec. 5th. A special kiddie show, sponsored by a bakery company which gave away 500 free tickets was held at the Bath Opera House at 9:30 A. M. and my assistant and I were over there to assist in getting the kids in and assisting in giving away the hundred prizes. On returning to our theatre we found that we had received the wrong feature, and this started things off. We called Portland and were unable to get another print of the feature booked, and they rushed a second-run feature which we used for the matinee. This feature arrived 20 minutes late and we ran borrowed shorts while waiting.

Finds Himself In the Dark

After we had definitely found out what we were to play we broke into the show and expressed our regrets to the audience and told them of the change of features, suggesting that they see this picture again (Three on the Trail), but if they did not care to see it they could get a pass to return next week or get a refund. We did not lose a single customer and only issued three passes. In the middle of this announcement every light in the theatre—in fact, in the entire city—went out and the theatre was dark for three minutes with me on the stage in the middle of an announcement. When the power came on we found that there was only 70 volts, not enough to light the arcs.

Imagine our embarrassment when we had invited them to stay for a second-run feature or get their refunds, etc., and then not have power enough to get started again. This situation lasted for five minutes and many went out for a smoke, but all returned. We struggled through the remainder of the afternoon with only 100 volts coming through.

After the matinee (a record breaker for the house) we decided that it would be better to show the feature that had played at the Opera House for the Kiddie Show rather than the feature that we ran for the matinee when the audience was nearly all kids. Therefore we changed the front and marquee during the time between shows and opened the evening show advertising "The Singing Cowboy" as a feature. The doors opened at 6:00 P. M. with the voltage still under 90, but with the assurance of the power company that we would be all right before 6:30. At 6:30 conditions were the same, as far as power went, but the house was filling rapidly and we were forced to announce the change of feature and the fact that we were unable to start the show because of lack of power. At 6:45 we repeated this announcement. By this time the people who had come in around 6:00 were becoming restless. At 6:50 we decided that something must be done or we would have no customers when the show did begin, if ever, so I went on the stage and asked the audience how they would enjoy an "Amateur Show." When they shouted their approval I called for volunteers, offering 10 passes to anyone who would sing, dance or whistle. After much comment and discussion we managed to get two persons who would sing without music of any sort and the audience got a great kick out of it with each of them getting several encores. Meanwhile, since we have no non-sync or other form of mechanical music, we had sought to borrow a phonograph and secured one of uncertain vintage with a supply of records which were as old as the machine itself. This was set up on the stage and the audience got a great many laughs at our selecting records, keeping the thing wound, etc.

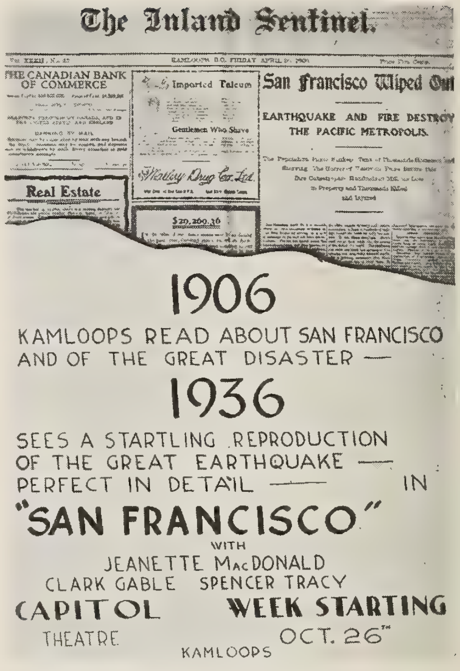
And Breaks the House Record

By this time it was after 7:00 and the house was nearly filled, so we borrowed a radio from a nearby store, but after connecting this up on the stage, plugging it into one of the footlights and stringing the antenna we found there was not enough power to run even this. The audience enjoyed our failure, I think, more than they would have the music had we got it working. By the time we were convinced that this venture was a failure the power had come back to 100 volts and we were able to start the show again. By this time the house was filled to capacity and we were forced to issue refunds on account of having no seats. This was at 7:45. We started with the feature picture and before this was over every bit of available standing room was sold and we were forced to sell a wait in the lobby before we finished the showing of the short subjects.

The final result of the day was that we broke the house record, showing two emergency features with no previous advertising. Since Saturday is our normal closing day, with the book work, to keep us busy whenever we have a few minutes from the floor, these hectic happenings made the saying, "Little Man, You've Had a Busy Day," fit very appropriately.

"Have We Your Face Photo?"

CEILING CARDS. Five-and-ten used hanging ceiling cards plugging "Come and Get It" at Loew's, Dayton, Ohio. Stunt was effected by Manager Marty Burnett and Warren Slee.



The Inland Sentinel.

THE CANADIAN BANK OF COMMERCE

Imported Talcum

Gentlemen Who Shave

Real Estate

San Francisco Wiped Out

EARTHQUAKE AND FIRE DESTROY THE PACIFIC METROPOLIS.

1906

KAMLOOPS READ ABOUT SAN FRANCISCO AND OF THE GREAT DISASTER —

1936

SEES A STARTLING REPRODUCTION OF THE GREAT EARTHQUAKE — PERFECT IN DETAIL — IN

"SAN FRANCISCO"

WITH

JEANETTE MacDONALD

CLARK GABLE SPENCER TRACY

CAPITOL THEATRE KAMLOOPS

WEEK STARTING OCT. 26TH

Creasey's "San Francisco" Postcard

1906 Newspaper Reprint Exploits "San Francisco"

Going through the files of local newspaper, Harry Creasey, Capitol Theatre, Kamloops, B. C., found a copy of the April 20, 1906, addition with story on the San Francisco disaster.

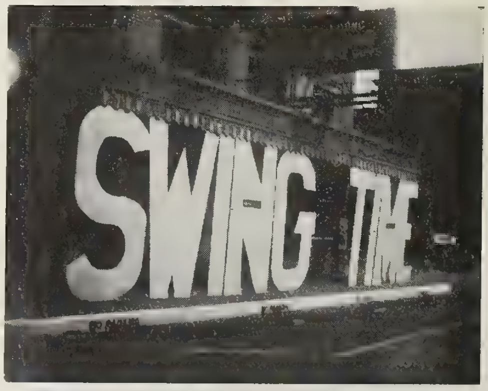
Tying it up to his current "San Francisco" date, Harry took the page, drew up a card to cover half the page and then photographed the whole thing with picture copy on glossy stock postcard (see photo) which were later sent to his mailing list.

"Have We Your Face Photo?"

McSwain Sells "Orders" With Street Bally

For his street bally on "Without Orders," C. E. McSwain, Granada Theatre, Plainview, Texas, contacted local builder of model airplane who placed a model with small two-cycle gasoline motor on table in front of theatre. At intervals during the day and night crowd congregated to watch the process of putting the fuel into the tiny motor with an eye-dropper and then the winding and starting of the propeller prior to takeoff.

"Have We Your Face Photo?"



CURB TITLE. To sell "Swing Time" at the Yale Theatre, Cleburne, Tex., Harold Sachse, assistant to George Limerick, planted these 14 foot cutout title letters on curb in front of his house.

YOU ARE INVITED TO JOIN UP

FIELDING K. O'KELLY, JR.
is the assistant manager of Schine's Strand Theatre in Amsterdam, N. Y., and with our recent acquaintance with so many fine Schine men, we are glad to add another to our roster with the hope that he will be active.

▽

JACK GARDNER
manages the Columbia Theatre for RKO in Fort Lee, New Jersey, and since one of the RKO boys won the silver Quigley Award plaque last month, we're hoping that Jack will be spurred on to send along accounts of his activities from time to time for publication in our pages.

▽

MORTON MAIUS
manages the Rialto Theatre in Detroit, Mich., starting in at the Loop Theatre selling candy, working as extra usher and barker and then doorman. From there Morton went to the Fine Arts, then to the Center as assistant and seven months later promoted to his present job.

▽

LOUIS STERN
is in Watertown, Mass., managing the E. M. Loew Theatre, and since joining up we haven't heard a word from him. Remember, Louie, when you sign on the dotted line your obligations to the club just begin and we are counting on hearing from you at frequent intervals.

▽

MARSHALL NAKAMURA
manages the Independent Film Exchange in Dairen, South Manchuria, and we extend an especial welcome to this new member from overseas. Please be sure to send us some accounts of recent theatre activities in your sectors, because your brother members here are always particularly interested in learning what's going on "over there."

▽

HUGH A. WIEDEMEIER
in Pekin, Ill., is the advertising manager of the Rialto and Roxy Theatres, the latter house just opened this month by L. J. Bennett. Hugh started his membership off with a contribution to our pages and we shall look forward to further material from him.

▽

P. B. PRUETT
manages the County Theatre in Nashville, Tenn., and since we haven't been hearing so much from that sector recently, we shall depend on Pruett to keep us informed on what's going on down thataway. Can we count on you?

▽

E. L. BISSLER
is the assistant manager of the Strand in Alliance, Ohio, having started for Warner's in 1931, changing the Strand marquee, then doorman. Later Bissler was made assistant when Tri-Theatres took over the house, and also wrote ads, which he has continued doing for the Morrison, Columbia and Strand Theatres. How about sending us some samples of your recent ad work, "E. L."?

DAVID BRUCE to Mr. and Mrs. Martin Simpson; weight 7 pounds 10 ounces. Daddy manages the Capitol Theatre, Hamilton, Ont., Canada.

▽

ARTHUR LAPLANTE
is in Waterville, Maine, acting as assistant manager of the Opera House and started working for Publix at the age of twelve, worked as bill poster, usher and then doorman until the present owner, Mr. Gordon, took over the house and promoted him to assistant. Art is working directly under Ed Harrison, another Round Tabler, who is general manager of two theatres in Waterville.

▽

Birthday Greetings

Samuel Alster
Francis N. Andary
Ralph Aversa
Frank W. Bell
E. J. Brisbard
William Brown
Adolph H. Buehrig, Jr.
Ray M. Butterfield
Mark R. Chartrand
Oran Cohen
Howard R. Cohn
J. Remi Crasto
J. Fred Crosson
B. Cunningham
Robert R. Deitch
Edward Dosek
Chas. Hardy Edwards
Joseph G. Ehrlich
Henry H. Elsnick
William C. Gallagher
Davis F. Gantz
Ben Greber
H. Greenberg
Theodore Z. Halmi
Fred E. Hamlin
Wayne Hawkins
Bill Hellums
William W. Herman
Joe Hewitt
Paul W. Hiltner
Burton Hoffman
Ray Holloway
Newell T. Howard
Lester Immerman
Benjamin J. Javellana
James G. Jones
J. D. Kennedy
H. Lisle Kreighbaum
Morton L. Kresner
Lawrence L. Landy
Arthur LaPlante
James McDonough
John O. McNulty
Hugh G. Martin
A. J. Menard
Arthur Glen Miller
Ernest L. Miller, Jr.
Don F. Monroe
J. Nathan Morgan
Clarence Moss
Albert M. Nutter
Harry H. Olsen
J. O. Pike
John F. Pival
Buster Planck
Ben Reisner
C. E. Re Qua
Sam Rosenblatt
M. C. Roskopf
William J. Russell
William B. Savits
Joseph R. Shearer
Maurice Sidman
Bert Silver
Earl D. Smith
Maurice B. Smith
Fred Spinelli
William H. Stanley
J. Francis Stein
Clarence D. Talbott
L. G. Tewksbury
Charles E. Wheland
Dick Williams
Henry C. Zipperian

PHILLIP ARBEIT
is over in Brooklyn acting as assistant manager of the Rivera, a Randforce Amusements house. Phil is close enough to Club headquarters to be able to drop in on his next day off, so we'll be looking for him.

▽

J. B. BROWNE
manages the Bell Cinema in Brooklyn, a new house that opened in September of this year. Browne started with Skouras in 1931 as usher, doorman, assistant manager and treasurer. Left them to go with his present boss, as manager of the Sutton Theatre and then when the new house opened was put in charge of it.

▽

JOSEPH BECK
manages Loew's Avenue B Theatre in New York City and has never worked for another circuit. Joe started as reel boy at Loew's Brevoort, doorman at the Pitkin, assistant manager of the Premier, Gates, Hillside and Palace Theatres at different times and thence to his present assignment.

▽

NORMAN DUNCAN
in New Westminster, B. C., is assistant manager of the Columbia Théatre, working for Paul Pitner for a little over three years. For a brief period Norm relieved managers Ferguson and Lackey in Vancouver, and his initial entry into showbusiness was as usher in the Broadway in Vancouver in 1929.

▽

JOHN TERRY
is the assistant manager of the Gem and Cozy Theatres, Tulsa, Okla., working for John E. Feeney. John has been in showbusiness but three years, starting as an usher and going into the Cozy as "general flunkey" and on through to assistant. Well, John, remember that now you've signed on the dotted line, we'll be expecting accounts of your recent activities for reproduction in our pages.

▽

NAT SCHWARTZ
is another Randforce Circuit man to send along his application for membership, signing up from the Culver Theatre in Brooklyn, where he acts as assistant manager. And of course we extend the same invitation to Nat, that he drop in on us his next day off.

▽

ERIC COHEN
comes from way off in Oudtshoorn, Cape Province, South Africa, where he manages the Gaiety Theatre, and we are always eager to welcome members from distant points. Here's hoping that the next boat carries some mail for us from Cape Province.

▽

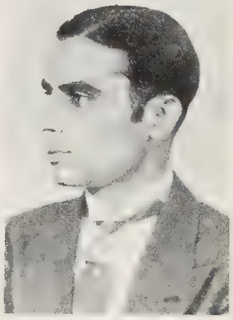
C. J. HUBLEY
manages the Cameo Theatre in Tallulah, La., who started as doorman and operator of the Crystal Theatre, Many, La., left showbusiness for two years and returned as manager of the Winn Theatre in Winnfield, La., later was transferred to the Vernon in Leesville, where he remained until his present theatre opened about a year ago.

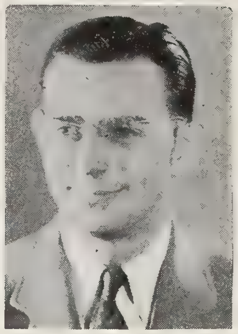
MEET UP WITH SOME MEMBERS

W. A. Agnew
(above)
Pavillion Theatre
Barrhead, Scotland

Thomas Dowd
(below)
Varsity Theatre
Buffalo, N. Y.

Ted De Grazia
(above)
Lyric Theatre
Bisbee, Ariz.


Upendranath Kantharia
(below)
Model Theatre
Ahmedabad, India

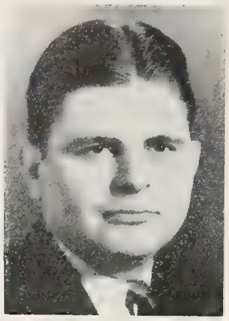

Jack Lykes
(above)
Loew's Stillman
Cleveland, Ohio

Dave Rubin
Plymouth Theatre
(below)
Hamilton, Canada

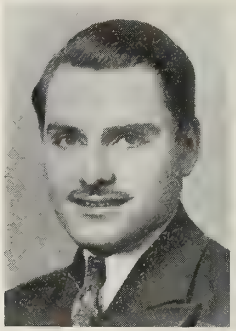
Norman Cohen
Regent Theatre
Kearney, N. J.

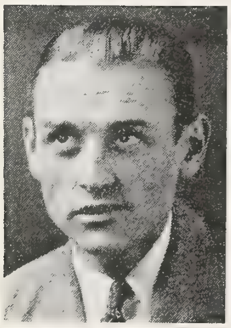
Duke Dungan
Rourke Theatre
La Juanta, Colo.

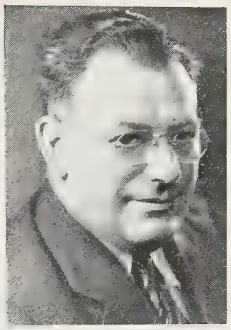
Lorenz Heller
Assitant
Regent Theatre
Kearny, N. J.


Donald Knapp
Lincoln Theatre
Danville, Ill.

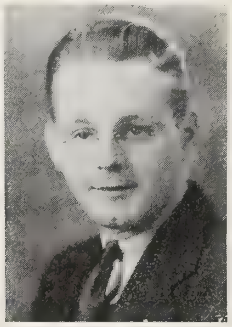
Ed McBride
(above)
Loew's State
Syracuse, N. Y.

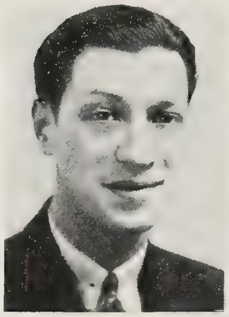

Leon Sidosky
Assistant
Loew's Orpheum
New York City


Clifford T. Deane
Dumbar Theatre
Dumbar, West Va.

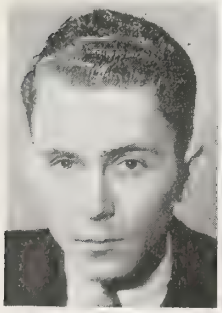

Bill Exton
Kenosha Theatre
Kenosha, Wis.

C. T. Hubley
Cameo Theatre
Tallulah, La.

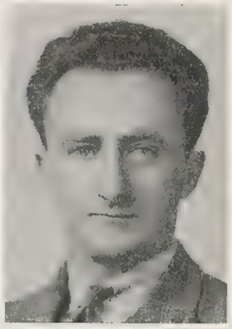

Glen Lazar
Holland Theatre
Bellemontaine, Ohio

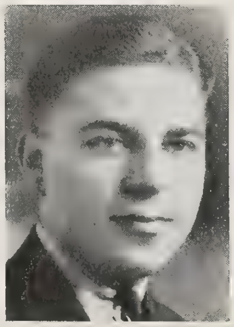

Mort Maius
Rialto Theatre
Flint, Mich.

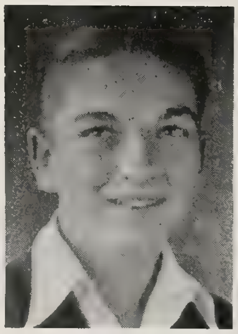
Clyde Smith
Paramount Theatre
Hot Springs, Ark.


D. M. Dillenbeck
State Theatre
Sterling, Ill.

Bill Ewing
Earl Theatre
Washington, D. C.


Joe Kalusky
Ind. Film Distributors
Johannesburg, S. A.


Al Lippe
Loew's State
Newark, N. J.


J. Russell Payne
Federal Theatre
Federalsburg, Md.

H. H. Whaley
Capitol Theatre
Macon, Ga.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20†		

Coming

Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25†		
Sing While You're Able	Pinky Tomlin	Feb. 15,'37†		

BURROUGHS-TARZAN

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15		
(See "In the Cutting Room," Feb. 15.)				
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Dec. 1†		
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

Coming

White Glove, The		Jan. 15,'37†		

CELEBRITY

Coming

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25	65	
Below the Deadline	Cecilia Parker-Russell Hopton	June 1	64	
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26†	67	
(See "In the Cutting Room," Nov. 7.)				
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6	66	
Missing Girls (G)	Roger Pryer-Sydney Blackmer	Sept. 10†	66	Oct. 10

Coming

Policewoman				
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29†		

COLUMBIA

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm. Gargan	Sept. 23†	60	Oct. 24
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10	75	Apr. 18
Avenging Waters	Ken Maynard-Beth Marion	May 8	56	
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Blackmailer	William Gargan-Florence Rice	July 10	66	
(See "In the Cutting Room," Mar. 28.)				
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28	57	
Counterfeit	Chester Morris-Margot Grahame	June 12	74	
(See "Queer Money," "In the Cutting Room," May 2.)				
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†		
Come Closer Folks	James Dunn-Marian Marsh	Nov. 7†		
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20†		
(See "In the Cutting Room," Oct. 10.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Devil Squadron (G)	Richard Dix-Karen Morley	May 1	80	May 16
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15	63	Mar. 14
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18†	72	Nov. 21
Final Hour, The	M. Churchill-Ralph Bellamy	June 30	58	
Fugitive Sheriff, The (G)	Ken Maynard-Beth Marion	June 1	58	Oct. 24
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8	65	Mar. 21
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 28	51	Aug. 22
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28	86	May 23
(Exploitation: July 25, p. 81.)				
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†		
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Man Who Lived Twice, The (G)	Isabel Jewell-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
(Exploitation: Oct. 3, p. 81.)				
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6	66	Apr. 25
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12	118	Apr. 25
(Exploitation: May 30, p. 90; June 6, p. 120; June 20, pp. 118, 120, 122; June 27, p. 80; July 11, pp. 125, 128; July 18, p. 82; July 25, p. 81; Aug. 8, p. 92; Aug. 22, pp. 111, 112, 114.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10	56	May 2
Pennies from Heaven	Bing Crosby-Madge Evans	Nov. 25†		
(See "In the Cutting Room," Sept. 12) (Exploitation: Dec. 5, p. 79.)				
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2	66	
Ranger Courage	Robert Allen-Martha Tibbetts	Oct. 30†		
Rio Grande Ranger	Robert Allen-Iris Meredith	Dec. 11†		
(See "In the Cutting Room," Nov. 7.)				
Roaming Lady	Fay Wray-Ralph Ballamy	Apr. 12	69	
(See "In the Cutting Room," April 4.)				
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20	60	Aug. 22
Shakedown (G)	Lew Ayres-Joan Perry	July 17	57	Sept. 12
Stampede	Charles Starrett-Finis Barton	June 8	56	
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12†	95	Nov. 14
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15	65	Aug. 8
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†		
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15		
(See "The Fighter," "In the Cutting Room," July 4.)				
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†		
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6	67	Mar. 28

Coming

Chopin	Francis Lederer			
College Hero	Charles (Buddy) Rogers			
Counterfeit Lady	Ralph Bellamy-Joan Perry	Dec. 31†		
Devil's Playground	Dolores Del Rio-Richard Dix	Jan. 17,'37†		
(See "Depths Below," "In the Cutting Room," Oct. 10.)				
Dodge City Trail	Chas. Starrett-Marian Weldon			
Freedom for Sale	Paul Kelly-Rosalind Keith			
I Promise to Pay	Leo Carrillo-Chester Morris			
(See "In the Cutting Room," Nov. 21.)				
Interlude	Grace Moore-Cary Grant			
(See "In the Cutting Room," Oct. 24.)				
Lost Horizon	Ronald Colman-Jane Wyatt			
(Exploitation: Sept. 5, p. 79.)				
More Than a Secretary	Jean Arthur-George Brent	Dec. 24†		
(See "Safari in Paradise," "In the Cutting Room," Oct. 17.)				
Nightingale Flies Home, The	Grace Moore			
No More Heroes	Jack Holt			
Racketeer in Exile	George Bancroft			
Raiding Guns	Chas. Starrett-Peggy Stratford			
Slug for Cleopatra, A	Rosalind Keith-Chas. Quigley	Jan. 8,'37†		
Weather or No	Herbert Marshall-Ida Lupino			
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†		
Woman in Distress	May Robson-Mary Astor	Jan. 24,'37†		
Women Are Wise	Dolores Del Rio			
Women of Glamour	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†		
(See "In the Cutting Room," Nov. 28.)				

COMMODORE

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Ghost Town	Harry Carey	Feb. 15	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15	6 rls	

CRESCENT

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Common Ground	Tom Keene	Dec. 8†		
Glory Trail, The (G)	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17

Coming

Battle of Greed	Tom Keene-Gwynne Shipman	Jan. 18,'37†		
Beyond Victory	Tom Keene	Mar. 1,'37†		
Common Ground	Tom Keene	Apr. 12,'37†		
Drums of Destiny	Tom Keene	May 24,'37†		
Star of Empire	Tom Keene	July 6,'37†		

(THE RELEASE CHART--CONT'D)

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Lael Devenyi	Sept. 10†	80	
Blue Danube Romance	Zita Perezel	Dec. 15†	91	
Car of Dreams	Torzs-Percell	Oct. 10†	90	
Don't Cry Mother	Eva Rutkay	Aug. 25†	78	
Friendly Expression	Raday-Szoke	Nov. 1†	65	
Hungaria (English titles)	Travelogue	Mar. 15	54	
Little Pastry Shop	Kabos-Percell	May 15	88	
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
March Tales	Turay-Kabos	July 15	68	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Sweet Stepmother (English titles)	Maria Tasnadi	Sept. 15†	90	
This Villa for Sale	Verebes-Csikos	June 15	80	
Three Spinsters	Emilie Markus	Dec. 1†	84	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hungarian Village	Travelogue	Dec. 25†	20	
Salary $200 Monthly	Javor-Fulop	Dec. 31†	82	
Son of the Steppes	Kiss-Komar	Dec. 25†	85	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15†	84	
Kilou, The Killer	Technicolor	Oct. 1†	60	June 1,'35
L'Equippage	Annabella	Oct. 15†	79	
Mysteries of Notre Dame		Oct. 1†	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37†		

EMPIRE

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18	67	Jan. 25
(Exploitation: June 20, p. 117.)				
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6	81	May 23
(Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)				
Captain Blood (G) 855	Errol Flynn-Olivia de Havilland	Dec. 28,'35	119	Jan. 11
(Exploitation: Jan. 25, p. 69; Feb. 1. p. 66; Feb. 8, pp. 83, 86; Feb. 29, pp. 74, 76; Mar. 14, p. 89; Apr. 18, p. 82; Aug. 22, p. 117.)				
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	*62	Oct. 3
(Exploitation: Dec. 5, p. 79.)				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 31, p. 76.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18	69	June 20
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23	68	May 9
(Exploitation: May 16, p. 85; July 4, p. 72.)				
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20	70	June 13
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24†	60	Dec. 12
Law In Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16	58	Apr. 18
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Murder By An Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28	62	Feb. 29
(Exploitation: Mar. 7, p. 94; June 6, p. 121; June 27, p. 88; July 4, p. 68; July 11, p. 128.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11	84	Mar. 21
(Exploitation: May 2, p. 99.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4	63	Mar. 21
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29	56	Apr. 11
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 15
(Exploitation: Sept. 5, p. 79.)				
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22	87	Nov. 30,'35
(Exploitation: Feb. 22, pp. 95, 96; Mar. 14, p. 87; Apr. 4, p. 87; Apr. 25, p. 96; May 2, p. 92; May 9, p. 94; May 16, p. 82; May 30, p. 85; July 4, p. 68; Aug. 1, p. 93.)				
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21†	85	Dec. 5
(Exploitation: Dec. 12, p. 82.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service," "In the Cutting Room," May 16.)				
Two Against the World (G) 977	H. Bogart-Beverly Roberts	July 11	57	May 23
(Exploitation: Aug. 1, p. 90.)				
White Angel, The (G) 951	Kay Francis-Ian Hunter	July 4	91	June 6
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 82, 83.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Call It a Day	Olivia de Havilland-I. Hunter			
Case of the Stuttering Bishop, The	Donald Woods-Ann Dvorak			
Cherokee Strip, The	Dick Foran-Jane Bryan			
Draegerman Courage (G) 168	Jean Muir-Barton MacLane		*60	Aug. 20
Gentleman from Kimberley, The	Warner Baxter			
Guns of Pecos 980	Dick Foran-Anne Nagel	Jan. 2,'37	56	
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26†	101	Dec. 12
Green Light 154	Errol Flynn-Anita Louise	Feb. 20,'37†		
(See "In the Cutting Room," Aug. 8.)				
Her Husband's Secretary	Jean Muir-Warren Hull			
Love Begins	Mary Maguire-Tom Brown			
Mountain Justice	Josephine Hutchinson-G. Brent			
(See "In the Cutting Room," Oct. 31.)				
Once a Doctor 171	Donald Woods-Jean Muir	Jan. 23,'37†		
(See "In the Cutting Room," Oct. 10.)				
San Quentin	Pat O'Brien-Humphrey Bogart			
(See "In the Cutting Room," Nov. 21.)				
Nowhere	Ross Alexander-Beverly Roberts			
Penrod and Sam 172	Billy Mauch-Harry Watson	Feb. 27,'37†		
(See "In the Cutting Room," Nov. 7.)				
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17
Slight Case of Murder, A	Edward G. Robinson			
Stolen Holiday 159	Kay Francis-Ian Hunter	Feb. 6,'37†		
(See "In the Cutting Room," Sept. 26.)				
Story of Emile Zola, The	Paul Muni			
White Bondage	Jean Muir-Gordon Oliver			

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exo Ftohea	Exo	Sept. 20†	96	
Independence	Phillip Alexander	Feb. 16	100	
News from Greece	Travelogue	Feb. 9	80	
Sarka and the Eagle	Olympia Deos	Oct. 18†	118	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East Meets West (G)	George Arliss-Lucie Mannheim	Oct. 16	72	Sept. 12
Everything Is Thunder (A)	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31,'35	78	Nov. 30,'35
It's Love Again (G)	Jessie Matthews-Robert Young	May 30	79	May 16
(Exploitation: Sept. 19, p. 68.)				
Living Dangerously (A)	Otto Kruger	Dec. 1†	80	Mar. 21
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	76	May 30
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	65	Oct. 10
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 18
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83.)				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15	83	May 23
Seven Sinners (A)	E. Lowe-C. Cummings	Aug. 15†	70	July 11
(Reviewed under the title, "Doomed Cargo.")				
Strangers on a Honeymoon	C. Cummings-Noah Beery	Dec. 15†		
Week-end Millionaire (G)	Buddy Rogers-Mary Brian	Nov. 20†	75	Apr. 4
(Reviewed under the title, "Once in a Million.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everybody Dance (G)	Ernest Truex-C. Courtneidge		75	Dec. 5
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heals in Love	Jessie Matthews	Jan. 30,'37†		
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Land Without Music (G)	Richard Tauber-Jimmy Durante		80	Oct. 24
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28
(Reviewed under the title, "His Lordship.")				
Soldiers Three	Victor McLaglen			
River of Unrest (G)	John Lodge-John Loder	Jan. 10,'37†	70	May 16
(Reviewed under the title, "Ourselves Alone.")				
Two of Us, The	Jack Hulbert-Gina Malo			
Woman Alone, The	Sylvia Sidney-John Loder	Jan. 1,'37†		

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	Nov. 29	66	
Devil on Horseback, The (G)	Lili Damita-Fred Keating	Oct. 11†	70½	Oct. 3
Hats Off	Mae Clarke-John Payne	Nov. 29†		
In His Steps (G)	Eric Linden-Cecilia Parker	Sept. 29	79½	Sept. 19
(Exploitation: Nov. 14, p. 90.)				
Song of the Gringo (G)	Tex Ritter-Joan Woodbury	Nov. 22†	62	Nov. 14
We're in the Legion Now (G)	Reginald Denny-Esther Ralston	Dec. 13†	64	Feb. 15
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G)	Tala Birell-Ian Keith	Oct. 25†	81	Oct. 24
Yellow Cargo (G)	Conrad Nagel-Eleanor Hunt	Oct. 27†	63	Nov. 14

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days	Tex Ritter-Eleanor Stewart			
Grand Canyon		Jan. 1,'37†		
Great Guy	James Cagney-Mae Clarke	Dec. 25†		
Headin' for the Rio Grande (G)	Tex Ritter-Eleanor Stewart	Dec. 20†	61	Dec. 12
Navy Spy	Conrad Nagel-Eleanor Hunt	Dec. 23		

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15		
Luck of the Irish	Richard Hayward	Sept. 15†		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
Women in White	Molly Lamont-Lester Matthews	July 15		

(THE RELEASE CHART--CONT'D)

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15†	70	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15†	62	
Uncle from America	Czeck Film	Dec. 15†	90	
Voice of India	Hoeffer Expedition	Nov. 1†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Voodoo	Fredi Washington		63	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1†	90	June 6
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1†	90	Dec. 1,'35

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deerslayer				
High Hat	Frank Luther-Dorothy Dare			
I Demand Payment	Betty Burgess-Jack LaRue			
Judgment Day				
Rich Relations	Ralph Forbes-Frances Grant			
With Pleasure, Madame	Conrad Nagel-Marta Labarr			

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25	64	
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	66	
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10	66½	July 11
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	64	Aug. 29
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2	75	July 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borrowed Time				

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24	71	Apr. 11
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Romance 706	Richard Tauber	Nov. 20†	82	
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14	72	Mar. 7
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12
(Exploitation: Oct. 17, p. 73.)				
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17	73	Jan. 18
(Exploitation: Mar. 28, p. 82; Apr. 11, p. 95; May 30, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5	94	May 30
(Exploitation: June 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21	62	Feb. 8
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11†	72	Oct. 31
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105; Dec. 5, p. 80.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	80	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21
Mad Holiday (G) 708	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	76	
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27	68	Mar. 28
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 5
Our Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21
Petticoat Fever (G) 645	Robt. Montgomery-Myrna Loy	Mar. 20	81	Mar. 21
(Exploitation: Apr. 18, p. 79; May 30, p. 90; June 13, p. 123; July 25, p. 81.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	97	Aug. 15
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17	86	
(See "In the Cutting Room," Mar. 7.) (Exploitation: May 30, p. 85; July 11, p. 124.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31	113	Jan. 18
(See musical analysis, Feb. 22, p. 23; exploitation: Feb. 15, p. 85; Mar. 14, p. 87; Mar. 21, p. 92; Apr. 4, p. 89; Apr. 11, p. 97; Apr. 18, p. 78; May 9, p. 90; May 30, p. 86; July 18, p. 82.)				
San Francisco (G) 636	Clark Gable-J. MacDonald	June 26	111	July 4
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 79.)				
Sinner Take All 712	Bruce Cabot-Marg't. Lindsay	Dec. 18†	74	
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10	106	Apr. 11
(Exploitation: June 13, p. 122; June 27, p. 80; July 25, p. 77; Aug. 8, p. 91.)				
Speed (G) 652	Wendy Barrie-James Stewart	May 8	72	May 2
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11†	78	July 11
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 6†	89	Nov. 7
(Exploitation: Nov. 28, p. 96.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6	82	Feb. 22
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10	62	Jan. 4
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	75	May 16
(Exploitation: July 18, p. 85.)				
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29	75	May 30
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3	88	Apr. 4
Voice of Bugle Ann (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7	72	Feb. 15
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27
Wife vs. Secretary (G) 606	C. Gable-M. Loy-J. Harlow	Feb. 28	89	Feb. 22
(Exploitation: Apr. 18, p. 77; July 4, p. 69.)				
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31†	59	June 20

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713	Wm. Powell-Myrna Loy	Dec. 25†	112	Dec. 12
Camille 639	Greta Garbo-Robert Taylor	Jan. 1,'37		
(See production article, Oct. 24, p. 16.)				
Captains Courageous	F. Bartholomew-Spencer Tracy	Jan. 29,'37†		
Dangerous Number	Robert Young-Ann Sothern			
Day at the Races, A	Marx Brothers-Allan Jones			
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11, p. 16.)				
Last of Mrs. Cheyney, The	J. Crawford-Robt. Montgomery			
Man of the People	Joseph Calleia	Jan. 22,'37†		
Maytime	J. MacDonald-Nelson Eddy			
Nobody's Baby	Patsy Kelly-Robt. Armstrong			
Parnell	Clark Gable-Myrna Loy			
Pick a Star	Jack Haley-Patsy Kelly			
Romeo and Juliet (G)	Norma Shearer-Leslie Howard		124	July 18
(See production article, Mar. 28, p. 16.)				
Under Cover of Night	Edmund Lowe-Florence Rice	Jan. 8,'37†		
Way Out West	Laurel and Hardy			

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2	65	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senor Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 9†	62	Nov. 21
Along Came Love 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	68	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 92.)				
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24	92	Feb. 22
(Exploitation: July 11, p. 127.)				
Arizona Mahoney 3621	Larry Crabbe-Joe Cook	Dec. 4†	58	
(See "In the Cutting Room," Nov. 7.)				
Arizona Raiders, The (G) 3564	Buster Crabbe-Marsha Hunt	June 26	57	Oct. 17
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)				
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3	76	Apr. 11
Border Flight (G) 3558	John Howard-Frances Farmer	May 29	59	Apr. 25
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6	67	Feb. 1
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8	85	May 1
(Exploitation: June 6, p. 121; July 4, p. 69.)				
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27	58	Aug. 8
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28	56	Feb. 8
(Exploitation: June 20, p. 121; Sept. 26, p. 76; Oct. 3, p. 81.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. DeMille	Feb. 14	56	May 30
Early to Bed (G) 3560	Charles Ruggles-Mary Boland	June 5	73	July 25
(Exploitation: Aug. 1, p. 90.)				
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room," Oct. 3.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15	76	May 23
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1	67	Apr. 25
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13	72	May 16
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15	72	May 2
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4	98	Sept. 12
(See production article, Aug. 15 p. 16; exploitation: Nov. 14, p. 95.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Crosman	June 12	68	June 6
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar 8	73	Mar. 7
(See musical analysis, Mar. 14, p. 18.)				
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17	76	Feb. 22
Hideaway Girl (G) 3619	Shirley Ross-Robt. Cummings	Nov. 20†	72	Nov. 14

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21†	75	Aug. 22
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 16†	74	Nov. 7
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 29
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27†	84	Nov. 28
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21	81	Feb. 15
(See news article, Mar. 7, p. 19; exploitation: Feb. 22, p. 96; Apr. 1, p. 92; June 20, p. 118.)				
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Let's Make a Million	Edward Everett Horton	Dec. 18†		
(See "In the Cutting Room," Nov. 28.)				
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7	88	Feb. 1
(Exploitation: Mar. 21, pp. 93, 95; Apr. 4, pp. 82, 87; May 2, p. 99; May 23, p. 94; June 6, p. 116; June 27, pp. 82, 85; July 18, p. 85; Aug. 22, p. 117; Sept. 26, p. 76.)				
Mind Your Own Business	Charles Ruggles-Alice Brady	Dec. 18†		
(See "In the Cutting Room," Nov. 28.)				
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10	83	Apr. 11
Murder with Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 5
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 25
(Exploitation: Sept. 19, p. 65.)				
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5	72	June 6
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19	73	June 13
(Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)				
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb. 28	65	Feb. 15
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22	76	May 16
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3	64	June 20
(Exploitation: Aug. 1, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87; Dec. 12, p. 87.)				
Rose Bowl (G)	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10	82	Jan. 11
(See musical analysis, Jan. 11, p. 45; exploitation: Jan. 18, p. 84; Feb. 8, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 18	73	Dec. 21,'35
Sky Parade (G) 3550	Jimmy Allen-Katherine DeMille	Apr. 17	70	Apr. 4
(Exploitation: July 11, p. 127.)				
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17	87	Feb. 15
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 17, 24, p. 70; Oct. 31, p. 82; Nov. 14, p. 92.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27	77	Mar. 21
(Exploitation: June 6, p. 118; Aug. 22, p. 113.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24	67	Apr. 18
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17	72	Apr. 11
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20	74	Mar. 14
Trail Dust	Wm. Boyd-Jimmy Ellison	Dec. 11†		
(See "In the Cutting Room," Oct. 31.)				
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13	106	Feb. 29
(See production article, Jan. 18, p. 36; exploitation: Feb. 29, p. 73; May 2, p. 98; May 23, p. 86; May 30, p. 90; June 6, p. 118; June 13, p. 122; June 20, p. 122; July 25, p. 80; Aug. 8, p. 93; Aug. 22, pp. 113, 115; Aug. 29, p. 86; Sept. 26, p. 76; Oct. 3, p. 81.)				
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2†	109	Sept. 26
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 9†	81	Oct. 3
(Exploitation: Dec. 5, p. 78.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Bring Me His Ears	Wm. Boyd-Jimmy Ellison			
Bulldog Drummond Escapes	Ray Milland-Heather Angel	Jan. 15,'37†		
Champagne Waltz (G)	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12
Clarence	Roscoe Karns-Charlotte Wynters			
College Holiday	Jack Benny-Burns & Allen	Dec. 25†		
(See "In the Cutting Room," Nov. 21.)				
Doctor's Diary, The	George Bancroft-Helen Burgess	Jan. 22,'37†		
Happiness Preferred	Warren William-Karen Morley			
John Meade's Woman	Ed. Arnold-Francine Larrimore	Jan. 8,'37†		
(See "In the Cutting Room," Nov. 28.)				
Maid of Salem	C. Colbert-Fred MacMurray			
Plainsman, The (G)	Gary Cooper-Jean Arthur	Jan. 1,'37†	*110	Nov. 28
Souls at Sea	Gary Cooper-George Raft			
Swing High, Swing Low	Carole Lombard-F. MacMurray			

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6†	62	Aug. 22
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1†	59	Aug. 1
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan. 27†	76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15†	76	

RAY KIRKWOOD

Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20†	68	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27†	67	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1†	61	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

Coming

Adventurous Rogues	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2	54	

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Caryl of the Mountains	Rin-Tin-Tin, Jr.	Mar. 27†	57	
Millionaire Kid	Bryant Washburn-Betty Compson	Mar. 14†	58	
Pinto Rustlers	Tom Tyler-Catherine Colter	May 14†	56	
Ridin' On	Tom Tyler-Rex Lease	Feb. 29†	56	
Roamin' Wild	Tom Tyler-Carol Wyndham	Mar. 30†	55	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Speed Reporter	Richard Talmadge-Luana Walters	May 14†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Santa Fe Rides	Bob Custer			
Silver Trail	Rin-Tin-Tin, Jr.			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Show, The 6301	Gene Autry-Kay Hughes	Nov. 16†	70	
(See "In the Cutting Room," Oct. 24.)				
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	56	Sept. 26
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†	60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13	55	Apr. 11
Country Gentleman (G) 6010	Olsen and Johnson	Nov. 9†	68	Oct. 31
Dancing Feet (G) 3504	Ben Lyon-Joan Marsh	Jan. 31	72	Apr. 4
(Exploitation: Feb. 15, p. 81.)				
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25†	62	July 11
(Exploitation: Sept. 5, p. 80.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10	58	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Frankie and Johnnie (A) 6201	Helen Morgan-Chester Morris	May 1	66	May 23
(Exploitation: May 30, p. 85; Aug. 22, p. 112.)				
Gentleman from Louisiana (G) 3503	Eddie Quillan-Charlotte Henry	Aug. 17	66	Aug. 22
Ghost Town Gold 6312	Robt. Livingston-Kay Hughes	Oct. 26†	55	
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20	68	
Go-Get 'Em Haines 3549	William Boyd-Sheila Terry	June 16	64	
Gun Ranger, The 6332	Bob Steel-Eleanor Stewart	Nov. 9†	49	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11
Happy Go Lucky (G) 6003	Phil Regan-Evelyn Venable	Dec. 14†	*70	Dec. 12
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5	65	Apr. 25
(Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)				
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15†	72	June 6
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6	71	Mar. 7
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9	54	Apr. 11
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 16	73	Mar. 14
(Exploitation: Aug. 22, p. 112.)				
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23†	55	
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15	55	Mar. 7
Leathernecks Have Landed, The (G) 3501	Lew Ayers-Isabel Jewell	Feb. 22	67	Feb. 29
(Exploitation: Apr. 18, p. 76; July 25, p. 81.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20	68	Jan. 11
Lonely Trail, The (G) 3563	John Wayne-Ann Rutherford	May 25	58	Nov. 14
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7†	63	Nov. 28
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	65	June 27
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	59	
Oregon Trail, The 3560	John Wayne-Ann Rutherford	Jan. 18	59	
(See "In the Cutting Room," Aug. 8.)				
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	78	Oct. 3
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2	58	
Return of Jimmy Valentine (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14	72	Feb. 15
Roarin' Lead 6313	Robt. Livingston-Ray Corrigan	Dec. 9†	53	
(See "In the Cutting Room," Nov. 7.)				
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11	56	May 16
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5	52	Dec. 14,'35
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	66	Sept. 5	Sept. 15
Three Mesquiteers (G) 6311	Robt. Livingston-Kay Hughes	Sept. 21†	56	Sept. 12

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	56	
(See "In the Cutting Room," Sept. 12.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6	57	
(See "In the Cutting Room," May 23.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 4,'37†		
Beware of Ladies 6011	Donald Cook-Judith Allen	Dec. 21†		
(See "In the Cutting Room," Nov. 21.)				
Bold Caballero, The (G) 6101	Robt. Livingston-Heather Angel	Jan. 11,'37†	71	Dec. 5
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28†		
Join the Marines	June Travis-Paul Kelly	Jan. 18,'37†		
Larceny on the Air	Grace Bradley-Robt. Livingston	Jan. 4,'37†		
Man Betrayed, A	Eddie Nugent-Kay Hughes	Dec. 28†		
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21†	56	
(See "In the Cutting Room," Nov. 7.)				
Paradise Express		Jan. 25,'37†		
Riders of the Whistling Skull 6315	Robt. Livingston-Ray Corrigan	Jan. 20,'37†		
Roundup Time in Texas 6306	Gene Autry-Smiley Burnette			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
(Exploitation: Nov. 14, p. 90.)				
Bride Walks Out, The (G) 531	Barbara Stanwyck-G. Raymond	July 10	80	July 11
(Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)				
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June 26	67	
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17	68	Dec. 28,'35
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22	85	May 16
(Exploitation: June 6, pp. 117, 121.)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
(Exploitation: Oct. 31, p. 74.)				
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15	81	May 2
(Exploitation: July 4, p. 68.)				
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21	110	Feb. 22
(Exploitation: Mar. 7, p. 94; Mar. 28, p. 83; Apr. 4, p. 87; May 16, p. 82; May 23, p. 93; May 30, p. 84; June 13, pp. 125, 130; July 4, p. 68; July, p. 78; Sept. 12, p. 68; Oct. 17, p. 76; Oct. 31, p. 76.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27	67	Mar. 14
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7	76½	Jan. 18
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19	70	May 30
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12	68	Apr. 25
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6	77	Feb. 8
Make Way for a Lady 705	Anne Shirley-Herbert Marshall	Nov. 13†	65	
(See "Daddy and I," "In the Cutting Room," Sept. 26.)				
Mary of Scotland (G) 634	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17	66	Apr. 18
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14	68½	Jan. 25
Night Waitress	Margot Grahame-Gordon Jones	Dec. 18†	57	
(See "In the Cutting Room," Oct. 10.)				
Plot Thickens, The (G)	James Gleason-Zasu Pitts	Dec. 11†	*65	Nov. 21
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20	64½	Mar. 7
(Exploitation: July 25, p. 76.)				
Smartest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27†	58	Nov. 7
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8	61	May 2
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82.)				
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3	65	May 2
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
Wanted: Jane Turner	Gloria Stuart-Lee Tracy	Dec. 4†	67	
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24	64	Apr. 11
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20†	77	Nov. 21
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 6	88	Oct. 31
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13	68½	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coast Patrol	Victor McLaglen-Preston Foster			
(See "In the Cutting Room," Nov. 14.)				
Criminal Lawyer	Lee Tracy-Margot Grahame	Jan. 29,'37†		
(See "In the Cutting Room," Oct. 31.)				
Michael Strogoff	Anton Walbrook-M. Grahame	Feb. 26,'37†		
Once Over Lightly	Guy Kibbee-Una Merkel	Mar. 19,'37†		
Park Avenue Logger	George O'Brien-Beatrice Roberts			
Plough and the Stars, The	Barbara Stanwyck-P. Foster	Jan. 15,'37†	67	
(See production article, Aug. 22, p. 16.)				
Quality Street	Kath. Hepburn-Franchot Tone			
(See "In the Cutting Room," Oct. 7.)				
Racing Lady (G)	Ann Dvorak-Smith Ballew	Jan. 29,'37†	*58	Dec. 12
Rainbow on the River (G)	Bobby Breen-May Robson	Dec. 25†	88	Dec. 12
That Girl from Paris	Lily Pons-Gene Raymond	Jan. 22,'37†		
(See "Street Girl," "In the Cutting Room," Oct. 24.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
They Wanted to Marry	Gordon Jones-Betty Furness	Feb. 12,'37†		
(See "In the Cutting Room," Nov. 7.)				
We the Jury	Helen Broderick-Victor Moore	Feb. 19,'37†		
(See "In the Cutting Room," Nov. 28.)				
When's Your Birthday?	Joe E. Brown-Marian Marsh			
We Who Are About to Die (G)	Preston Foster-Ann Dvorak	Jan. 8,'37†	*80	Oct. 17
(See "In the Cutting Room," Nov. 28.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
August Week-End	Valerie Hobson	Grand National	Apr. 10	67	
Below the Deadline	Russell Hopton	Grand National	June 8	69	
Bridge of Sighs	Onslow Stevens	Grand National	Mar. 5	66	
Brilliant Marriage	Joan Marsh	Grand National	Mar. 25	62½	
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2	9 rls	
Dark Hour, The	Irene Ware	Grand National	Jan. 15	70½	
Drake the Pirate (G)	Matheson Lang	Grand National	Apr. 1	78	June 1,'35
Easy Money (G)	Onslow Stevens	Grand National	July 10	66½	July 1
Feud of the West	Hoot Gibson	Grand National	Apr. 15	61½	
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Conquer the Sea (G)	Steffi Duna	Grand National	Feb. 8	67	Jan. 25
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Little Red School House	Junior Coghlan	Grand National	Mar. 16	59	
Living Dead, The	Gerald Du Maurier	Grand National	Feb. 22	65	
Lucky Terror, The	Hoot Gibson	Grand National	Feb. 20	61	
Revolt of the Demons (G)	Dorothy Stone	Grand National	July 20	60	July 13
(Reviewed under the title of "Revolt of the Zombies")					
Riding Avenger (G)	Hoot Gibson	Grand National	June 15	57	July 18
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26
She-Devil Island	C. Guerrero	Grand National	June 1	63	
Southern Maid	Bebe Daniels	Grand National	May 1	60	
Spy 77 (G)	Greta Nissen	Grand National	Jan. 15	77	Feb. 29
Tango	Marian Nixon	Grand National	Jan. 1	70	
Three of a Kind (G)	Chick Chandler	Grand National	May 20	75	July 4
Too Much Beef	Rex Bell	Grand National	Apr. 20	59	
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 26
West of Nevada	Rex Bell	Grand National	June 22	59	

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Cavalcade of China		James B. Leong		6 rls	
Chinese Melody		James B. Leong		6 rls	
Devils on Earth		James B. Leong		6 rls	
Singing Buckaroo, The	Fred Scott	Spectrum			
(See "In the Cutting Room," Nov. 21.)					

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		
Desert Phantom, The	Johnny Mack Brown	Mar. 10		
Everyman's Law	Johnny Mack Brown	June 10		
Kid Ranger, The	Bob Steele	Feb. 5		
Last of the Warrens	Bob Steele	May 10	58	
Law Rides, The	Bob Steele	June 25		
Rogue of the Range	Johnny Mack Brown	Apr. 25	58	
Sundown Saunders	Bob Steele	Mar. 25		
Valley of the Lawless	Johnny Mack Brown	Jan. 25		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers	Oct. 23†	70	Oct. 24,'31
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4†	95	Dec. 5
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July 3	59	June 27
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	70	Nov. 14
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17	77	Mar. 21
(Exploitation: June 6, pp. 117, 122; June 27, p. 82; July 4, p. 70; July 18, p. 82; Sept. 12, p. 68.)				
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18†	77	Nov. 28
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8	59	
(See "In the Cutting Room," Dec. 14,'35.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27	71	Mar. 26
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10	70	July 18
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24	68	Apr. 11
Country Doctor, The* (G) 636	Dionne Quintuplets-J. Hersholt	Mar. 6	94	Mar. 21
(Exploitation: Mar. 21, pp. 93, 97; Mar. 28, p. 83; Apr. 4, p. 83; Apr. 25, p. 96; May 9, p. 90; May 16, p. 82; May 23, pp. 87, 95; May 30, p. 86; June 6, p. 124; July 4, p. 70; July 11, p. 127; July 25, p. 81; Aug. 1, p. 93.)				
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26	76	June 20
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
(Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)				
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10	57	May 30
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20	84	Mar. 14
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7	62	Feb. 8
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15	74	Apr. 18
(Exploitation: July 25, p. 76; Aug. 8, p. 93.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3	63	Feb. 29
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)				
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22	66	May 9
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21	62	Feb. 15
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17	63	June 20
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29	66	Apr. 25
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14	79	Feb. 15
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3	88	Jan. 4
(Exploitation: Mar. 21, p. 36; April 4, p. 87.)				
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 10
Laughing at Trouble 724	Jane Darwell-Delma Byron	Dec. 11†	67	
(See "Glory," "In the Cutting Room," Oct. 17.)				
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12	72	Mar. 28
Message to Garcia, A (G) 632	Wallace Beery-B. Stanwyck	Apr. 10	85	Mar. 14
(Exploitation: July 11, p. 127.)				
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31	68	Nov. 22,'35
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27	59	Mar. 28
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17	76	Nov. 2,'35
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23†	93	Oct. 24
(Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87.)				
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24	79	June 6
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)				
Prisoner of Shark Island, The (G) 638	Warner Baxetr-Gloria Stuart	Feb. 28	95	Feb. 22
(Exploitation: Mar. 21, p. 97; Apr. 11, p. 97; Apr. 18, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5	79	May 30
(Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)				
Professional Soldier (G) 628	V. McLaglen-F. Bartholomew	Jan. 24	78	Jan. 4
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
(See production article, July 4, p. 16; exploitation: Dec. 5, p. 85.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20†	81	Nov. 21
Road to Glory, The (G) 706	Fredric March-Warner Baxter	Sept. 4†	101	June 6
(Exploitation: Nov. 14, p. 95.)				
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
(Exploitation: Dec. 12, p. 84.)				
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19	79	May 16
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13	72	Feb. 22
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
36 Hours to Kill (G) 656	Brian Donlevy-Gloria Stuart	July 24	65	Aug. 29
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				
Under Two Flags (G) 644	Ronald Colman-C. Colbert	May 1	110	May 9
(See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)				
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
White Fang (G) 649	Michael Whalen-Jean Muir	July 3	70	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)				
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27†	65	Dec. 5
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19
(See production article, June 13, p. 16.)				
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37	68	Nov. 28
Crack Up 727	Peter Lorre-Brian Donlevy	Jan. 15,'37†		
(See "In the Cutting Room," Nov. 14.)				
Death in Paradise Canyon	Betty Furness-John Payne			
Dr. Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37	77	Oct. 14,'33
Holy Terror, The	Jane Withers-Anthony Martin	Feb. 5,'37†		
Jones Family at the County Fair, The	Jed Prouty-Shirley Deane	Feb. 19,'37†		
Lloyds of London (G)	F. Bartholomew-M. Carroll	Feb. 12,'37†	*115	Nov. 28
(Exploitation: Nov. 21, p. 108.)				
Love Is News 729	Loretta Young-Tyrone Power	Feb. 12,'37†		
Nancy Steele Is Missing	Victor McLaglen-June Lang			
On the Avenue 732	Dick Powell-Mandeleine Carroll	Jan. 29,'37†		
One in a Million 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†		
(See "In the Cutting Room," Oct. 31.)				
Seventh Heaven	Simone Simon-James Stewart			
Secret Valley 731	Richard Arlen-Virginia Grey	Jan. 15,'37†		
Stowaway 725	Shirley Temple-Robt. Young	Dec. 25†		
Wings of Morning	Annabella-Henry Fonda	Feb. 19,'37†		
Woman-Wise	Rochelle Hudson-Michael Whalen	Jan. 22,'37†		

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr.-E. Landi	Apr. 17	100	Feb. 22
Amazing Quest, The	Cary Grant-Mary Brian	Sept. 26	70	Aug. 29
Come and Get It (A)	Edward Arnold-Frances Farmer	Nov. 6†	*98	Nov. 7
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84.)				
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 23†	101	Sept. 26
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20†	78	Nov. 7
(See production article, June 6, p. 14; exploitation: Nov. 21, p. 109.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2†	86	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98.)				
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7	85	Jan. 4
(Exploitation: Jan. 25, p. 63; Feb. 8, p. 83; Feb. 22, p. 96; Apr. 4, p. 89; Aug. 29, p. 84.)				
I Stand Condemned (A)	Harry Baur-Laurence Olivier	July 10	76	Nov. 30,'35
Last of the Mohicans, The (G)	Randolph Scott-Binnie Barnes	Aug. 13†	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Nov. 14, pp. 90, 92; Nov. 21, p. 112.)				
Little Lord Fauntleroy (G)	F. Bartholomew-D. Costello Barrymore	Mar. 6	102	Feb. 29
(Exploitation: Mar 14, p. 84; May 16, p. 80; June 6, p. 117; June 13, p. 132; Aug. 1, p. 93; Aug. 29, p. 87.)				
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21	87	Feb. 8
(See production article, Feb. 8, p. 18; exploitation: Feb. 15, p. 81; Feb. 22, p. 100; Mar. 7, p. 99; Mar. 14, p. 84; Mar. 28, pp. 83, 84; Apr. 4, pp. 84, 89; Apr. 11, pp. 93, 96; Apr. 25, p. 92; May 2, p. 99; May 9, p. 84; May 16, p. 82; May 30, pp. 84, 86; June 6, pp. 116, 118; June 13, pp. 122, 132; June 20, p. 121; Aug. 22, p. 117; Sept. 12, p. 68.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13	79	May 2
(Exploitation: June 13, p. 122; July 25, p. 77.)				
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Dec. 4†	86	Nov. 21
(See production article, Oct. 31, p. 16.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24	100	Jan. 25
(Exploitation: Feb. 1, p. 63; Feb. 8, p. 83; Feb. 15, p. 81; Feb. 29, pp. 72, 75; Mar. 14, p. 85; Mar. 21, pp. 94, 97; Apr. 4, p. 87; June 6, p. 118; Oct. 17, p. 80.)				
These Three (G)	M. Hopkins-M. Oberon-J.McCrea	Apr. 10	93	Feb. 29
(Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24	99	May 7
(See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 26, pp. 70, 71; Oct. 24, p. 70; Nov. 28, p. 105.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	70	Aug. 8
Beloved Enemy	Merle Oberon-Brian Aherne	Dec. 25†		
(See "In the Cutting Room," Nov. 7.)				
Fire Over England	Raymond Massey-Flora Robson	Feb. 5,'37†		
History Is Made at Night	Charles Boyer-Jean Arthur	Mar. 5,'37†		
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 26,'37†	90	Aug. 22
Men Are Not Gods	Miriam Hopkins-Laur'nce Olivier	Jan. 15,'37†		
Star Is Born, A	Janet Gaynor-Fredric March	Feb. 19,'37†		
You Only Live Once	Sylvia Sidney-Henry Fonda	Jan. 1,'37†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	64	
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25	58	
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29†	61	Dec. 5
(See "In the Cutting Room," Nov. 28.)				
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26	54	July 18
(Exploitation: Oct. 24, p. 70.)				
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11	70	May 9
(Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)				
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
(Exploitation: Dec. 5, p. 79.)				
For the Service 9045	Buck Jones-Beth Marion	May 6	65	
Girl on the Front Page, The(G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	74	Sept. 26
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20	75	Jan. 25
(Exploitation: Jan. 18, p. 82; Jan. 25, p. 63; Mar. 7, p. 99; Mar. 14, p. 88; July 18, p. 85.)				
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9	70	Feb. 29
(Exploitation: Apr. 18, p. 81; May 23, p. 94; June 6, p. 117; June 13, p. 132.)				
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	72	Oct. 31
Magnificent Brute, The(G)1022	Victor McLaglen-Binnie Barnes	Oct. 11†	77	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)				
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6	112	Jan. 11
(Exploitation: Jan. 18, p. 82; Feb. 8, pp. 81, 83, 84; Mar. 7, pp. 86, 99; Mar. 21, pp. 92, 96; Apr. 16, p. 96; May 23, pp. 87, 95; June 6, p. 118.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	76	Nov. 7
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6†	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105.)				
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27	87	Feb. 9
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31	65	Aug. 29
Parole (G) 9036	Ann Preston-Henry Hunter	June 14	65	July 4
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 23
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20†	60	Dec. 5
Sea Spoilers (G) 1027	John Wayne-Nan Gray	Sept. 20†	63	Nov. 28
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17	112	May 9
(See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81; Nov. 7, p. 84.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18	60	
Sutter's Gold (G) 8002	Edward Arnold-Binnie Barnes	Apr. 13	95	Mar. 28
(See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92; Dec. 12, p. 82.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13†	82	Oct. 10
(Exploitation: Oct. 10, p. 96.)				
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Class Prophecy	Louis Hayward-Wendy Barrie			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Four Days' Wonder 1019	Jeanne Dante-Kenneth Howell	Jan. 10,'37†		
I Hate Horses	Binnie Barnes-Wm. Gargan			
Mysterious Crossing 1025	James Dunn-Jean Rogers	Dec. 27†	56	
(See "Murder on the Mississippi," "In the Cutting Room," Nov. 28.)				
Night Key	Boris Karloff			
Sand Flow	Buck Jones-Lita Chevret	Feb. 14,'37†		
She's Dangerous 1031	Walter Pidgeon-Tala Birell	Jan. 17,'37†		
Three Smart Girls 1029	Binnie Barnes-Ray Milland	Dec. 20†	84	
(See "In the Cutting Room," Nov. 28.)				
Top of the Town 1007	George Murphy-Doris Nolan	Feb. 21,'37†		
(See "In the Cutting Room," Nov. 14.)				
Treve 1034	Noah Beery, Jr.-Barbara Read	Jan. 3,'37†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1		
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 20†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15		
Rip Roaring Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Silks and Saddles	Herman Brix-Toby Wing	Nov. 16†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler	Jan. 7,'37†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	Apr. 25
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7	70	Apr. 4
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Charge of the Light Brigade (G) 901	Errol Flynn-O. De Havilland	Nov. 7	115	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111.)				
Colleen (A) 903	Ruby Keeler-Dick Powell	Mar. 21	89	Feb. 1
(Exploitation: Mar. 14, p. 89; Apr. 25, p. 92; May 23, p. 86.)				
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18	65	Feb. 1
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	*60	Oct. 31
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70.)				
Green Pastures, The (G) 902	Rex Ingram	Aug. 1	93	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25	83	Apr. 4
(Exploitation: June 6, p. 118; Aug. 8, p. 93.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
(Exploitation: Dec. 5, p. 80.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19†	55	Nov. 14
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15	65	Jan. 11
Midsummer Night's Dream (G)	All Star	Oct. 3	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68.)				
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8	83	Jan. 18
(Exploitation: May 2, p. 92.)				
Polo Joe 111 (G)	Joe E. Brown-Carol Hughes	Dec. 5†	65	Sept. 26
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30	79	May 2
(Exploitation: July 11, p. 128; July 25; pp. 76, 77; Aug. 8, p. 93; Nov. 7, p. 87.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9	62	Mar. 21
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2	56	Mar. 7
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14	76	Mar. 7
(Exploitation: Apr. 4, p. 88; Apr. 18, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1	60	Jan. 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter				
Another Dawn	Errol Flynn-Kay Francis			
Bad Man's Territory	Dick Foran-Linda Perry			
Black Legion 112	Humphrey Bogart-Ann Sheridan	Jan. 30,'37†		
(See "In the Cutting Room," Oct. 10.)				
Desert Song	Frank McHugh			
God's Country and the Woman 105	George Brent-Beverly Roberts	Jan. 16,'37†		
(See "In the Cutting Room," Sept. 26.)				
Go-Getter, The	George Brent-Anita Louise			
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37†	*70	Dec. 12
King and the Chorus Girl	Fernand Gravet-Joan Blondell			
Marked Women	Bette Davies-H. Bogart			
Melody for Two	James Melton-Patricia Ellis			
(See "In the Cutting Room," Oct. 17.)				
Men in Exile	Richard Purcell-June Travis			
(See "In the Cutting Room," Nov. 21.)				
Merchant of Venus	Carol Hughes-Marie Wilson			
Midnight Court	Ann Dvorak-John Litel			
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12	69	July 30,'32
Over the Wall	Ross Alexander			
Prince and the Pauper, The	Billy and Bobby Mauch			
Ready, Willing and Able	Ross Alexander-Ruby Keeler			
(See "In the Cutting Room," Nov. 21.)				
Slim	Pat O'Brien-Henry Fenda			
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	*60	Dec. 5
Trial Horse	Barton MacLane-June Travis			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew		6 rls	
Fury Below	Maxine Doyle-Russell Gleason		6 rls	
Island Captives	Eddie Nugent		6 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Slalom	Skiing Film	Dec. 18†		
Tempo Massimo	Milly	Mar. 12	78	Mar. 21

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
My Song of Love	Tito Schipa			
Second Bureau	Jean Murat-Diane Korene			
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright			
Treno Popolare	Italian Feature			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Anna (G)	Ada Voltsik	Amkino	July 16	95	Aug. 1
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	95	Oct. 3
(Reviewed under the title, "La Kermesse Heroique.")					
Ciboulette (G)	Simen Berriau	Franco-American	Sept. 11†	100	Sept. 26
Cloistered (G)		Best	May 19	65	May 30
Crime Over London (A)	Margot Grahame	United Artists		80	Nov. 7
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dubrevsky	Boris Livanov	Amkino	Mar. 28	72	Apr. 11
Dusty Ermine (A)	Ronald Squire	Twickenham		75	Oct. 10
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Incertidumbre (G)	Hilda Moreno	United Artists	Sept. 18†	70	Sept. 26
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21
Janosik (G)	Palo Bielik	French	Nov. 24	82	Dec. 5
Juggernaut (A)	Boris Karloff	Twickenham		70	Oct. 17
La Fusse	Femin Gemier	French	Aug. 1	83	
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 9	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
La Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5	110	Mar. 21
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4	77	Apr. 25
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")					
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5	93	May 16
Prenez Garde a la Pointure	Simone Simon	French	Aug. 1	86	
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21	83	May 30
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25	98	Apr. 4
Robber Symphony, The (G)	George Graves	Concordia		125	May 9
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Libesroman Im Hause Habsburg.")					
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9	81	Apr. 25
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7	90	Apr. 18
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5
Soviet News (G)		Amkino	Apr. 10	70	Apr. 25
Spy of Napoleon (G)	Richard Barthelmess	Twickenham		98	Oct. 10
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 1
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Two's Company (G)	Ned Sparks	B. & D.			May 16
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 3
(Reviewed under the title, "Eine Walzer Fuer Dich.")					
We Are from Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30	83	May 16
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7
Woman Alone, A (A)	Anna Sten	General		90	June 6
Yellow Cruise, The (G)		French	Nov. 27	90	Dec. 5

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Tom Thumb (2-15)	Mar. 30	7
Dick Whittington's Cat (5-16)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

BARNEY GOOGLE

Title	Rel. Date	Min.
No. 3—"Spark Plug"	Apr. 12	6½
No. 4—Major Google (5-16)	May 24	6½

BROADWAY COMEDIES

Title	Rel. Date	Min.
Am I Having Fun (11-21) Andy Clyde	Sept. 18†	20
Ants in the Pantry (3-7) (3 Stooges)	Feb. 6	18½
Ay Tank Ay Go (All Star)	Dec. 4†	16½
Caught in the Act Andy Clyde	Mar. 5	18
Champ's a Chump, The (All Star)	June 20	18
Disorder in the Court (3 Stooges)	May 30	17
Double Trouble Andy Clyde		
False Alarms (10-10) (3 Stooges)	Aug. 16†	10
Fibbing Fibbers (12-5) Walter Catlett	Oct. 19†	18
Free Rent (All Star)	Dec. 20†	
Half Shot Shooters (6-13) (3 Stooges)	Apr. 30	19
Love Comes to Mooneyville	Nov. 14†	18
Midnight Blunders (5-16) (All Star)	Apr. 21	17
Mister Smarty (8-1) Andy Clyde	July 15	18
Movie Maniacs (3 Stooges)	Feb. 20	18
Oh, Duchess (11-21) Polly Moran	Oct. 9†	20
Pain in the Pullman, A (3 Stooges)	June 27	18
Peppery Salt, The (6-20) Andy Clyde	May 15	18
Share the Wealth (5-16) Andy Clyde	Mar. 19	17½
Slippery Silks (3 Stooges)	Dec. 27†	
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (11-14) (3 Stooges)	Sept. 11†	2 rls.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Birds in Love (11-14)	Oct. 28†	7½
Bon Bon Parade	Nov. 26†	8½
Boy and His Dog, A	Dec. 23†	7
Dr. Bluebird (2-8)	Feb. 5	8
Football Bugs (5-16)	Apr. 29	7
Gifts from the Air	Jan. 1,'37†	
In My Gondola (10-17)	Sept. 3†	8
Glee Worms	June 24	7
Merry Mutineers (11-7)	Oct. 2†	7
Novelty Shop, The (9-5)	Aug. 15	7
Two Lazy Crows (11-28)	Nov. 26†	7
Untrained Seal, The (8-1)	July 26	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Star Gazers (11-7)	Oct. 15†	10
Wonder Spots of America (11-14)	Sept. 4†	1 rl.

COURT OF HUMAN RELATIONS

Title	Rel. Date	Min.
Mad Money (9-5)	Sept. 4†	11½
Runaway Marriage, The	Dec. 18	

FEATURETTES

Title	Rel. Date	Min.
Story of Norton I, Emperor of the United States	Dec. 18†	

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
11. Bird Stuffer, The (2-8)	Feb. 1	7
12. "Lil Ainjil"	Mar. 19	6
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24†	7
16. Merry Cafe	Dec. 26†	

NEW WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Disputed Decisions (8-29)	Aug. 22	10
Football Flashes (10-10)	Aug. 30	10
Golfing Rhythm (6-20)	May 15	10
Hold 'Em Cowboy (11-14)	Sept. 25†	10
Ice Cut-Ups (2-8)	Feb. 6	10
Little Champs (8-29)	Aug. 10	10
Plane Devils	Nov. 28†	9½
Skiing is Believing (11-14)	Oct. 26†	10
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Stop, Look and Guess	Mar. 9	10
Thrills with Daredevils	Mar. 19	10
Touring the Sport World (7-25)	July 11	10

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Dizzy Ducks	Nov. 28†	6½
Looney Balloonists (11-28)	Sept. 24†	7
Playing Politics (8-1)	July 8	7
Scrappy's Camera Troubles (6-20)	June 5	7
Scrappy's Pony	Mar. 16	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 6—(2-8)	Jan. 31	10½
No. 7—(3-7)	Feb. 28	10½
No. 8—	Mar. 27	10
No. 9—(5-16)	Apr. 24	9½
No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10

SCREEN SNAPSHOTS (New Series)

Title	Rel. Date	Min.
No. 1—(11-14)	Sept. 11†	10
No. 2—(11-21)	Oct. 23†	10
No. 3—	Nov. 28†	10
No 4—	Dec. 28†	10

SPECIAL

Title	Rel. Date	Min.
Belgium	Dec. 25†	
Castle Town of France	Nov. 1†	8½
Old Paris and Berne	Dec. 18†	
Robinson Crusoe (12-5)	Sept. 7†	3 rls.

VOICE OF EXPERIENCE

Title	Rel. Date	Min.
No. 9—(3-7)	Feb. 25	10½
No. 10—	Mar. 26	10½

DuWORLD

POPULAR SCIENCE FOREIGN

(Cinecolor)

Title	Rel. Date	Min.
No. 1—	Sept. 15†	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9
No. 6—		10

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

CORONET COMEDIES

Title	Rel. Date	Min.
Brain Busters, The	Jan. 10	18
Fresh from the Fleet	Apr. 24	18
Mixed Policies	Jan. 17	20
Sleepless Hollow	May 8	16
Where Is Wall Street?	Apr. 10	19

MUSICAL COMEDIES

Title	Rel. Date	Min.
Home on the Range (6-20)	June 5	21
Thanks, Mr. Cupid	Jan. 24	18

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Alpine Rendezvous	Aug. 1†	11
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
Spooks (6-20)	Apr. 17	9
Strike! You're Out	Dec. 11†	11

STAR PERSONALITY COMEDIES

Title	Rel. Date	Min.
Giv'im Air	Feb. 14	18
Gold Bricks	Mar. 20	20
Grand Slam Opera	Feb. 21	21
Triple Trouble	Apr. 3	16
White Hope, The	Mar. 27	19

PAUL TERRY-TOONS

Title	Rel. Date	Min.
Alpine Yodeler	Feb. 2	6
Barnyard Amateurs	Mar. 6	6
Bully Frog, A (10-10)	Sept. 18†	6
Busy Bee, The	May 29	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa and the Runt	May 15	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	7
Home Town Olympics	Feb. 7	6
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30†	7
Kiko the Kangaroo in Skunked Again	Dec. 25†	7
Kiko and the Honey Bears (9-22)	Aug. 21†	6
19th Hole Club, The	Jan. 24	6
Off to China	Mar. 20	6
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Cats in a Bag	Dec. 11†	7
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Robin Hood in an Arrow Escape (11-21)	Nov. 13†	7
Rolling Stones	May 1	6
Sailor's Home, The (6-13)	June 12	6
Tough Egg, A	June 26	6
Western Trail, The	Apr. 3	6
Wolf in Cheap Clothing, A	Apr. 17	6

TREASURE CHEST

Title	Rel. Date	Min.
Animal Cunning	May 1	10
Chesapeake Bay Retriever, The	Dec. 18†	11
Fast Friends (6-13)	June 5	9
Feminine Form (8-29)	Aug. 7†	10
Fisherman's Luck	Jan. 31	9
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei	Dec. 4†	11
Manhattan Tapestry	Jan. 31	10
Nature's Songsters (9-23)	Sept. 4†	8
Seeing Eye, The (2-11)	Jan. 17	10
Sports in the Alps (10-10)	Sept. 11†	9
Symphony in Snow (11-7)	Oct. 16†	9

TUXEDO COMEDIES

Title	Rel. Date	Min.
Just Plain Folks	Mar. 13	19
Rail Birds (6-13)	May 22	18

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Amuse Yourself	Nov. 27†	20
Any Old Port	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9†	19
Diamonds in the Rough	Sept. 25†	19
Fun's Fun		2 rls.
Gags and Gals (10-3)	Sept. 11†	20
Happy Heels (8-22)	Aug. 1†	18
Hi-C Honeymoon		2 rls.
It Happened All Right (6-13)	May 15	19
Just the Type	Dec. 4†	20
Mixed Magic	Nov. 20†	17
Modern Home (11-28)	Nov. 13†	19
Parked in Paree	Aug. 28†	10
Peaceful Relations	June 19	18
Rah Rah Rhythm (11-21)	Oct. 23†	18
Screen Test, The	Dec. 18†	19
Spring Is Here	Oct. 30†	21
Transatlantic Love	Dec. 25†	2 rls.
Wacky Family, The (9-26)	Sept. 4†	21
Whose Baby Are You? (11-7)	Oct. 2†	18

YOUNG ROMANCE

Title	Rel. Date	Min.
Beware of Blondes	Feb. 7	20
Love in September	Mar. 6	21

GRAND NATIONAL DISTRIBUTING CORP.

MUSICAL MOODS

(Technicolor)

Title	Rel. Date	Min.
Ave Maria	Mar. 25	1 rl.
Irish Melody	Mar. 9	8
Italian Caprice	Dec. 1,'35	8
Liebestraum	Apr. 20	1 rl.

NEWSLAUGHS

Title	Rel. Date	Min.
No. 5—	Feb. 20	1 rl.
No. 6—	Mar. 20	1 rl.

THRILLING JOURNEYS

Title	Rel. Date	Min.
Ride Along Dude	Feb. 15	1 rl.
Realm of Ghosts	Mar. 1	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4	9
Carillon Makers	Aug. 15†	12
Golden Harbor	Mar. 16	10
It's a Bird	Jan. 20	17
Life of Theodore Roosevelt	Feb. 1	19
Tough Breaks	Mar. 1	18
Spanish Interlude, A	Sept. 15†	20
Sport of Flying	Sept. 12†	
Young Explorer	Mar. 2	10

INTERNATIONAL VARIETIES

Title	Rel. Date	Min.
No. 1—	Feb. 14	8
No. 2—	Feb. 28	8
No. 3—	Mar. 8	10
No. 4—	Mar. 22	10
No. 5—	Apr. 10	7
No. 6—	Apr. 22	7½

PERSONALITIES ON PARADE

Title	Rel. Date	Min.
No. 1—	Feb. 5	9
No. 2—	Mar. 6	9
No. 3—	Apr. 11	9
No. 4—	May 4	9

WORLD EXPLORATIONS

Title	Rel. Date	Min.
1. Nomads of the Jungle	Feb. 3	6
2. Nomads of the South Seas	Feb. 17	6
3. Nomads of the Past	Mar. 3	6
4. Nomads of the Air	Mar. 17	5½
5. Nomads in the Making	Apr. 3	6
6. Nomads of the River	Apr. 17	6
7. Nomads of the Plains	May 3	5½
8. Nomads of the Sea	May 17	5½

IMPERIAL

COLOR CLASSICS

Title	Rel. Date	Min.
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8

EDGAR GUEST POETIC GEMS

Title	Rel. Date	Min.
After the Storm		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8

NOVELTIES

Title	Rel. Date	Min.
Cities of the Past		
Nero		8
Hobo Hero		9

PORT O' CALL

Title	Rel. Date	Min.
Peacock Throne		9
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9

WORLD IN COLOR

Title	Rel. Date	Min.
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

CHARLEY CHASE

Title	Rel. Date	Min.
Count Takes the Count, The	Feb. 22	20
Life Hesitates at 40	Jan. 18	15
Neighborhood House (7-18)	May 9	20
On the Wrong Trek (7-25)	Apr. 18	19
Vamp 'Til Ready (2-29)	Mar. 28	20

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 6—Perfect Setup	Feb. 1	21
No. 7—Fool Proof	Mar. 7	21
No. 8—The Public Pays (11-14)	Oct. 10†	18

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Colorful Island	Nov. 14†	8
Japan in Cherry Blossom Time	Mar. 21	9
Oriental Paradise	Nov. 14†	
Picturesque South Africa	Jan. 9,'37†	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
Sacred City of the Mayan Indians (2-11)	Feb. 22	7
St. Helena and its Man of Destiny	May 16	8
Victoria and Vancouver	Jan. 25	9
Yellowstone Park	Oct. 24†	9

HARMAN-ISING

(Happy Harmonies)

Title	Rel. Date	Min.
18—Bottles (4-25)	Jan. 11	10
19—Early Bird and the Worm, The (4-25)	Feb. 8	9
20—Old Mill Pond, The (6-6)	Mar. 7	8
21—Two Little Pups (8-1)	Apr. 4	8
22—Old House, The	May 2	
23—Pups' Picnic	May 30	8
24—To Spring	June 20	9
25—Little Cheeser	July 11	9
26—Pups' Christmas	Dec. 12†	8

M-G-M MINIATURES

Title	Rel. Date	Min.
Great American Pie Company	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19†	11
Hollywood Second Step	Dec. 5†	
How to be a Detective	Oct. 17†	9
How to Behave (4-25)	Apr. 25	10
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5†	10
Important News (2-29)	Feb. 29	10
Jonker Diamond (4-25)	Mar. 28	10
Let's Dance	Jan. 4	8
Little Boy Blue (6-6)	May 23	11

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Master Will Shakespeare (8-1)	June 13	10
Rainbow Pass, The	Oct. 31†	
West Point of the South (2-1)	Feb. 1	8
M-G-M SPORTS PARADE		
Air Hoppers (2-29)	Jan. 18	10
Aquatic Artistry (6-6)	Apr. 11	9
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10
Polo (6-6)	May 9	8
Table Tennis (4-25)	Feb. 15	10
Racing Canines (6-6)	Mar. 14	10
MUSICAL COMEDIES		
La Fiesta de Santa Barbara (4-25)	Dec. 7,'35	19
No Place Like Rome (11-7)	Sept. 26†	19
Sunkist Stars at Palm Springs	Jan. 11	20
Violets in Spring (9-5)	Sept. 5	21
OUR GANG		
Arbor Day (6-6)	May 2	18
Bored of Education (9-5)	Aug. 29	10
Divot Diggers	Feb. 8	15
Lucky Corner, The (2-29)	Mar. 14	16
Pay As You Exit	Oct. 24†	11
Pinch Singer	Jan. 4	18
Second Childhood (4-25)	Apr. 11	19
Spooky Hooky	Dec. 5†	
Two Too Young (11-7)	Sept. 26†	10
PATSY KELLY COMEDIES		
All-American Toothache	Jan. 25	20
At Sea Ashore	Apr. 4	20
Hill Tillies (8-15)	Apr. 4	18
Pan Handlers	Feb. 29	20
PETE SMITH SPECIALTIES		
Behind the Headlines (9-5)	Sept. 12†	11
Dexterity	Jan. 16,'37†	9
Hurling	Nov. 14†	10
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions (11-7)	Oct. 3†	10
Sports on Ice	Oct. 10†	10
Wanted—A Master	Dec. 26†	10
SPECIAL		
Audioscopiks (1-18)		8
TABLOID MUSICALS		
Annie Laurie	Oct. 31†	10
Every Sunday	Nov. 28†	10
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human	Nov. 20†	7
Betty Boop and Little Jimmy (4-11)	Mar. 27	7
Betty Boop and the Little King	Jan. 31	7
Grampy's Indoor Outing	Oct. 16†	7
Happy You and Merry Me (9-22)	Aug. 21†	7
House Cleaning Blues	Jan. 15,'37†	
Making Friends	Dec. 18†	7
More Pep	June 19	
Not Now (2-29)	Feb. 28	7
Song a Day, A	May 22	7
Training Pigeons	Sept. 18†	7
We Did It	Apr. 24	6
You're Not Built That Way	July 17	8
COLOR CLASSICS		
Christmas Comes But Once a Year	Dec. 4†	8
Cobweb Hotel, The	May 15	8
Greedy Humpty Dumpty	July 10	7
Hawaiian Birds	Aug. 28†	9
Little Stranger (4-18)	Mar. 13	8
Play Safe	Oct. 16†	7
Somewhere in Dreamland	Jan. 17	9
HEADLINERS		
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10	10
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept. 18†	11
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee - Virginia Weidler	May 22	10
Midnight Melodies (4-18) Ed Paul and Orchestra - Babs Ryan-Loretta Lee	Mar. 20	11
Movie Melodies on Parade (2-29) Kostelanetz-Eastman	Feb. 7	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music in the Morgan Manner Russ Morgan and Orch.	June 12	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18†	11
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Play, Don (8-15) Don Bestor and Orch.	July 31	11
Rah, Rah, Football Will Osborne and Collegiates	Oct. 30†	10
Song Hits on Parade	Jan. 15,'37†	
Star Reporter in Hollywood (11-21) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20†	10
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1	11
MUSICAL ROMANCE		
Lover's Paradise (Technicolor)	Sept. 11†	10
Schubert's Serenade	Nov. 13†	10
Trees (Technicolor)	Jan. 15,'37†	
PARAGRAPHICS		
Lulu's Love (8-15)	Aug. 14†	18
Madison Sq. Garden	Dec. 11†	
Rhythm of the River	Oct. 9†	10
Sailor Shorty	Oct. 23	10
Snow	Jan. 8,'37†	
Straight as an Arrow (11-21)	Oct. 9†	10
That's Their Business	Nov. 13†	11
PARAMOUNT PICTORIAL		
No. 7 — Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31	7
No. 8 — Frederic W. Goudy —Sails Over Sydney Harbor — The Voice of the Animals (2-29)	Feb. 28	11
No. 9 — Trailing the Birds —Lake of Enchantment— Swanee River Goes High Hat (4-11)	Mar. 27	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24	10
No. 11—Champagne — Girls Will Be Boys—Up Mont Blanc	May 22	11
No. 12—Meet the Pelican— Viola Mitchell — Steel Suits	June 19	10
No. 13—	July 17	1 rl.
PARAMOUNT PICTORIAL (New Series)		
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4—	Nov. 13†	10
No. 5—	Dec. 11†	10
No. 6—	Jan. 8,'37†	
PARAMOUNT VARIETIES		
Broadway Highlights No. 6	Apr. 3	9
Collie, The (2-29)	Feb. 21	10
Dangerous Jobs	May 1	9
Fashions in Love	July 24	10
Here Comes the Zoo (3-14)	Mar. 13	9
Movie Milestones (No. 2)	Jan. 31	10
Poodle, The	May 22	10
Rhythm Party, The	June 26	10
Rookie Fireman, The	Apr. 24	10
Shorty at the Seashore	July 10	9
POPEYE THE SAILOR		
Bridge Ahoy!	May 1	8
Brotherly Love (3-14)	Mar. 6	7
Clean Shaven Man, A (3-7)	Feb. 7	7
Hold the Wire	Oct. 23†	7
I'm in the Army Now	Dec. 25†	7
I-Ski Lov-Ski You-Ski	Apr. 3	6
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	6
Little Swee' Pea	Sept. 25†	7
Never Kick a Woman	Aug. 28†	7
Popeye the Sailor Meets Sinbad the Sailor (11-14) (Technicolor special)	Nov. 27†	17
Spinach Roadster, The	Nov. 27†	7
What, No Spinach?	May 29	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE **(Cinecolor)**		
No. 3	Jan. 24	11
No. 4 (4-11)	Mar. 27	11
No. 5	May 29	10
No. 6	July 17	10
POPULAR SCIENCE (New Series)		
No. 1 (8-22)	Aug. 28†	11
No. 2 (11-28)	Oct. 30†	10
No. 3	Dec. 25†	
SCREEN SONGS		
Hills of Old Wyomin', The (8-22) The Westerners	July 24	10
I Can't Escape from You Joe Reichman and Orch.	Sept. 25†	8
I Don't Want to Make History V. Lopez and Orchestra	May 22	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27	7
Talking Through My Heart Dick Stabile and Orch.	Nov. 27†	7
No Other One Hal Kemp and Orchestra	Jan. 24	8
GRANTLAND RICE SPORTLIGHTS **(NEW SERIES)**		
No. 20—What's the Answer	Jan. 17	10
No. 21—Finer Points (2-29)	Feb. 14	10
No. 22—Winged Champions (4-11)	Mar. 13	10
No. 23—Sun Chasers	Apr. 10	10
No. 24—Catching Trouble	May 8	10
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz (11-21)	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 22	Feb. 31	5½
No. 23	Apr. 3	5
No. 24	May 29	5
No. 25	July 10	5
EASY ACES		
Debonair New Orleans (4-25)	Mar. 27	10
Etiquette	Nov. 29†	9
Fool Your Friends	June 9	10
Job's a Job, A	May 22	10
Old Fashioned Movie, An (3-28)	Feb. 28	11
Winter at the Zoo	Jan. 31	10½
HEADLINER SERIES		
No. 4—Wedtime Story, A (3-14)	Mar. 20	21
No. 5—Bad Medicine	May 22	15
No. 6—Sleepy Time	July 24	
(1936-37)		
1—Lalapaloosa	Nov. 20†	16
EDGAR KENNEDY COMEDIES		
Dummy Ache	July 10	
Gasoloons	Jan 3	15½
High Beer Pressure	May 8	18
Hillbilly Goat	Jan. 15,'37†	18
Vocalizing (10-10)	Oct. 23†	20½
Will Power (3-14)	Mar. 6	15½
MAJOR BOWES AMATEUR PARADE		
No. 1	May 1	9
No. 2	June 5	10
No. 3	July 3	10
MARCH OF TIME		
No. 1 (1-18)	Jan. 17	18½
No. 2 (2-15)	Feb. 17	24
No. 3 (3-14)	Mar. 13	21
No. 4	Apr. 17	21
No. 5	May 15	21
No. 6	June 12	23
No. 7	July 10	21
No. 8	Aug. 7	21
(1936-37)		
No. 1	Sept. 4†	23
No. 2	Oct. 2†	21½
No. 3	Nov. 3†	21
No. 4 (12-12)	Nov. 27†	22
No. 5	Dec. 25†	
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Dog Blight	June 12	
Don't Be Like That	Dec. 4†	16
Fight Is Right (5-2)	Apr. 10	17
Radio Barred (2-8)	Feb. 7	15½
Who's Looney Now?	Sept. 4†	10
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28	17
Camp Meetin' (10-3)	Oct. 9†	16
Deep South	Jan. 1,'37†	17
Melody in May (2-1)	May 1	19
Swing It	July 3	
RAINBOW PARADE CARTOONS		
Bold King Cole	May 29	
Cupid Gets Her Men	July 24	7
Felix the Cat and the Goose That Laid the Golden Egg (2-29)	Feb. 7	7½
It's a Greek Life (8-22)	Aug. 2	7
Molly Moo Cow and Robinson Crusoe	Mar. 20	7
Neptune Nonsense (3-28)	Apr. 17	8
Toonerville Picnic	Oct. 2†	7
Toonerville Trolley (2-15)	Jan. 17	7
Trolley Ahoy	July 3	8
Waif's Welcome, A	June 19	
SMART SET		
All Business (2-8)	Feb. 14	18½
And So to Wed	June 19	
Framing Father (2-29)	Apr. 17	16½
Grandma's Buoys	Dec. 18†	16
So and Sew	Sept. 18†	15
SPECIALS		
Headlines for 25 Years (3-14)	Mar. 27	21
SPORTS WITH BILL CORUM		
Gentlemen's Sports (3-28)	Dec. 13,'35	11
Goals for Gold and Glory	Oct. 30†	
High, Wide and Dashing	Sept. 4†	9
Ladies Day	Dec. 18†	11
Never Catch the Rabbit (5-2)	Apr. 24	11
Pardon My Spray (10-10)	Oct. 2†	10
Row, Mr. Row	June 19	
Singing Wheels	Nov. 20†	11
Tomorrow's Halfbacks (3-25)	Jan. 24	9
Winter Sport (3-28)	Mar. 13	10
STRUGGLE TO LIVE		
Deadly Females	Nov. 13†	
Living Jewels	June 12	
Underground Farmers	Apr. 17	9
Swamp Land	Sept. 18†	9
Winged Pageantry (2-29)	Feb. 14	10
SUPERBA COMEDIES		
Down the Ribber (2-29)	Mar. 27	21
Uppercutlets	Jan. 24	18½
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wholesailing Along	May 29	17
WORLD ON PARADE		
Coral Isle of the Atlantic (4-25)	Mar. 27	11
Graveyard of Ships	Nov. 27†	11
Heart of the Sierras	Nov. 6†	
Prominent Personalities (3-14)	Feb. 21	11
Trinidad	Sept. 11†	10
Venice of the North	May 15	
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

Title	Rel. Date	Min.
DYNAMIC		
Wonderland of Gaspe (6-13)		11
NORTON		
Alchemist's Hourglass, The (1-25)		18

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Dogging It Around the World	Nov. 13†	10
Filming the Fantastic	Jan. 31	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14†	
Sports Headliners of 1936 (11-21)	Oct. 30†	10
MAGIC CARPET SERIES		
Hong Kong Highlights	Jan. 31	10
Irish Pastoral (8-22)	Aug. 7†	9½
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil	Nov. 13†	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
37. Mickey's Polo Team	Feb. 5	8
38. Orphans' Picnic	Mar. 12	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
39. Mickey's Grand Opera (4-11)	Apr. 9	9
40. Through the Mirror	June 18	9
101. Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)		8
105. Donald and Pluto (11-14)		9
107. Mickey's Elephant (11-14)		9

SILLY SYMPHONIES

Title	Rel. Date	Min.
33. Elmer the Elephant (4-11)	May 14	8½
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8
106. Three Blind Mouseketeers (11-28)		7
108. Country Cousin, The (11-21)		8½
109. Mother Pluto (11-21)		8½

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 18 (3-14)	Mar. 9	10½
No. 19 (3-14)	Mar. 23	10
No. 20 (3-28)	Apr. 20	9
No. 21	June 8	9
No. 22	June 22	9
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	10
No. 27 (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32	Jan. 18,'37†	
No. 33	Feb. 15,'37†	
No. 34	Mar. 15,'37†	

MEANY-MINY-MOE CARTOONS

Title	Rel. Date	Min.
Knights for a Day	Dec. 25†	
Turkey Dinner	Nov. 30†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Flippen's Frolics (7-11)	July 15	18
Fun Begins at Home	Feb. 17,'37†	
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
Marine Follies	Apr. 29	19
Musical Airways (10-10)	Sept. 30†	11
Playing for Fun (3-28)	Mar. 18	15
Royal Cafe	Nov. 25†	10
School for Swing	Jan. 20,'37†	
Signing Off (2-8)	Feb. 19	19
Teddy Bergman's International Broadcast (6-6)	June 3	20
Television Highlights	Dec. 23†	10
Vaud-O-Mat, The (3-28)	Apr. 8	16

NOVELTIES

Title	Rel. Date	Min.
Skits 'n' Sketches	Feb. 24	10

OSWALD CARTOONS

Title	Rel. Date	Min.
Alaska Sweepstakes (2-8)	Feb. 17	8
Battle Royal (7-18)	June 22	7
Barnyard Five	Apr. 20	7
Beachcombers (10-3)	Oct. 5†	9
Beauty Shoppe (3-28)	Mar. 20	6½
Farming Fools	May 25	7
Fun House, The	May 4	7
Gopher Trouble	Nov. 30†	
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet Show (10-13)	Nov. 2†	8
Slumberland Express	Mar. 9	7
Unpopular Mechanic (10-17)	Nov. 6†	8

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 18—Novelty (3-28)	Mar. 30	9½
No. 19—Novelty (3-28)	Apr. 13	9
No. 20—Novelty	June 1	9
No. 21—Novelty	June 15	9
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8-2/3
No. 30—Novelty	Dec. 7†	
No. 31—Novelty	Jan. 4,'37†	
No. 32—Novelty	Feb. 1,'37†	
No. 33—Novelty	Mar. 1,'37†	

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
King Edward VIII	Dec. 14†	9½
You Can't Get Away With It	Nov. 30†	25

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Billboard Jane and Katherine Lee	Feb. 15	11
Vitaphone Entertainers (7-11) Sylvia Froos	June 27	1 rl.
Vitaphone Highlights Eddie Peabody	Apr. 4	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2	11
Vitaphone Spotlight (3-28) Conville-Dale	Mar. 7	11
Vitaphone Topnotches (2-1)	May 30	
Vitaphone Troupers (2-1) Four Trojans-Aunt Jemima	Jan. 4	10
Vitaphone Stageshow	July 25	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19†	11
Vitaphone Internationals Holtz-Lee	Oct. 17†	11
Vaudeville Is Back Johnny Perkins	Nov. 14†	11
Vaude-Villians Marty May	Dec. 12†	

BIG V. COMEDIES

Title	Rel. Date	Min.
They're Off Yacht Club Boys	Jan. 18	21
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1	21
Shop Talk Bob Hope	Feb. 15	21
Joe Palooka in for the Love of Pete (3-28) Shemp Howard-Robert Norton	Mar. 14	21
Calling All Tars Bob Hope	Mar. 28	21
Slum Fun Johnny Berkes-Charles O'Donnell	Apr. 11	21
Absorbing Junior Shemp Howard-Johnny Berkes	May 9	21
Joe Palooka in Here's Howe Shemp Howard-Robert Norton	June 6	21
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
The Oily Bird Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard-Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14	21

BROADWAY BREVITIES

Title	Rel. Date	Min.
Carnival Days Henry Armetta-Felix Knight	Jan. 11	21
Double or Nothing (2-8) Phil Harris-Leah Ray	Jan. 18	21
Study and Understudy	Jan. 25	22
Between the Lines (2-1) Bernice Claire	Feb. 8	22
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22	21
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29	21
Wash Your Step (3-28) Hal LeRoy-Preisser Sisters	Mar. 7	21
Paris in New York (3-28) Irene Bordoni	Mar. 21	22
Black Network, The Nina Mae McKinney-Nicholas Bros.	Apr. 4	22
College Dads Leon Janney	Apr. 11	21
Double Crossky, The Olga Baclanova	Apr. 18	21
I'm Much Obliged Vera Van-George Debbs	May 2	21
Maid for a Day Grace Hayes	May 23	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16	
Changing of the Guard (5-16) Sybil Jason	June 6	20
Rhythmitis Hal LeRoy-Toby Wing	June 13	2 rls.
Song of a Nation, The (6-20) Donald Woods-Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	2 rls.
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	19
Joe Palooka in "The Choke's on You" (9-19) Shemp Howard-Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It with Candy Virginia Verrill	Oct. 3†	
Sheik to Sheik Georges Metaxa	Oct. 10†	21
Can't Think of It Ken Murray-Oswald	Oct. 24†	18
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	18
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7†	20
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5†	18
Joe Palooka in "The Blonde Bomber" Shemp Howard-Robert Norton	Nov. 28†	

COLORTOUR ADVENTURE
(Cinecolor)

Title	Rel. Date	Min.
Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupations (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	
Nice Work	Jan. 30,'37†	
Along the Mediterranean	Dec. 5†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 16—Phantom Ship, The	Feb. 1	7
No. 17—Boom! Boom!	Feb. 29	7
No. 18—Blow Out, The (3-28)	Apr. 4	7
No. 19—Westward Whoa	Apr. 25	7
No. 20—Fish Tales	May 23	7
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	7
No. 28—Village Smithy, The	Nov. 14†	7
No. 29—Porky of the Northwoods	Dec. 19†	

MELODY MASTERS

Title	Rel. Date	Min.
B. A. Rolfe and Orchestra	Feb. 1	11
Jolly Coburn and Orchestra	Feb. 22	11
Little Jack Little and Orchestra (3-28)	Mar. 21	11
Ramon Ramos and Orchestra	Apr. 18	11
Dave Apollon and His Band	May 16	10
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 rl.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	9
Emil Coleman and Orch. (7-11)		11
Leon Navara and His Orch. (9-19)	Nov. 7†	11
Clyde McCoy and Orch. (8-29)		10
Jimmie Lunceford and Orch.	Dec. 19†	

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 16—Cat Came Back, The (2-8)	Feb. 8	7
No. 17—Miss Glory	Mar. 7	7
No. 18—I'm a Big Shot Now (3-28)	Apr. 11	7
No. 19—Let It Be Me	May 2	7
No. 20—I'd Love to Take Orders from You	May 16	7
No. 21—Bingo Crosbyana	May 30	7
No. 23—When I Yoo Hoo	June 27	
No. 24—I Love to Singa (6-20)	July 18	7
No. 25—Sunday Go to Meetin' Time (9-5)	Aug. 8	7
No. 26—At Your Service, Madame	Aug. 29	7
No. 27—Toy Town Hall (9-19)	Sept. 19	
No. 28—Boulevardier of the Bronx	Oct. 10†	7
No. 29—Don't Look Now	Nov. 7†	7
No. 30—Coocoonut Grove	Nov. 28†	7

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 6—Steel and Stone (2-1)	Jan. 25	11
No. 7—Day's Journey, A	Feb. 22	11
No. 8—Harbor Lights	Mar. 21	11
No. 9—We Eat to Live	Apr. 18	10
No. 10—Vacation Spots	May 16	11
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10

PEPPER POT

Title	Rel. Date	Min.
Wild Wings (2-8)	Jan. 11	11
Some Class Charles Ahearn	Feb. 8	10
Timber Giants	Feb. 22	11
Half Wit-ness Radio Ramblers	Mar. 21	1 rl.
Beneath the Sea	Apr. 18	8
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3—Girl Football—Knitted Wear	Nov. 21†	

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Sept. 26†	
Whale Ho (7-14)		11
Ounce of Invention, An Ray Gross	Oct. 24†	
Oklahoma As Is Cal Tinney	Dec. 19†	

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa 3580 (2-22) Clyde Beatty (15 episodes)	Feb. 15	
Dick Tracy Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Robinson Crusoe of Clipper Island 3582 Mala (14 Episodes)	Nov. 14†	
Undersea Kingdom 3581 (5-16) Ray Corrigan-Lois Wilde	May 30	
Vigilantes Are Coming, The 3582 Robert Livingston-Kay Hughes	Aug. 22	

STAGE and SCREEN
(Weiss-Mintz-Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1†	(1st episode, 3 rls., followed by 14 two-reel episodes.)
Clutching Hand, The (5-23) Jack Mulhall-Wm. Farnum (also feature version)	Apr. 18	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)
Custer's Last Stand (11-30-35) Rex Lease-Lona Andre (also feature version)	Jan. 2	(1st episode, 5 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 7, p. 84.)	Oct. 19†	
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13	
Flash Gordon (3-14) Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6	
Jungle Jim Grant Withers-E. Brent.	Jan. 18,'37†	
Phantom Rider (6-6) Buck Jones-Marla Shelton (15 episodes)	July 6†	
Secret Agent X 9 Scott Kolk-Jean Rogers	Apr. 12,'37†	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan. 30,'37†	
Shadow of Chinatown	Oct. 10†	

J. C. JENKINS—HIS COLYUM

Paris, Texas

Dear Herald:

This town of Paris, Texas, is said to be somewhat different from Paris, France. Here they have the Longhorns, while over there they have the Apaches. Anyhow, this is a pretty good town and we've been in Paris, Michigan, too.

Paris, Michigan, is where the state has a fine fish hatchery and at this hatchery is where we saw the largest sturgeon west of Hoboken. He was ten feet—well, maybe not quite ten feet long, but anyhow he was an awfully big fish. We seldom say anything about fish because nobody would believe it anyhow. But if you ever go to Paris, Michigan, be sure to go to the hatchery and see that sturgeon yourself.

Speaking of Paris, Texas, reminds us of four long days we have waited for Jim Farley to get some mail to us from the boys at Rockefeller Center, New York, and Jim seems to have laid down on the job, for it is not here yet, although we were advised that it was placed in his hands several days ago. But it is a long ways from Rockefeller Center to Paris, Texas. In fact, it is about as far as it is from Tombstone, Arizona, to Grindstone, South Dakota, or to Pipestone, Minnesota, or Sandstone, Michigan. We have been in all of 'em and we know it is a long road, so we are not blaming Jim for not getting our mail to us.

Paris, Texas, is located in what is said to be the best farming country in the state, although we didn't see much farming outside of cotton fields. They certainly grow cotton down here, although the crop was cut very short the last season on account of drouth, the same as the corn was up in the corn belt. When these two crops fail there isn't much left to look forward to except the open season on ducks. But in spite of the failure of the cotton crop Paris seems to be going ahead just like nothing had happened.

▽

Well, sir, don't it beat all the way things happen occasionally? We just got a letter that was forwarded to us and signed by "Charley" and that was all the address there was to it, and who in the —— that "Charley" is we don't know, and it would be simply a guess. But our guess is that it was written by our very good friend Charley Snyder, the RKO booker in our cellmate's office at Sioux Falls, South Dakota.

Charley gave us quite a lengthy account of his trip calling on the boys in South Dakota with Ernie Frace, and we are assuming from his report that he and Ernie were sober—part of the time. We hope never to forget those Sioux Falls boys, for they are the ones who took care of us last summer when we were overcome with heat prostration.

Charley mentioned calling at Pierre to see Charles Lee Hyde, but that Charles Lee had gone to Chicago to assist his Alma Mater, Northwestern University, lug the pigskin over the Minnesota goal line, and who could blame Charles Lee for that? Any boy who won't stand up for his Alma don't belong in South Dakota, and Charles Lee lives in South Dakota.

Charley mentioned a lot more of the boys he called on, and bringing these names to our minds caused a feeling of homesickness, for we remember calling on all of them, and a lot more, last summer with Ernie Frace (a film hound turned loose on a suffering public by Sherm Fitch), and we remember what a good time we had and how well treated we were, and this makes us wish to go back again some time.

Then he mentioned a lot more of the boys he called on and each name brought up very pleasant recollections. Bob Hippel of the Bijou theatre at Pierre, Blume of Redfield, Hank Webster at Harrold, B. C. Hoover at Gettysburg (Doggone that Hoover! Why don't he stay at home when we call?) and several more of the boys, not to mention that most excellent guy, Abbott of Arlington. Oh, well, what's the use? All we can do is to think about 'em, and that don't improve our appetite a bit.

But what we'd like to know is, what in thunder would those boys do up in that burned-up grasshopper country without Charley? If any of you know, please inform us. Right now we're bound for McAllen, Texas, where "Shine" Mason operates the Palace theatre and where the sun shines on the luscious grapefruit 365 days each year and where the Mexicans, well, we'll skip that.

▽

But speaking of South Dakota. Did you know that they put South Dakota right between North Dakota and Nebraska? That was done probably to keep John Piller of Valley City, North Dakota, out of Nebraska, a very wise precaution.

It may, or it may not, be of interest to you to know that our mail address for three months will probably be McAllen, Texas, where we hope our Christmas dinner will include turkey and grapefruit, and where you boys can reach us by letter, if you should be so inclined. But, anyhow, don't fail to report your pictures to "What the Picture Did for Me" in the HERALD. You will find it a big help to all.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

The HERALD *Covers the Field Like an April Shower*

IN THE NEWSREELS

MOVIETONE NEWS—No. 26, Vol. 19.—President Roosevelt acclaimed in Buenos Aires....U. S. Army's giant bomber crashes in test flight....1936 prize steer sold....Fashions....Names in the News: Gen. Holcomb, Leon Trotsky, Juan de la Cierva, Judge Landis, Will H. Hays and Philip Gershel....Sports....Newsettes....Supplementary release, King Edward abdicates.

MOVIETONE NEWS—No. 27, Vol. 19.—President Roosevelt visits Montevideo ...Stops at Trinidad....Dam bursts in Japan....King Edward bids radio farewell to Empire....Tight rope walking above street....Christmas shopping with Lew Lehr....Aviation....Sports: Packers win over Redskins, Ski experts in New York.

NEWS OF THE DAY—No. 224, Vol. 8.—Britain stunned by King's abdication....Roosevelt's peace crusade....Ace golfers in $10,000 meet....Snapshots: 1—New York lads entertain diplomat; 2—Biggest bomber crashes; 3—Jungle Kings get rid of that tired feeling.

NEWS OF THE DAY—No. 225, Vol. 8.—"King Edward's farewell, greatest of broadcasts, brought to the screen."....Snapshots: 1—Daring pilots thrill Florida crowds....Wire walker gives Los Angeles jitters....Crack ski riders leap from man-made snow hill.

PARAMOUNT NEWS—No. 37.—Big bomber noses over on flight test....Art lets itself go....Great London landmark is burned down....Roosevelt sails home after Argentine trip....Christmas comes but once a year.

PARAMOUNT NEWS—No. 38.—Northland is brought to New York....800 die as dam bursts in North Japan....Roosevelt makes last lap of voyage home ....Santa Clara upset, Packers 'Pro' champs....Edward exile as George VI takes throne....Tight rope walking 200 feet above street.

PATHE NEWS—No. 41, Vol. 8.—Entire contents of newsreel devoted to the life of King Edward the Eighth.

PATHE NEWS—No. 42, Vol. 8.—The King abdicates ....Edward's farewell address....'Twas the night before Christmas ...Daredevil Dryden flirts with death on wire 200 feet above busy Los Angeles.

UNIVERSAL NEWSPAPER NEWSREEL—No. 518, Vol. 8.—Gudahl wins in open golf....Winter locks ships in ice....Gotham sees bughouse art....Army drills in deep snow....Old follies gals help new....Biggest bomber in crackup....Artificial snow kills fire....Toy trains still charm all....Saint Nick gets Elves' aid.

UNIVERSAL NEWSPAPER NEWSREEL—No. 519, Vol. 8.—King Edward quits throne for love....Dam breaks in North Japan....Strikers flee gas attack....Keep smelling salts handy when Dryden stunts high above street....President enjoys trip home....Stunt thrills dot air meet.

Interstate Gets Graves Theatres

The Interstate Theatre Corporation of Boston has concluded arrangements whereby it takes over the Graves Theatres in New Hampshire and Vermont. Graves houses are in Plymouth, Bristol, Lancaster and Woodstock, all in New Hampshire, and White River Junction, Vermont. The addition of these eight houses makes a total of 32 now in operation for Interstate.

The Interstate corporation was formed 10 years ago, shortly after its founders and present officers were graduated from Dartmouth College. Edward Ansin is president of the company and E. Harold Stoneman is treasurer. Besides the two states mentioned above, Interstate also operates theatres in Connecticut and Massachusetts.

RKO Far Eastern Sales Force Meets in Calcutta

The Far Eastern sales force of RKO Radio pictures held a three-day meeting in the RKO Building, Calcutta, India, early this month under the supervision of Reginald Armour, far eastern general manager. Among those who attended were G. E. Gregory, Rewashankar Pancholi, Dalsukh Pancholi, N. T. Mudnaney, S. R. Hemmad, R. K. Sharma, B. P. Parekh, S. R. Lewis, J. Remi Grasto, B. C. Ganguly, L. S. Trasy and S. Anant.

The company's 1937 list of product was discussed at the meeting and later full particulars were sent to exhibitors.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

NEW EQUIPMENT

LATEST AUDIO-MATIC CLASS A AMPLIFIERS, featuring RCA metal tubes, now $39.50 up. Guaranteed to reproduce entire frequency range, all latest recordings, 60 different models. Special trade-in offer. Ask S. O. S., 1600-AT Broadway, New York.

BOOKS

ORDER NOW! RICHARDSON'S NEW BLUE **Book of Projection—6th edition complete in one volume, 714 pages, 153 illustrations.** Full text on projection and sound combined with trouble-shooter, $5.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. **It not only guides you in making the proper entries, but provides sufficient blank pages for a** complete record of your operations for each day of the year. Notable for its simplicity. Order now—**$3 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller** Center, New York.

GIVE YOURSELF A BREAK WHEN BREAKdowns come. $10 worth of facts, charts, troubleshooting data—special combination of Mancall's, "Servicing Projection Equipment" and Sloane's "Motion Picture Projection." Mail $1.69 for both, or 98¢ for one. S. O. S., 1600-AT Broadway, New York.

TRAINING SCHOOL

THEATRE EMPLOYEES; ADVANCE TO BETter theatre positions. **Free booklet shows you how. THEATRE INSTITUTE, 315 Washington St., Elmira,** N. Y.

REPRESENTATIVES WANTED

MOTION PICTURE PROJECTIONIST OR FREE lanced sound service men can make good living representing several standard items needed for theatre use. Must be willing to work on commission basis and willing to carry samples. Good references and territory you can cover. Also bank affiliation. BOX 788A, MOTION PICTURE HERALD.

THEATRES WANTED

WILL LEASE ON LONG TERM OR ARRANGE to buy theatre now operating or already equipped to open. Give complete details in first letter as to seating capacity, population, nearest competition and on what terms available. BOX 786A, MOTION PICTURE HERALD.

GENERAL EQUIPMENT

PAY LESS—GET BETTER QUALITY—BUY AT S.O.S. Projectionists tool kits, 30 useful tools, $15 value, cut to $9.95; deodorizing blockettes, doz., $1.19; Simplex intermittents, useable, good for spares, $9.95. Hundreds of bargains. Liberal trades opticals, lenses. Order today—save! S. O. S., 1600-AT Broadway, New York.

WANTED TO BUY

GOOD USED BELL & HOWELL AND MITCHELL **motion picture cameras. State condition and lowest cash price. BOX 785A, MOTION PICTURE HERALD.**

RECONDITIONED MOTOR GENERATORS FOR **use in foreign countries. State make and prices. BOX** 787A, MOTION PICTURE HERALD.

CASH WAITING. WANT RCA SOUND, SIMplex, Powers projectors, arc lamps, rectifiers, generators, lenses. Stocks liquidated. Strictly confidential, no delays, no bickering. BOX 810, MOTION PICTURE HERALD.

POSITIONS WANTED

MANAGER, EDUCATED NOTRE DAME UNIversity, age 24, five years experience buying, booking, publicity, references. BOX 798, MOTION PICTURE HERALD.

MAN, 25, PUBLICITY AND EXPLOITATION. Experience: theatre, radio publicity, newspaper, assistant manager. Opportunity preferred to large salary Aggressive, can deliver. BOX 809, MOTION PICTURE HERALD.

ENGLISH MANAGER DESIRES POSITION IN U. S. A. Accustomed to good class houses. 18 years experience. Age 34. Excellent publicist, cinema organist, solo piano syncopation. PICKARD, PAVILION, Llandrindod Wells, England.

THEATRES

PAYING SURBURBAN THEATRE, 450 SEATS, 25,000 population, location middle west, good contracts, cash deal. This is no give away. Nibblers don't answer. BOX 805, MOTION PICTURE HERALD.

THEATRES FOR SALE

GOOD PAYING THEATRE FOR SALE IN SOUTH Texas town. Bargain, for cash. BOX 811, MOTION PICTURE HERALD.

USED EQUIPMENT

SACRIFICING STOCKS USED AMPLIFIERS; Operadio, Webster, Radiart, Mellaphone, RCA, from $19.50; soundheads for Powers, Simplex, while they last $15 up. S. O. S. 1600-AT Broadway, New York.

UNUSUAL BARGAINS IN USED OPERA **chairs, sound equipment, motion picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalog H free. MOVIE SUPPLY COMPANY, LTD., 844 So. Wabash Ave., Chicago.**

PRE-INVENTORY SALE: RECONDITIONED Peerless, Strong, Brenkert Super Morelite and G.E. Mazda lamphouses. Hertner, Westinghouse, Century-Roth generators, Forest rectifiers, General Register ticket machines. Old equipment taken in trade. Tell us your needs. AMUSEMENT SUPPLY CO., INC., 341 W. 44th Street, N. Y.

PRE-INVENTORY SALE: RECONDITIONED theatre chairs, any amount, all types; veneer seats 75¢ and up, spring seats, veneer back, fully upholstered chairs, all reconditioned, attractive, 75¢ each and **up. AMUSEMENT SUPPLY CO., INC., 341 W. 44th Street, N. Y.**

LOOKING FOR CHAIRS? FREE BULLETIN 15K describes thousands opera chairs, 75¢ up. Heywood-Wakefield, American Seating, Irwin, others. Many reconstructed, refinished. S. O. S., 1600-AT Broadway, New York.

BUY DIRECT, AVOID COMMISSIONS. THEATRE chairs of every description at lowest prices. Special on box spring cushions with metal bottoms $1.15 each. Spring edge cushions $1.50 each. ALLIED SEATING CO., 358 W. 44th St., New York.

DEALERS WRITE FOR LARGE LIST OF USED equipment. ZENITH THEATRE SUPPLY, 308 W. 44th St., New York.

AIR CONDITIONING

AIR CONDITIONING CHARTS THAT REPRESENT standard practice in air conditioning for motion picture theatres. Practical advice on how to attain the best atmospheric conditions for your house winter and summer. Devised to be put on the wall for constant reference. Available until the supply is exhausted at 25¢ each, payment direct. BETTER THEATRES, Rockefeller Center, New York.

BUSINESS OPPORTUNITIES

WANTED MAN TO INVEST MONEY IN theatre, with job. BOX 812, MOTION PICTURE HERALD.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK

GET HAPPY-GO-LUCKY!

PHIL (HAPPY-GO-LUCKY) REGAN soared to stardom with the No. 1 air and picture song sensation. "All My Life". "Happy-Go-Lucky" has two new hit tunes by the same composers, "Right or Wrong" and "A Treat for the Eyes". They're a treat for the ears.

"Smartly concocted melodrama with music—Regan's personality gets over impressively and in song he is comparable to several of the more highly touted stars." —*Daily Variety*

"A good combination of amusing entertainment elements has been blended in this picture—romance, comedy, melodrama, music, intrigue, mystery and suspense. Phil Regan's singing is the outstanding feature." —*M. P. Daily*

"Regan's voice is exceedingly pleasant to listen to. Especially catchy are the tunes given him to sing." – *Hollywood Reporter*

HAPPY-GO-LUCKY

with **PHIL REGAN**

EVELYN VENABLE

JED PROUTY • WILLIAM NEWELL

Directed by AUBREY SCOTTO • Screen Play by Raymond Schrock, Olive Cooper • Original Story by ERIC TAYLOR, WELLYN TOTMAN, ENDRE BOHEM
Produced by NAT LEVINE • A REPUBLIC PICTURE

REPUBLIC PICTURES

WHO SAYS THERE'S NO SANTA CLAUS?

MOTION PICTURE HERALD

EXHIBITORS INCREASE USE OF RADIO AMID PROTESTS AGAINST STAR BROADCASTS

STUDIOS BUY 901 STORIES IN YEAR FOR NEW PICTURES

DUALS AND DIME ADMISSION ISSUES CARRIED TO COURTS

VOL. 125, NO. 13 DECEMBER 26, 1936

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"To our friends the world over, heartiest holiday greetings!"

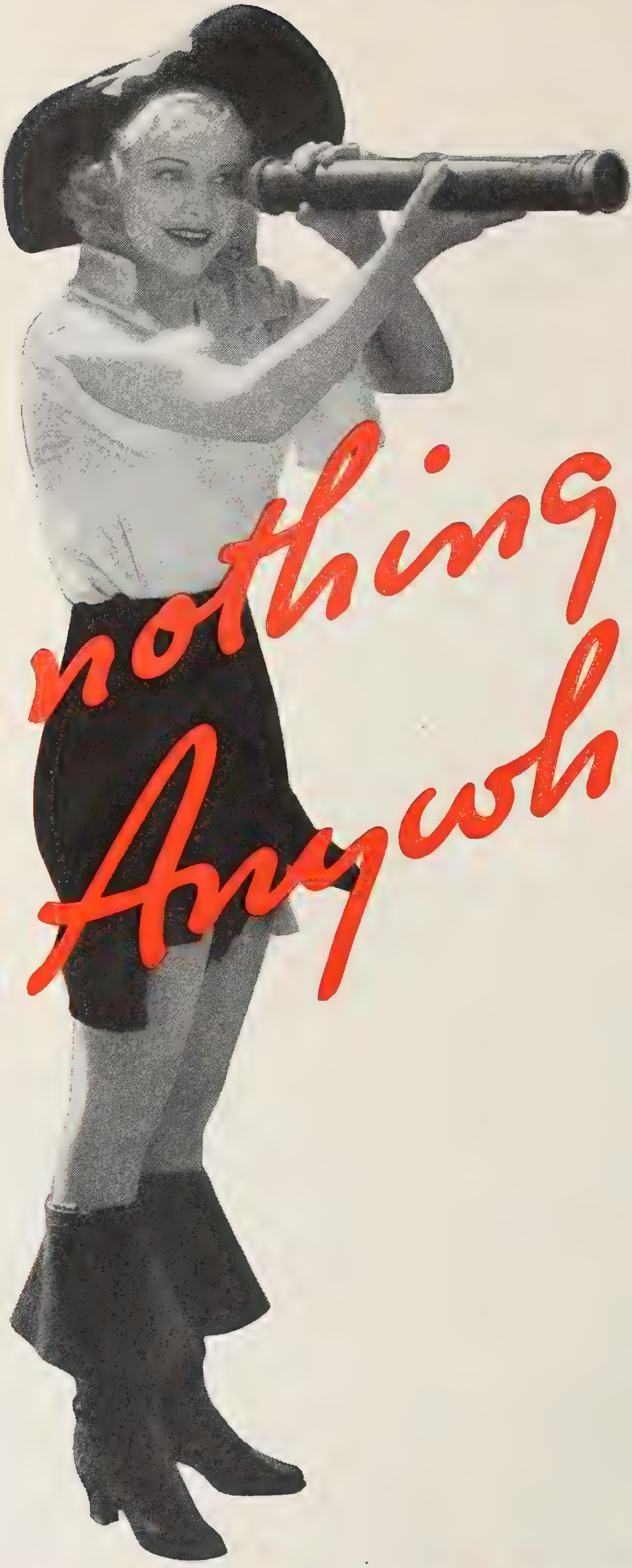
William POWELL
Myrna LOY in
"AFTER THE
THIN MAN"

MERRY CHRISTMAS

Greta GARBO
loves
Robert TAYLOR
in "CAMILLE"

HAPPY NEW YEAR

And you'll get the thrill of a
lifetime by turning quickly to
PAGE 19



This Week

"GOLD DIGGERS OF 1937"!

New Year's

"SING ME A LOVE SONG"!

JUST A SAMPLE OF THE GREAT THINGS AHEAD

IN WARNER BROS.' SMASHING **SEARS DRIVE** AS THE PARADE OF HITS GOES ON AND

AND ON AND ON

It's Joy In January!

"SING ME A LOVE SONG"†

"GOD'S COUNTRY AND THE WOMAN"
All In Technicolor with
George Brent • Beverly Roberts

"BLACK LEGION" with HUMPHREY BOGART

Such Fun In February!

KAY FRANCIS in "STOLEN HOLIDAY"
with Claude Rains • Ian Hunter

"THE GREAT O'MALLEY" with Pat O'Brien • Humphrey Bogart

ERROL FLYNN • ANITA LOUISE in "GREEN LIGHT"†

Triumph Marches On—In March!

"CALL IT A DAY" with Olivia de Havilland • Anita Louise
Ian Hunter • Roland Young • Alice Brady

BETTE DAVIS in "MARKED WOMAN" with Humphrey Bogart

Ruby Keeler • Ross Alexander • Lee Dixon
in "READY, WILLING AND ABLE"

A WARNER-FUL 1937 TO ALL!

Mervyn LeRoy's
"The KING and The CHORUS GIRL"
Starring the Idol of Paris
Fernand Gravet
with Joan Blondell
Edw. Everett Horton

PAT O'BRIEN
HENRY FONDA
"SLIM"

EDW. G. ROBINSON
BETTE DAVIS
PAT O'BRIEN
HUMPHREY BOGART
"KID GALAHAD"

ERROL FLYNN
"The PRINCE and The PAUPER"
Billy & Bobby Mauch

KAY FRANCIS
ERROL FLYNN
IAN HUNTER
"ANOTHER DAWN"

DICK POWELL
"The SINGING MARINE"

PAT O'BRIEN
HUMPHREY BOGART
"SAN QUENTIN"

"MOUNTAIN JUSTICE"
Josephine Hutchinson
George Brent

SEARS DRIVE
Dec. 20 to April 4

---

†A Cosmopolitan Production

EVERY WORD OF THESE GREAT REVIEWS IS NOW BEING VERIFIED IN THE NATION'S BOX OFFICES!

"Sure-fire comedy drama. Should do smash business at any box office. Has adult as well as juvenile appeal!" —*Film Daily*

●

"Shirley Temple's happiest vehicle in months! Will be enjoyed by the young folks on vacation—and by their older companions as well!" —*N. Y. Post*

●

"Immediately goes on your list of films that simply must be seen! Grand entertainment. Shirley up to her best!"—*N. Y. World Telegram*

●

"Bang-up production. Probably Shirley's best film."—*N. Y. Eve. Sun*

●

"Temple is at her best. A delightful holiday picture. Gay, breezy, full of life and entertainment!" —*N. Y. Daily Mirror*

●

"A swell movie, its players even better and Shirley Temple best." *N. Y. American*

●

"Shirley in top form. Delighted the audience at the Roxy." —*N. Y. Daily News*

●

"Thoroughly entertaining!" —*N. Y. Times*

Shirley
TEMPLE
in
STOWAWAY

with

ROBERT YOUNG • ALICE FAYE

and EUGENE PALLETTE

HELEN WESTLEY • ARTHUR TREACHER

J. EDWARD BROMBERG • ASTRID ALLWYN

Directed by William A. Seiter
Associate producers: Earl Carroll, Harold Wilson
Screen play by William Conselman, Arthur Sheekman, Nat Perrin
Story by Sam Engel
Darryl F. Zanuck in Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

Shirley and Alice sing **THESE GORDON & REVEL HITS:** "Good Night My Love" "You Gotta S-m-i-l-e to be H-a-Double-p-y" "One Never Knows, Does One?" ...and..."That's What I Want for Christmas" by **Irving Caesar!**

'LLOYDS' HELD FOR 5TH WEEK AT ASTOR, CARTHAY CIRCLE!

MOTION PICTURE HERALD

Vol. 125, No. 13 December 26, 1936

RANCHO LINDA VISTA

Pinal County in Arizona

PATIENT brown Panchito is in with the mail, the first in a week, from Rockefeller Center, a whole saddle bag of it, laden with gossip and hectic tidings of the show world and industry that seem curiously remote up here in the clear still shade of the drouth stunted liveoaks that fringe the Catalinas.

A thumbing over of an armload of *Motion Picture Dailies* and about three pounds of Motion Picture Herald, in unhurried attention divided with a pot of cafe con leche, brings the impression that in the ardours of announcement the picture makers are once again having more to say about what they are going to spend than what they are going to get for what they spend.

Millions are in the air over Broadway again, thick as the fat flakes of a damp goosefeather snow in springtime. The show world seems to be getting quickly back to its norm of the abnormal. It would seem that quite enough had already been said, and agreed, about the general unwisdom of dollar publicity, but one significant aspect of our industry is that nothing ever stays set, or agreed. Possibly that is an index of youth, or vigour, but more likely it merely betokens the persistence of a lazy inertia in promotional thinking and expression.

THE same printed pages which glitter with Hollywood dollar promises and boasts, however, bring re-statement of the considerably increased array of projected motion picture measures for the attention of legislative bodies, state and national. Also generally through business there is anxious recognition of the impending necessities that will be sending the tax makers beagling into every promising source of revenues. Further it is to be borne in mind, with the example of the gasoline taxes before us, that taxes are assessed at the points where it is easiest to dip into the flow of income receipts. The box offices and the film exchanges loom up considerably more conspicuously than the gasoline filling stations. And, as a fruit of its publicity and the Arabian nights displays of Hollywood, "the movies" mean money, easy money and lots of it alike to fervid fans and hungry bureaucrats.

This is, or ought to be, obviously, a special time not to be advertising for trouble.

It seems that we have arrived at a state today where a producer is approximately ashamed to admit that he contemplates any production to be budgeted at less than a million dollars. It takes a two million dollar project to sound conspicuously enterprising among this season's announcements.

This ornate situation is understandable enough. Cost carries with it at least a presumption of value, but, alas, not a guaranty. It seems to be the most ready way of saying that a big picture is about to be made with all the box office value that the talent market affords. But after all every million is not the same size. So much depends on who spends it and for what it is spent, and where. Examination of studio costs, alongside of the arrays of Box Office Champions recorded in the pages of Motion Picture Herald, indicate that a studio dollar may be worth anything from 30 cents to a dollar and a quarter.

THERE are so many kinds of Hollywood dollars. There is a Warner dollar, there's a Paramount dollar, a Zanuck dollar, a De Mille dollar and a Sterling or Ray Johnston dollar, also the famous Yates dollar, the long celebrated Giannini dollar, the flashy Whitney dollar printed in Technicolor.

All these dollars go out in big checks, but they have to come back in small change.

On this subject, this very perennial subject of dollar boasting and boosting in show promises and lures, it may be pointed out that the rather large motor car business approached the current season with a somewhat parallel problem presented in the general and long continued practise of advertising car speeds. Adverse publicity, pointed up sharply by "—And Sudden Death" made Detroit conscious of impending possibilities of restrictive legislations,—censorship of car performance in fact. The air was full of talk and print about automatic governors and regulative devices by which the state could lay its arresting hand on the product. By a much discussed but very slightly publicized agreement, the motor makers eliminated, most positively, reference to top speeds in all consumer advertising. The sole exception that has come to attention is a discreet suggestion that the smaller engined economy version of the Ford is fast enough.

Yet only a year or two ago a writer of motor car advertising would have considered his hands tied if he had not been permitted to expand on how quickly the car got away and how soon it would be doing "eighty and up."

WHILE it is not directly relevant to the publicity considerations of this page, reflection on the trend of motor car development brings the observation that in that great industry addressed at mass consumption the progress of technological research and manufacturing skill has continuously been addressed at a reduction of the cost of the product to the growing body of consumers, whereas the motion picture's trend through twenty-five years of the dramatic feature has been in the exactly opposite direction.

In the opinion of this writer this trend of the screen can not and will not continue indefinitely, and even now in the slowly accumulating velocity of sixteen millimeter there is the making of a significant new approach to the amusement market, however, more likely a supplement than a successor to the grandiose structures of today.

NO matter where one goes there is always a night life. Four miles across the foothills from here is Newt's Place, with

(*Continued on page* 18)

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Boone Mancall, manager; London Bureau, 4, Golden Square, London W I, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 29, Rue Marsoulan, Paris 12, France, Pierre Autre, representative, cable Autre-Lacifral-12 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Melbourne Bureau, Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, James Lockhart, representative; Prague Bureau, Uhelny trh 2, Prague I, Czechoslovakia, Harry Knopf, representative; Budapest Bureau, 3, Kaplor-u, Budapest Hungary, Endre Hevesi, representative; Buenos Aires Bureau, Corrientes 2495, Dept. 8, Buenos Aires, Argentina, Natalio Bruski, representative; Shanghai Bureau, 142 Museum Road, Shanghai, China, J. P. Koehler, representative; Tokyo Bureau, 880 Sasazuka, Ichikawa-shi Chiba-Ken, Japan, H. Tominaga, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, A. Weissmann, representative; India Bureau, K. G. Gidwaney, Post Box 147, Bunder Road, Karachi, India; Uruguay, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo; Amsterdam Bureau, Zuider Amstellaan 5, Amsterdam, Holland, Ph. de Schaap, representative; Vienna Bureau, Neustiftgasse 54, Vienna VII, Hans Lorant, representative. Member Audit Bureau of Circulations. All contents copyright 1936, by Quigley Publishing Company. Address all correspondence to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, Teatro al Día, Spanish language quarterly in the theatre and equipment field, and International Motion Picture Almanac and Fame, the Box Office Check-up, both published annually.

This Week

Exhibitors on the Air

Exhibitors, vehement in their protests against broadcasts on national hookups by Hollywood stars, are realizing and utilizing the value of direct exploitation of their theatres through local radio stations. They still maintain that broadcasts by top flight stars during the evening hours constitute unfair competition, but they admit that such programs have value as advertising for the new films. In many cases they are using tieups with their local radio stations for spot announcements exploiting their theatres and current pictures and in some instances they are sponsoring programs which include organ recitals and amateur hours.

The extent and significance of these links between radio and screen are told in reports from scattered sections of the country on page 13.

Doubles and Dimes

The United States Government has engaged in a legal tilt with eight large distributors and two large Texas circuits over product contracts which provide that the distributors will not service subsequent-run exhibitors who charge unreasonably low admissions and follow a double feature policy with pictures which have been shown in the circuit houses at advanced prices. The case is set for early trial in the United States district court in Dallas and may not be settled before it is brought for final decision to the supreme court.

Details of the charges and the possible significance of the verdict when it is given are on page 33.

Bank Night Rulings

With decisions from two state courts and a federal district court ruling it a lottery, Bank Night and other chance games continue the subject of legal controversy in many states. The appeal of a case in Louisiana has delayed action of police against theatres using giveaways; the attorney general of Kansas has declared that he will move immediately against all exhibitors using the chance games, and the attorney general of Illinois has issued an opinion that the games are lotteries and hence illegal.

Developments are recorded on page 30.

Admissions Up

The W. D. Fulton group of theatres in Kansas City is leading the way toward higher admissions in that territory. Five theatres of the circuit inaugurated small increases this week, the first move in that direction to be made by any exhibitors in the area.

See page 29.

25,000 Yule Baskets

More than 25,000 baskets of foodstuffs were gathered at the morning matinees in Chicago theatres Tuesday for distribution by the Better Films Council of Chicagoland, in the second annual Movie Christmas Basket Party, to which exhibitors and distributors alike contributed. A basket of food for the needy was the admission price, and the exchanges donated the use of the films.

Further details on this and other happenings in the Chicago area are on page 68.

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Taxes and Business

Assurances that business, especially the motion picture industry, need have no fears of additional federal taxation measures were voiced in Washington this week by Congressional leaders who are now assembling preparatory to the opening of Congress next month. But, the industry also was told it need expect no relief, for the admission levies are not included in the group of non-protective measures scheduled to be abolished.

The national situation, as well as individual state taxation, is discussed in the story on page 51.

The Roxy Plan

Under the plan of reorganization of Roxy Theatre Corporation presented to Federal Judge Francis G. Caffey by the committee for the first mortgage bondholders in New York, Twentieth Century-Fox Film Corporation is guaranteed a minimum of 83 1/3 per cent of the combined outstanding new Class A and common stock of the reorganized corporation. The reorganized theatre in turn will receive a 20-year film franchise from Twentieth Century-Fox and $650,000 in cash.

The plan is discussed in detail on page 32.

Italian Treaty

A total of 250 pictures a year may be imported by Italy and 20,000,000 lire exported from that country under new regulations governing American distribution in that country. The rules are so liberal that, in effect, Italy becomes a free market for American films. The concessions include the removal of all restrictions on surplus earnings beyond the export maximum.

The story is on page 36.

NRA Hope Abandoned

All idea of resuscitation of the NRA has been abandoned by the National Council for Industrial Progress, it has been announced by Major George L. Berry, and legislation for industrial control to be submitted to Congress next month will be confined to extension of the anti-trust laws on unfair competition.

A story from Washington is on page 29.

Production Tempo

Despite the Christmas season, the studios in Hollywood maintained their average pace of output. Nine productions were started and five others were completed.

Details are on page 41.

RKO Plan Favored

That well over a majority of the RKO stockholders will approve the reorganization plan of the company proposed by Atlas Corporation and Lehman Brothers, Hamilton C. Rickaby, attorney for the proponents of the plan, told Federal Judge William Bondy in New York this week. The statement was made during a hearing on a petition by Irving Trust Company, trustee of RKO in bankruptcy, for leave to offer $700,000 to the Orpheum Circuit for a clear title to all of Orpheum's going assets.

Details are in the story on page 36.

Stockholders Defeated

The stockholders of Gaumont British were defeated at a meeting in London by the overwhelming power of the proxies and personal holdings of the board of directors of the company in an attempt to reject the GB financial reports and accounts. Sidney R. Kent, president of Twentieth Century-Fox, was ousted from the directorate on a show of hands but was reinstated on a poll called for by Mark Ostrer, chairman.

The account of the stormy meeting is on page 34.

Star Broadcast Issue

Appearances of motion picture stars on radio broadcasts should be regulated by the producers, B. P. Schulberg said in New York this week as his solution of the problem that now is perplexing the motion picture exhibitors and radio broadcasters. Mr. Schulberg is in New York for home office conferences at Paramount and will return to Hollywood this week.

See page 44.

German Credits

Conditions under which imports from Germany could be arranged without running counter to the anti-bounty provisions of the Tariff Act were made public in Washington by the Treasury Department.

Under the regulations German films might be brought into the country to be paid for, in whole or in part, with the use of controlled mark credits, providing that such credits, at the time they became subject to German Government control, were continuously owned by the person for whose actual account the merchandise is purchased.

The films might be paid for also from the proceeds of sales in Germany of pictures exported from the United States by the person buying the German product. An exchange of merchandise between single German and American parties without any monetary transaction actually taking place also would be acceptable.

Music Tax Protest

At the first hearing of the Copyright Appeal Board in Ottawa last week, theatre owners joined with hotel keepers and radio stations in protesting that the fees proposed for 1937 by the Canadian Performing Rights Society were excessive, unfair and improper. Following a hearing, Justice A. K. MacLean, chairman of the board, announced it will make whatever changes in the tariff it considered appropriate.

Colonel John A. Cooper, president of the Motion Picture Distributors and Operators, objected to the proposed penalty of 25 per cent for late payment of fees and to the society's regulation that all fees be paid annually in advance. N. A. Taylor of Toronto, representing independent exhibitors, said it was a hardship on small theatres to pay the whole sum in advance. Other interests presented objections on points affecting their peculiar conditions.

Good Will Week

Arthur L. Mayer, one of the few exhibitors operating an independent theatre on Broadway, advances a unique suggestion for a "Good Will Week" to fill theatres during the Christmas void. He guarantees exhibitors as much joy as from a capacity business for the week before Christmas, if they would fill their theatres, free of charge, with children, the old and infirm, and the poor.

Details on the plan are on page 32.

ERPI Monopoly Denied

With John E. Otterson, former president of Electrical Research Products, Inc., on the stand, Samuel Becker, attorney for the Federal Communications Commission, opened the commission's hearings in its investigation into American Telephone and Telegraph in New York this week. Mr. Becker attempted to prove by assertions from Mr. Otterson that Western Electric and Erpi monopolized the motion picture recording and reproducing equipment, but was unsuccessful.

The highlights of the hearing are on page 44.

Production Move

The return of Monogram Pictures to the production field was indicated in New York last week when the plan to repurchase the outstanding capital stock of the company was revealed following a meeting of the board of directors. W. Ray Johnston's stock will not be affected by the deal and his newly-formed Sterling Pictures will probably take over the name of Monogram and produce under it.

See page 44.

Delayed Boards

Delays of large distribution companies in replying to the Motion Picture Theatre Owners of America's trade practice program are adversely affecting the setting up of local conciliation boards, even in territories where the establishment of a board may be requested, it was reported in New York this week by a proponent of the board plan.

The administration expenses of the boards will be borne by distributors, it was pointed out, and until the large companies formally have made known their approval of the conciliation machinery, have voted the necessary funds for their establishment and maintenance and have cooperated in the selection of personnel, little or no progress can be made. As matters stand now, exhibitor leaders do not expect the boards to be in general operation before spring.

Allied Board Session

The annual meeting of the board of directors of Allied States Exhibitor Association will be held at the Emerson Hotel in Baltimore, Md., on January 21 and 22. The time and place were chosen to permit members and their families to attend the inauguration of President Roosevelt in Washington on January 20th.

Loew Report

Lacking all financial data, which, the company explained, it had not had time to compile, Loew's, Inc., on Tuesday filed with the Securities and Exchange Commission in Washington its annual report covering the fiscal year ended August 31st.

The Statement showed that Loew's has 59 wholly owned subsidiaries, which in turn have 27 subsidiaries. Loew's holds over 50 per cent interest in 20 subsidiaries, which themselves have nine subsidiaries.

There have been no changes in the contractual arrangements of the corporation, it was reported to the commission, but there are outstanding options for 201,220 shares of common stock at $35 per share up to March 1 next, and $40 to March 1, 1939, of which 36,110 are reserved for David Bernstein, 44,000 for J. Robert Rubin, 36,110 for Louis B. Mayer and 85,000 for the estate of the late Irving Thalberg.

Champions

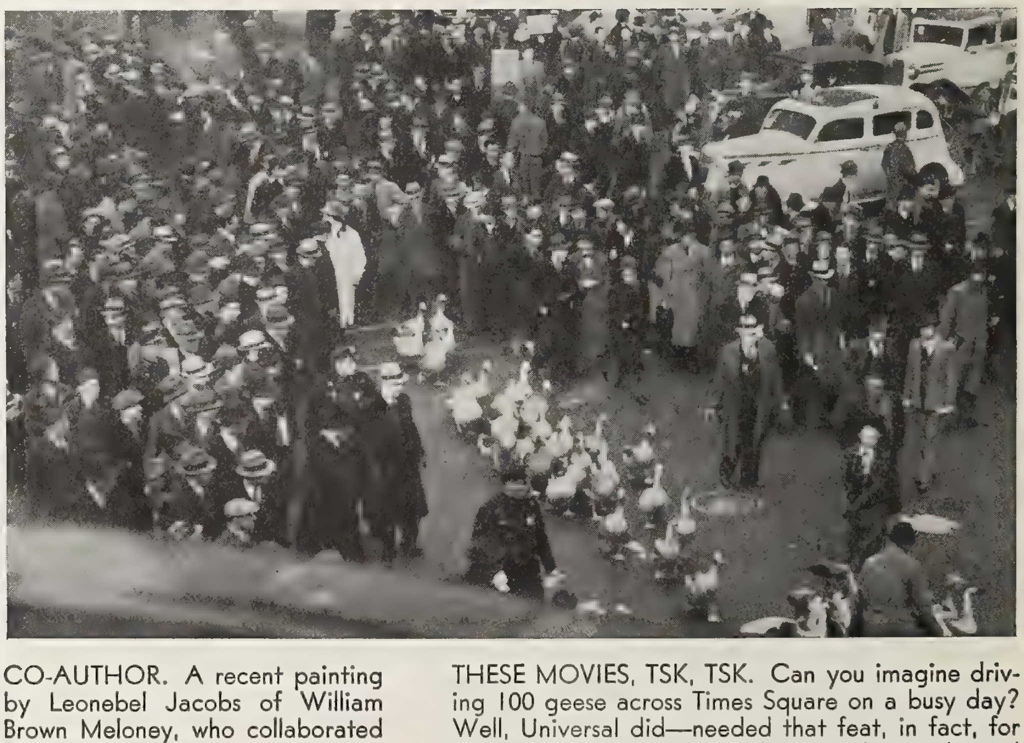
Six pictures scored as champions for November. Metro-Goldwyn-Mayer, 20th Century-Fox, United Artists, Paramount and Warner were represented and the pictures were "Libelled Lady," "Pigskin Parade," "Come and Get It," "Big Broadcast of 1937," "The Gay Desperado," and "The Charge of the Light Brigade."

Credits and stills are on pages 46 *and* 47.

This Week in Pictures

OKLAHOMA EXHIBITORS CONVENE. Members of the Theatre Owners of Oklahoma, Inc., at dinner which closed their annual convention, held in Oklahoma City, with a record attendance of over 200. Honor guests were Ed Kuykendall, MPTOA head; Dave Palfreyman of the MPPDA, and M. A. Lightman, head of Tri-State. M. Loewenstein was elected president.

ADDRESSES WOMEN'S GROUP. (Below) James Melton, featured singer in Warner musicals and prominent radio artist, as he told the Women's Forum, meeting in New York, of the screen's advantages over other entertainment media. At his right is Miss Helen Boswell, who presided.



CO-AUTHOR. A recent painting by Leonebel Jacobs of William Brown Meloney, who collaborated on the screen play of United Artists' latest Samuel Goldwyn production, "Beloved Enemy."

THESE MOVIES, TSK, TSK. Can you imagine driving 100 geese across Times Square on a busy day? Well, Universal did—needed that feat, in fact, for "Class Prophecy." What happened is indicated above. Puzzled crowds gathered, 33 geese got lost, motorists cursed—what a time!

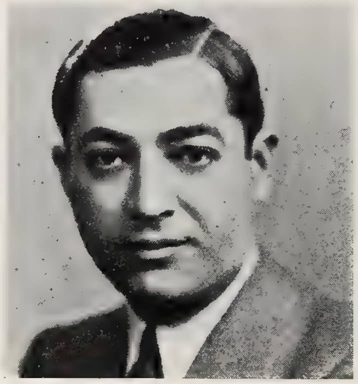
HONOR GUEST AT PREVIEW. (Below) Mrs. James Roosevelt, mother of the President, with her host, Lily Pons, at an advance showing of the latter's latest RKO Radio starring vehicle, "That Girl from Paris." The preview was held at Radio City Music Hall.

LOCATIONS ON THE WING. Members of George Hirliman's company filming "Park Avenue Logger," George O'Brien vehicle for RKO Radio, on their return to Hollywood following a four-day trip by plane to lumber camps in three States. Left to right: Frank B. Good, cameraman; Leonard Goldstein, associate producer; Beatrice Roberts, feminine lead; O'Brien and Director David Howard.

WINS WORLD AWARD. (Above) F. E. Evans, British consul, presenting David O. Selznick the 1936 League of Nations gold award for high film merit as consuls of Italy, Brazil and France look on. The award was made for Selznick International's "Little Lord Fauntleroy."

IT'S GOLF. But you shoot for the prize with the equipment displayed at right by Virginia Grey, MGM featured player. We aren't sure about the costume but we are certain about the pulchritude.

RETURN FROM EUROPE: James P. Mulvey, vice president of Samuel Goldwyn Productions, and Mrs. Mulvey pictured on their arrival in New York from England, where they have been vacationing. Mr. Mulvey also conferred with Alexander Korda.



COLLAPSIBLE VIOLIN. Rubinoff, purveyor of violin novelties to both radio and screen audiences, demonstrating (above) another kind of violin novelty—a collapsible instrument—to Paramount News men in Washington, who filmed his performance before patent experts. Shown are Al Aeth, Rubinoff, Hugo Johnson, Robert Denton.

LEAVES CIRCUIT. Max B. Slott (left), who has resigned from a district managership of Warner Theatres in Chicago to become an independent exhibitor. He will open the Park theatre in Chicago next March.

EXPLOITATION FORCES REORGANIZED. William R. Ferguson, head of MGM exploitation, with members of his field staff at meeting in Cleveland at which territories for each member was assigned. Standing: Oscar Kantner, San Francisco; James Thames, Atlanta and Memphis; J. E. Watson, Cincinnati; James Schiller, Los Angles; Clinton Bolton, New Orrleans; C. C. Deardourff, Cleveland; E. B. Coleman, Dallas and Oklahoma City; Morris Abrams, Minneapolis; W. B. Bishop, Detroit; Claud Morris, Kansas City and Denver; Bert McKenzie, Boston and New Haven; Omar Kenyon (rear), Des Moines and Omaha; Louis Orlove, Milwaukee; Jack Gilmore, Buffalo and Albany; James Ashcraft, Philadelphia. Seated: Ken Renaud, Seattle and Portland; Carlton Duffus, educational contact; Bill Parker, Indianapolis; Fred Bartow, Chicago; Charles Sonin, home office; Mr. Ferguson; N. W. Pyle, Washington and Charlotte; Eddie Carrier, home office; and Jack Walsh, Pittsburgh.

EXHIBITORS NOW TAKING TO RADIO TO SELL SHOWS

Theatre Owners and Managers Blend Use of Radio Time with Protests Against Stars' Appearances on Air Waves

Participation Varies from Flash Announcements to Contests and Organ Recitals and the Amateur Hours Over the Air

That radio has a definite value and a well defined place in motion picture theatre advertising and exploitation is indicated in a survey of the opinions of exhibitors in representative sections of the country and a study of what has been and is being done in this field.

Theatre owners and managers, chiefly the independents and smaller circuit operators, are as vehement as ever in their protests against the appearance of film stars on nationally broadcast programs and their demands that these appearances be limited, at least to hours other than the evening period when theatres expect their best business. Nevertheless, many of these same exhibitors are, and have been for some time, utilizing radio time on their local stations in such a way as to model a plan for a permanent and regulated connection between the two mediums of entertainment.

In most cases these broadcasts, at present, are only flash announcements at various times which cover current pictures at the local theatres and are made in return for passes for the station's staff or for merchandising tieups. This plan is expanded in several instances to the giving of passes in contests of various kinds conducted in connection with commercial programs. In other cases theatre managers themselves sponsor programs varying from 15 minute organ recitals to amateur hours. These originate from the theatres, and exploitation is worked into the announcements.

Factor in Radio Problem

The practice of using the air to exploit attractions at theatres is not new but its recent growth has made it a factor in the consideration of the entire problem of the nature of the relationship which should exist between radio and films, brought to attention in recent months by the increasingly heavy interchange of talent between the broadcasting studios and the motion picture production lots. The Capitol theatre in New York for years has sponsored a Sunday broadcast which was initiated by the late S. L. Rothafel and is now being conducted by Major Edward Bowes. At present it is called the "Capitol Family Hour" and goes out over the Columbia System.

A similar program is sponsored by the RKO Music Hall, New York, and is called the "Music Hall of the Air." Also on the air on Sundays, it is broadcast over the National Broadcasting Company network and, besides a performance by the theatre symphony orchestra, includes references to the current picture and stage show.

Both these programs are national in scope. The type of program and announcement of greatest interest to the exhibitor is that being used by local stations in the smaller towns. Many operators who have adopted this means of exploitation contend that it is supplanting billboard and window card advertising to some extent and very often proves of greater value than either of these media.

NBC Coast Studios To Be Expanded

Studio facilities of the National Broadcasting Company will be expanded to take care of the increasing interest among sponsors in Hollywood as a source of broadcast material and talent, according to an announcement by that company. Construction plans now being drawn call for a complete rearrangement of the present Hollywood quarters, built only a year ago, and for an increase in the number of studios from four to eight. Two more stage studios, each with an audience capacity of 250, will be added.

District managers for the larger circuits, for the most part, are not as concerned as the independent exhibitors about the competition from the national Hollywood star programs. They, too, at present constitute the majority of operators who are using radio tieups for their theatres.

Reports from representative sections of the country follow:

Philadelphia Managers Find Outlet Valuable

The United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware went on record this fall as protesting the radio appearance of Hollywood stars, but Philadelphia exhibitors for some time have been turning to radio stations as a welcome outlet for exploitation and advertising.

The UMPTO petition to producers not only protested but demanded that "every producer of motion pictures, every director, immediately cease all of their activities in broadcasting at any time the talents of motion picture actors, actresses and directors over all radio broadcasting stations, whether on local, Pacific coast or national hook-ups."

Local stations in Philadelphia never have considered the motion picture exhibitor as a source of commercial revenue but usually have been glad to cooperate, on a mutual basis, in the interests of station program policy. It has been the custom for the exhibitor to pay off in passes for the free commercial plugs his house receives.

The only exception to this non-payment policy is the Nixon-Grand theatre, Sam Stiefel sponsoring two and a half hours weekly to exploit his house. Operated as a combination house, featuring negro and white acts in connection with the picture, the Nixon-Grand sponsors a negro children's hour over WIP on Sunday afternoons, a half hour program on Sunday nights featuring the current attractions in the stage offering, and a similar period on Saturday after midnight. On Tuesdays the theatre sponsors an amateur negro program over WDAS. All programs originate on the stage of the theatre and free passes are distributed to listeners for the Sunday shows, a tieup that has been found very effective in building up good will.

Gossip Period Conducted

Every Friday WIP presents a "Movie Chatter" period which includes readers on all the new picture openings and the current attractions and cast at houses throughout the city. Theatres getting the free plugs, in return for passes, include practically all of the midtown houses and first-run neighborhood houses. Participating on the program are Warner Brothers down-town first-run Aldine, Boyd, Stanton, Stanley and Fox theatres; Warner Brothers down-town second-run Earle, Keiths and Karlton theatres; downtown independent Arcadia, Europa and Trans-Lux theatres; and the independent neighborhood Keswick and Erlen Theatres. The station plans to include other neighborhood theatres on the program and invitations have been already extended to the independent Renel Theatre and to Warner Brothers Grange, Bromley, Logan and Yorktown Theatres.

Another program over WIP, "Hollywood Chatterbox," on Thursday afternoon connects the fan gossip given with a local current attraction. Because of the retrenchment policy on free passes by Warner Brothers theatres, the only houses on this program getting a free mention are the down-town independent Arcadia, Europa and Trans-Lux theatres.

The Trans-Lux and Europa theatres come in for additional plugs on WIP's "Eight Bells" program every morning, both houses offering sets of passes for the best jokes sent in by listeners.

Tieups Vary

The program policy at WIP is agreeable to every conceivable type of motion-picture exploitation that may have entertainment value to the listener. Averaging one a month, the station will give 15 minutes for a picture trailer, an electrical transcription taken off the sound track, the theatre showing the feature getting a free plug. When the time is available and the theatre is willing to assume the wire charges, the station will carry a line to the projection booth and broadcast a portion of the sound. This was last done in connection with the opening of "Every Night at 8" at the Stanley Theatre last year. For a special local premiere having a Hollywood opening, as was the case with "Modern Times" at the Erlanger Theatre, the station has set up a microphone in the lobby and projection booth. In connection with the opening of "Green Patsures" at the Boyd Theatre, WIP aired an interview with Harry Goldberg, former local publicity director for Warner Brothers. When a picture has a special children's appeal, as was the case with

(Continued on following page)

EXHIBITORS IN PENNSYLVANIA ACTIVE

(Continued from preceding page)

the opening of "Reunion" at the Stanley Theatre, a tie-in is made with the Uncle Wip's daily program for the juvenile listeners.

At WFIL a tieup is effected with the independent Carmen, Fay's, Trans-Lux, Europa and Arcadia theatres. A music memory contest conducted by the "Melody Man" three times a week offers as prizes 25 pair of passes weekly to the theatres.

Until two months ago, the "Petticoat Lady," news commentator who broadcast twice weekly for quarter-hour periods, had at her disposal 20 pairs of passes to the Europe each week for the best letters sent in by listeners. A daily "Morning Highlights" program includes Hollywood fan gossip with the Europa and Trans-Lux attractions receiving a plug. Arrangements are now being made to broadcast the "Melody Man" program over a state network of 12 stations. Keeping the program and contest idea intact, theatres in the various cities will be scanned for free passes in return for participation on the program. Until the early fall, the "Melody Man" participants included the Roosevelt, Tower and Nixon Theatres, Warner Brothers having absorbed them at that time.

WCAU has a regular sound projector in its studios, and each week, for a quarter-hour period, broadcasts the sound from a picture scheduled to open either at the Aldine, Stanley, Boyd or Fox Theatres. A similar tieup was accomplished at KYW but was discontinued about four months ago when the station lost the use of the sound projector.

Organ Recitals Given

In addition to the Nixon-Grand's amateur program over WDAS, the station conducts a "Movie Review" three times weekly, which is made up of Hollywood gossip and news of the current attractions at the down-town theatres. The Carmen Theatre has their organist on WDAS, every week day. On Sundays, the Wallen Players, radio dramatic group, broadcast a dramatization of the current attraction at Keith's Theatre. In return, WDAS call letters get a plug by the theatre with a slide on the screen reminding patrons to listen in, and a wall and poster display in the theatre lobby carrying the same message. When time is available, the station uses the electrical transcribed trailers, and in connection with the opening of "The Last of the Mohicans" at the Aldine Theatre, broadcast a series of discs giving a serialized dramatization of the picture.

The current use of radio by Philadelphia exhibitors is held down to a minimum at present because of the union impasse between Warner Brothers and the musicians, preventing the use of organ recitals and guest appearances of stage personalities appearing at the combination houses. Practically every station formerly solicited theatre managers to allow the radio appearance of a stage attraction.

Activity in Pittsburgh Area

In the Pittsburgh territory two regular programs are now originating from the stage of the Enright, Warner house in East Liberty. One, called "Footlights and Stardust," is sponsored directly by the circuit over WWSW and includes 30 minutes of film gossip, together with organ music and plugs for all the current Warner attractions in the neighborhood houses. It is on the air five mornings a week.

The other program, is sponsored by a jewelry company and is on WWSW once a week. It is in the form of a community sing in which the audience every Friday evening is asked to participate. There are prizes from the sponsors for those attending.

NEBRASKA EXHIBITOR ASKS RADIO PERMIT

Oscar C. Johnson, theatre owner of Falls City, Neb., looks upon the screen radio controversy with a realistic eye. He has applied to the Federal Communications Commission for a permit to construct and operate a radio broadcasting station in his Rivoli theatre. He owns two other houses in the town which has a population of 6,000.

Milwaukee, Indianapolis Use Time Sparingly

The Independent Theatres Protective Association of Wisconsin at its annual convention this year opposed the appearance of film stars on radio broadcasts, contending that the broadcasts are presented during the evening at a time when theatres ordinarily expect their heaviest business. The exhibitors maintain that the practice has become so widespread that some film notable appears on a program almost every night in the week.

At present only a few theatres in Milwaukee are using radio time to advertise their programs. Fox uses flashes over WTMJ to advertise its Palace and Wisconsin programs as well as a 15 minute broadcast, usually on Tuesday morning, over WEMP to sketch pictures playing the two houses. The Avalon offers an announcement of its program for the week over WEMP on Sunday mornings and one or two other houses from time to time present radio flashes of current attractions.

In Indianapolis exhibitors have been consistently off the air for many months. Once in a while performers in stage shows at the Lyric are interviewed over WFBM by Ken Ellington of the station's staff, but these performers seldom are motion picture people. WFBM and WIRE, the two Indianapolis stations, carry several of the network broadcasts that feature film stars. WFBM is on CBS and WIRE is on the red network of NBC and also takes a few blue network programs.

Sponsored Programs Used in Spokane

Theaters in Spokane, Washington, use radio extensively as a means of exploitation and advertising. Evergreen has signed a contract with KGA for a fifteen-minute program four days a week at 5 p.m. The program, which was to be started December 21, will be straight commercial buildup for coming pictures at all Evergreen theaters—Fox, State, Orpheum and Liberty. Very little Hollywood gossip will be used.

As in the past, when vaudeville is booked into the Orpheum the acts will be put on the air from the station studio to promote the theater show. This tie-up has been used before with various types of stage show. The program will be on the air seven days a week when the NBC schedule permits.

A community sing is broadcast every Friday evening from the Orpheum over KGA for 15 minutes.

The Inquiring Reporter in the Fox lobby with microphone one night a week for half hour has been discontinued. KFPY carried the program.

The Orpheum has a 15-minute organ program every morning over KFIO and over the same station, Sally Rand runs a Timely Tips contest. Listeners guess names of songs for theater tickets.

Evergreen has open contracts with KFPY, KHQ and KGA for spot announcements and the circuit often uses 15-minute transcriptions of the regular Hollywood variety which give highlights in dialogue, music and plot of pictures.

The Granada has spot announcements six days a week over KGA and formerly had a radio personality, Gordon of the Granada, giving Hollywood gossip, answering questions, conducting contests and straight commercial advertising.

Seattle Exhibitors Not Active On Air

Exhibitors in the Seattle sector have been unanimous in the past and in the current season in passing up radio broadcasting as an advertising or publicity outlet.

Hamrick-Evergreen, operators of six of Seattle's eight first run houses, confine their broadcasting activities to infrequent spot announcement on one or two major stations. These are used only on certain special occasions, calling attention to an outstanding attraction at one of their theatres. There is no attempt made to provide any type of entertainment to the radio audience. Further, they do not attempt to tie up with any national broadcast featuring film stars or film previews, on sponsored programs.

Jensen-VonHerberg, operating the first-run Liberty theatre and several second run suburban houses, also limit their radio broadcasting to a very few 50-word spot announcements.

John Danz's Sterling Chain Theatres, including the first-run Palomar, vaudeville-film house, and several second-run downtown theatres, also use spot announcements only. The only exception to this rule is that the Palomar on infrequent occasions will allow one of its vaudeville headliners to appear on an "interview" program, sponsored by the station or another advertiser.

Des Moines Exhibitors See Advertising Value

Although Iowa exhibitors, 200 of them, have expressed in petitions their protest against broadcasting by screen stars, Des Moines theatre men are emphatic in their statement that the radio appearance of stars is excellent advertising for their screen shows.

Dorothy Day of the publicity department of Tri-States theatres, operators of the seven largest Des Moines houses, contended that such broadcasts did as much good as they possibly could harm to the exhibitor who sees that his business is well handled.

At Central States Theatres, Don West, who handles booking for 30 theatres in the state including Cedar Rapids, Waterloo, Davenport, Sioux City and Iowa City, as well as other locations with smaller houses, protested not against the broadcast of screen stories but the appearance of top flight stars in these evening broadcasts.

"When it is announced that Robert Taylor will appear on the next week's radio show, you can hear the flutter among the girls listening in at the studio," he said. "There are a great many who are going to stay at home to listen."

At the Metro-Goldwyn-Mayer offices the reaction recorded was that the radio appearances

SHOWMEN SEE VALUE TO THEATRES

were but advertising for the screen and that it depended on the manner in which they were handled, if it was to detract from rather than build up theatre business.

Syracuse Exhibitors Sparing in Radio Use

Syracuse exhibitors are using comparatively little radio time to exploit their theatres. With the chief theatres limited to two controlling companies, Loew's and the Schine circuits, air time on WFBL and WSYR, local stations, has been used only by the Keith theatre and Loew's Syracuse.

Manager Edward McBride of Loew's uses a weekly 15 minute transcription trailer for his new show opening on Fridays, plus occasional announcements on hold-overs and special shows. The programs go over WFBL. This station also handles a weekly half hour Saturday morning spot for the Keith house called "Melody Club," featuring a small studio band and music from current pictures playing at Keith's.

WSYR occasionally uses transcription trailers furnished by Loew's although it does not carry any regular schedule for the house. This station has also participated in special exploitation stunts backed by the exhibitors.

Air Advertising Found Popular in Kansas City

Kansas City theatre men are utilizing radio exploitation to its fullest value. Each week an hour and a half of gossip about Hollywood stars and the new films reaches Kansas City audiences and, according to present plans, there will be more shortly.

This fall WLBF began an unsponsored quarter hour of comment on motion picture personalities every Tuesday and Thursday. W9XBY, which has had several screen commentators in past, also has inaugurated a program of this type. WHB has 15 minutes of Tommy Maxwell and his "Flashes from the Film" on Monday, Wednesday and Friday, sponsored by a department store beauty salon.

"Hollywood Highlights," 15 minutes of talk about screen stars and the new pictures, goes over KCMO on Sunday afternoons. Most of the material is studio publicity.

John McManus, manager of Loew's Midland, conducted a 15 minute screen comment program on W9XBY once a week for six months starting in February, 1935 and again from October, 1935 to June of this year. He garnered most of his material from trade journals and conducted the feature without remuneration except for the exploitation of his own pictures and their stars. A regular feature on W9XBY, daily execpt Sunday, is the Loew's organ recital, a sustaining program on which the station plugs the theatre and its current attraction.

Detroit Theatres On Radio Programs

Several theatres in Detroit are using radio exploitation. Through a tieup recently made with the Fox, Station WWJ, owned by the *Detroit News*, presents Ty Tyson each noon for a half hour as the "Man in the Street," interviewing persons in front of the theatre.

United Detroit theatres use a 15 minute period each evening over WZYZ to plug their first runs. The circuit presents a "Children's Hour" from the Regent over WXYZ on Sunday afternoons and on Tuesday nights presents an amateur hour over the same station from the stage of the Broadway-Capitol, downtown second run house, reopened recently by George W. Trendle.

THEATRE PURCHASED BY RADIO STATION

Radio is helping to solve the problem of what to do with closed theatres. Station KOL in Seattle has purchased the 700 seat Olympic theatre in that city and will remodel it for broadcasting purposes at a cost of $30,000.

A full stage and console organ will be installed and the lobby will be used for advertising displays.

The Fox also has a working agreement with CKLW of Windsor, from time to time presenting a half hour show at 11:30 P.M., featuring stars appearing on the Fox stage.

Radio Exploitation In New England

Allied Theatres of Connecticut, formerly the Independent Motion Picture Theatre Owners, was one of the first organized groups to protest against the appearance of Hollywood stars on radio programs. In its protest, however, the group made it clear that its grievance was especially with broadcasts "during the hours of popular theatre attendance" and held that the practice, therefore, was keenly competitive to the very medium which promoted the personalities to stardom.

Broadcasts and spot announcements are in wide use by theatre managers in the New England territory and in most cases they have been found effective exploitation. In New Haven no theatre has arranged or sponsored evening broadcasts. However, Loew's Bridgeport broadcasts the weekly amateur hour programs over WICC and its is expected that the Loew New Haven house will do likewise when amateur nights are resumed in the near future. Programs over WELI, WIXBS and WICC are being broadcast from the Whalley, Paramount, Howard and College, New Haven theatres, but these are either noon organ and talk programs or flashes of show announcements several times a day. A new 4:15 program on Sunday afternoons is being sponsored for the Poli kiddie broadcast.

In Boston theatre-radio tieups are far less numerous at present than they were several years ago. They are largely indirect and are spotted at times when they will be least likely to keep potential theatre patrons next to their loudspeakers.

Hollywood stars doing personal appearances in Boston generally are given at least one radio interview. Some of the interviewers, such as Ruth Moss of the Yankee Network, go further and delve in local film ranks for material. Name orchestras appearing at the RKO Boston or the Metropolitan frequently are spotted on impromptu programs.

Jack Granara of RKO theatres uses commercial spot announcements twice weekly on WEEI and WAAB on the regular news broadcasts as part of a campaign to exploit the RKO Boston stage shows outside of the Hub, a policy that involves press releases and advertisements in nearby cities and towns. RKO uses no free pass schemes, however, because of executive objection to the practice.

The giving of passes, on the other hand, is the main airlane motif of the Metropolitan. Identification of programs played on the Metropolitan Review over WCOP wins passes, as do similar "guess who's" on record programs over WEEI every morning. A "Vox Pop" quarter hour at midday on weekdays provides an indirect advertising plug, inasmuch as the interviews are conducted in the lobby of the Metropolitan. Gene Fox, the manager, has had the tieup in effect for about eight months.

The identification of records on the Scott Furriers program over WEEI carries passes for the two Loew's theatres. Joe DiPesa also has a similar tieup with Phil Saltman's piano quarter hour over the same radio channel on Sunday afternoons.

The elaborate radio programs of past years have been shelved.

Southern Managers Use Program Tieups

In the south generally, direct theatre tieups have been abandoned in favor of short commercial announcements over local stations in most of the larger cities. Managers are not particularly concerned over competition from Hollywood star broadcasts although it is reported in some situations that the programs cut into theatre attendance sometimes in the evening hours, particularly in bad weather.

In Houston, Texas, Al Evans, organist for Loew's State theatre acts as master of ceremonies for a daily feature at KPRC and also present a daily 15 minute organ program. Theatre announcements are spotted on the programs. The Tampa theatre, Sparks house in Tampa, Fla., features a 15 minute organ program from the theatre each weekday noon over WDAE. The theatre and the local radio station last year conducted amateur nights weekly, with the station announcer acting as master of ceremonies on the theatre stage. This year they have had a number of community sings operated on the same basis.

In Louisville, Ky., the Mary Anderson theatre and WAVE are cooperating in a "Man on the Street" program. The interviews are held in the lobby of the theatre and each participant is given a pass for the current show.

Little Rock Operators Belittle Problem

Exhibitors and distributors in Little Rock, Ark., agree that broadcasting by motion picture stars means unfair competition but are taking the problem as a matter of course. They are agreed that there is little to be done about it, and that such broadcasting programs by stars eventually will run their course and cause the stars to lose some of their popularity.

M. S. McCord, secretary-treasurer of the Malco Theatres, Inc., which operates 60 theatres in Arkansas, Mississippi and Tennessee, said:

"The most serious problem is that the stars wear themselves out. Their popularity plays out sooner when they appear too much over the radio, just as it does when they make too many personal appearances.

"Their broadcasting programs will affect, to some extent, the motion picture houses in the smaller towns. But in cities like Little Rock and larger places where a picture might run from three days to three weeks or longer, such broadcasting, I am convinced, has no harmful effects upon the exhibitors.

"We use local radio stations to broadcast certain pictures and have found that this is good

(Continued on following page)

CANADIANS DIVIDED ON RADIO VALUE

(*Continued from preceding page*)

advertising. If this were not a lucrative proposition, we certainly would not keep it up.

"Of course, some of the smaller town exhibitors are bound to feel the effects of these Hollywood broadcasts, yet I don't feel that the situation is as bad as it sounds."

J. E. Wheeler of Sanders and Wheeler, owners and operators of the Roxy, New and Prospect theatres, Little Rock, said he was convinced that exhibitors were up against a problem.

"It is good publicity for a new star," Mr. Wheeler said, "but many times a person listening to a star on the air will stay away from the picture show in order to avoid missing out on the radio program. The chief objection I find to such programs is that the stars do not advertise their own pictures.

B. F. Busby, manager of Republic Pictures in Little Rock, reported that he had discussed this problem with numerous exhibitors throughout his territory and that the unanimous opinion is that such broadcasting is unfair competition.

Canadian Exhibitors Follow General View

Canadian exhibitors are as divided in their opinion of the value or the detrimental effect of film star broadcasting as are their brothers in the United States. There, too, managers, particularly those in the larger cities, use the radio for exploitation in varying forms.

Radio has its place in the scheme of screen and stage entertainment, but broadcasting by Hollywood stars should be limited, in the majority opinion of Saint John, N.B., exhibitors. That there is value in the use of local broadcasts to advertise films being exhibited is conceded by most of them, but there is a variance in the views held.

Walter H. Golding, manager of the Capitol, outlet for Famous Players Canadian Corporation and one of the two largest theatres in Canada east of Montreal, said:

"In private capacities on radio broadcasts, stars can bring the full power of their popularity to bear, but they should not sell themselves vocally for unseen audience purposes and enact sketches that outline fuller screen productions."

Mr. Golding supported his contention by pointing out that Famous Players Canadian Corporation theatres give free admission to sightless persons who, he explained, enjoy the vocalization, although they cannot see the screen play.

Not Regarded As Menace

F. G. Spencer, president of F. G. Spencer Co., Ltd., who operates the Strand Theatre in Saint John and 17 others throughout New Brunswick, Nova Scotia and Prince Edward Island, believed, without having given the matter much consideration, that broadcasting by stars does not affect the attendance at theatres.

It is the view of M. Franklin, manager of the Mayfair Theatre Co., Ltd., which operates the Regent Theatre in Saint John as well as the Mayfair, that this type of broadcasting up to a certain point is not harmful to the exhibitors.

He thought it is to the advantage of stars to meet the public on the air as well as on the screen, except in the case of regular performances.

"WHAT OF IT?" EXHIBITOR ASKS

A veteran Houston, Texas, exhibitor, asked to give his views on the appearance of film stars on radio programs, refused to consider the tumult and the shouting as of any importance.

"Of course radio broadcasts are picture opposition," he said. "What of it? When the exhibitors load themselves down with double and triple features, bank nights, amateur nights and every sort of clap-trap, just greedy or trying to 'keep up with the Joneses,' why kick at stars broadcasting?"

Nickolas A. Vassis, manager of the Saint John Amusement Co., Ltd., which operates the Empire Theatre, does not favor broadcasting in any form in connection with the theatre.

The Capitol is the only theatre in Saint John that broadcasts local programs regularly, although Mr. Spencer declared this is an excellent, worthwhile medium of theatre advertising.

In Charlottetown, P.E.I., where there are three theatres, that operated by the F.G. Spencer Co., Ltd., broadcasts daily, the program billed being outlined by the manager, A. R. Cooper.

Mr. Golding, who devotes five minutes a day on the air during the evening meal hour outlining the Capitol's bill, declared that he knows it pays and brings immediate results.

This form of acquainting the public of the programs and hours "simply approximates the chatty entertainment columns of the printed press," he said.

The Mayfair and Regent do occasional broadcasting, which takes the form mostly of an announcement of what pictures are coming to those theatres.

Tieups in Vancouver

Vancouver showmen give no indication of fearing the bogey of radio personal appearances. They have little comment to make other than "Well, it builds up a star, so what do we care?"

On the other hand, they make use of radio in their own promotion work. In the Capitol Theatre, No. 1, house of Famous Players, there is a microphone hookup direct to Station CKWX, owned by the Western Broadcasting Corporation. Thrice-weekly programs are broadcast.

At present these are scenes re-enacted from current motion pictures. Local talent is used in the acting. Names of pictures are not announced, and passes are given as prizes to listeners who guess the right title and names of the players concerned, an average of close to 200 replies per broadcast are received. This and similar promotion stunts have been a Famous Players feature for several years.

Spot announcements on three local stations—CKMO, CJOR, and CKWX—are also used by Famous Players.

The independent Beacon Theatre, only first-run outside of Famous Players houses, also uses the radio extensively. Semi-weekly programs are broadcast over CKCD, with music and the occasional personal appearance by a vaudeville performer from the Beacon stage show. Tie-ins with news broadcasts over CKWX are also used by the Beacon wherever possible.

The general feeling is to make the best possible use of radio for promotion and straight advertising.

Policy of MGM Flexible and Fair, Declares Rodgers

Clarifying an understanding reached between a committee of the United Motion Picture Theatre Owners in Philadelphia, represented by Lewen Pizor, president; Charles Segall, chairman of the board, and Abe Sablosky, and William F. Rodgers, general sales manager of Loew's, and Tom J. Connors, eastern division manager, on percentages and preferred playing time of Metro-Goldwyn-Mayer product, Mr. Rodgers says in a letter to the organization:

"We emphatically advised you that our policy was flexible and that we had not and did not intend to lay down any prescribed formula that would represent the only basis on which our product could be leased. We told you that our policy of merchandising M-G-M product was sufficiently flexible to meet any condition.

"We have a desire to have only satisfied customers, and want only a fair deal," the letter reads. "We expect every penny the product is worth—no more and no less. We do not wish one dollar to which we are not entitled.

"It was mentioned, because you brought it up, that to give us terms we were seeking invites other distributors to solicit equally as favorable terms and I remarked at the time that it was unfair, in my opinion, to penalize us for making good pictures. We are not interested in what other producers or distributors receive for their merchandise and by the same token other distributors should not be interested in our terms, but I do prophesy the suggestion that attempting to fashion their quotations along lines similar to ours, that they should and would no doubt be willing to give theatres a like assurance of protection.

"This writer did say we were interested and hoped that every account with whom we did business would play our product profitably, but naturally, having no control or voice in the operating expense of theatres, we are not in a position to guarantee profit. It naturally follows, however, that theatre owners generally expect to make money on the merchandise they handle and I am sure we could not have satisfied customers who would lose money on our product.

"This writer expressed a very definite assurance of a square deal for all at all times."

Hays Itinerary Set

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., plans to leave for his Sullivan, Ind., home this week to spend Christmas. He will return to New York for a few days before leaving for Hollywood in time to attend the silver Jubilee Dinner for Adolph Zukor there January 7, and will remain in California about a month thereafter, returning to Manhattan in advance of the annual meeting of the MPPDA in March.

Rufus LeMaire has been named an associate producer for Universal. "Be It Ever So Humble" will be his first assignment.

FILMS BOUGHT 901 STORIES IN 1936 FOR $4,505,000

Expenditures for Individual Properties for Productions Vary from $5,000 Average and Up Above the $150,000 Mark

Purchases for Month of December Include 31 Originals and 12 Books As Well as Three Plays, for Total of 46

Motion picture producing companies in 1936 purchased 901 stories, chosen from the fictional, biographical and dramatic fields, for feature production in Hollywood. They invested some $4,505,000 in the purchases, this figure being based on the generally accepted average expenditure of $5,000 a story. Costs, however, actually ran as high as over $150,000 and $100,000 for successful Broadway legitimate theatre "hits" and best-selling novels.

The purchases were made both for immediate production during the 1935-1936 season and, for the most part, for 1936-37. Production heads acquired the vehicles at the rate of approximately 19 per week, or 75 per month.

Original stories in 1936 continued to prove the most fruitful source of screen material, when some 497 were distributed among the various studios, as compared to only 312 in 1935. These vehicles amounted to 52 per cent of the total, as against 337 books (including 167 published magazine stories) and only 58 plays, as compared to 73 last year.

There was unusually spirited bidding during the year among the principal producers for the best books, outstanding plays and originals and magazine stories with good potential value to the releasing schedules of affiliated distribution companies. Notable among these was Samuel Goldwyn, with his record purchase of Sidney Kingsley's Broadway "Dead End," for a figure reputed to be nearly $165,000; Radio, which paid more than $100,000 for the current George S. Kaufman and Edna Ferber play, "Stage Door," as a vehicle to co-star Katherine Hepburn and Ginger Rogers; Warner, with a bid in six figures for "Tovarich," international sensation, as a Cosmopolitan production for Marion Davies, and Metro-Goldwyn-Mayer's high expenditure for the Robert W. Sherwood Pulitzer Prize Play, "Idiot's Delight," in which it will feature Greta Garbo and possibly Clark Gable.

Too, the ambitions of virtually all the producers to continue under the order to produce stories of high standing, from a literary standpoint, and otherwise, were noticeably reflected in the high quality of the many dozens of the properties purchased. There was hardly a book or play or manuscript of merit that lent itself to filming that was not taken by one or another of Hollywood's producers for conversion to motion pictures.

46 Purchases in December

In the month of December, producers spent considerable time on actual filming rather than searching for new materials in order to make up for time lost during the year end holidays, but nevertheless, there were 46 purchases made. Of this number, 31 were orginal stories, 12 were books, including five published magazine stories, and three were plays.

YEAR'S COMPARISON OF STORY PURCHASES

Month	Originals	Books	Plays	Totals
January, 1936	14	18(a)	5	37
February	35	38(b)	4	77
March	24	19(c)	2	45
April	107	48(d)	12	167
May	86	74(e)	10	170
June	25	21(f)	5	51
July	20	12(g)	0	32
August	43	25(h)	5	73
September	40	32(i)	2	74
October	38	22(j)	10	70
November	34	16(k)	9	59
December	31	12(l)	3	46
TOTALS FOR 12 MONTHS	497	337(m)	58	901

(a) Including 4 published magazine stories.
(b) Including 12 published magazine stories.
(c) Including 6 published magazine stories.
(d) Including 13 published magazine stories.
(e) Including 19 published magazine stories.
(f) Including 21 published magazine stories.
(g) Including 63 published magazine stories.
(h) Including 5 published magazine stories.
(i) Including 7 published magazine stories.
(j) Including 7 published magazine stories.
(k) Including 5 published magazine stories.
(l) Including 5 published magazine stories.
(m) Including 167 published magazine stories.

Universal Pictures led the field this month, with a total of 10 purchases, followed by Warner, Twentieth Century-Fox, Paramount, Columbia and several others. A complete list of purchases in December, according to the totals of the companies, is as follows: Universal, nine originals and one book; Warner, six originals and two books; Paramount, three books and one original; Twentieth Century-Fox, three originals and one book; Columbia, two originals, one book; MGM, two books, one play; Radio, two originals, one play; Samuel Goldwyn, one original, one book; Invincible Pictures, two originals; David L. Loeb, one play; Grand National, one original; Sterling, one book; Sol Lesser, one original; Victory, one original; Hirliman, one original, and Burroughs-Tarzan Pictures, one original story.

A complete list, by titles, of the story purchases made by the companies in the month of December, with all available production credits, follows:

ADVENTURE'S END, original story by Ben Ames Williams, adapted for the screen by Scott Dowling, acquired by Universal.

AN APPLE A DAY, original story by Bert Granet, bought by RKO Radio.

THE BELLED PALM, magazine story by Allan Vaughn Elston, published in *Cosmopolitan Magazine*, acquired by W. Ray Johnston of Sterling Pictures.

BOOTS AND SADDLES, original by Zane Grey, bought by Sol Lesser for release through Twentieth Century-Fox. Richard Arlen will be starred with Howard Bretherton directing.

BORN LUCKY, original story by Arthur T. Horman, bought by Invincible Pictures.

BRIDGE IN THE SKY, original by Grace Horton, acquired by Radio as a possible starring vehicle for Katherine Hepburn.

BULLDOG DRUMMOND, by H. C. McNeile, rights to three novels acquired by Paramount. Ray Milland will probably play the leading roles with Sir Guy Standing as the inspector.

Third for Tom Tyler

CHEYENNE RIDES AGAIN, original by Basil Dickey, acquired by Sam Katzman of Victory Pictures as the third of a series starring Tom Tyler.

COURTHOUSE SQUARE, novel by Hamilton Basso, bought by Metro-Goldwyn-Mayer.

DISCIPLES, original story by Leon Gordon and Charles Vidor, bought by Twentieth Century-Fox.

THE EMPEROR'S CANDLESTICKS, novel by Baroness Orczy, bought by MGM.

FLY AWAY BABY, original story by Dorothy Kilgallen, reporter who flew around the world for the New York *Evening Journal*, based on the flight, bought by Warner. Picture will star Glenda Farrell and Barton McLane.

FOREST LEGION, original story by Charles Logue, acquired by Universal. The adaptation will be done by Herman Boxer.

GOGETTER, THE, a Cappy Ricks story written by Peter B. Kyne, bought by Warner to star George Brent and Ricardo Cortez.

Varied Subjects

GRAND GESTURE—TEN GRAND, magazine story by Alex Rackowe, bought by Columbia.

HEADQUARTERS, original story by Arthur Arthur, bought by Twentieth Century-Fox.

I COVER THE WAR, original story by Bernard McConville, acquired by Universal. The screen adaptation will be written by Mr. McConville and Griffan Jay.

JUST ANOTHER NIGHT, original story by Ridgeway Callow, bought by Burroughs-Tarzan Pictures to star Donald Novis.

LOVE TAKES FLIGHT, original by Anne Morrison Chapin, bought by George Hirliman to be the basis of two independent productions. One will be in Hirlicolor for Regal Productions and the other a Metropolitan Production in Spanish.

THE LOVE TRAP, original story bought by B. P. Schulberg for Paramount release. Ricardo Cortez will have the starring role.

Originals on Foreign Legion

MARCH OR DIE, original story by Kyrill de Shishmareff, former member of the Foreign Legion in Morocco, dealing with the Spanish branch of the legion, acquired by Warner. Craig Reynolds will probably have the leading role.

(Continued on following page)

ORIGINALS LEAD IN STORY PURCHASES

(Continued from preceding page)

Marked Woman, original story acquired by Warner to star Bette Davis.

Meet the Girls, original unpublished story by Albert Reynor and Jeff Moffit, bought by Twentieth Century-Fox.

Midnight Taxi, original story by Frank Fowler, bought by Twentieth Century-Fox.

Mr. Broadway, original story by Warren Wilson, Maxwell Shane and Bill Thomas, bought by Universal.

Mule Skinner, original story acquired by Columbia to star Charles Starrett.

Of Lena Geyer, original by Marcia Davenport, bought by Columbia.

Outdoor Stories

Peril Range, magazine story by Austin Corcoran and Myrtle Corey, bought by Warner.

Radio Patrol, original story by Eddie Sullavan and Charles Smith, acquired by Universal.

Real Glory, The, novel by Charles Clifford, bought by Samuel Goldwyn to star Gary Cooper for release through United Artists.

Return of Raffles, original story by E. W. Hornung, bought by Manny Cohen of Invincible Pictures.

Short Haul, original story by Herman Boxer, bought by Universal to star John Wayne. Howard Bretherton will direct.

Silent Night, play in Hungarian by Eugene Heltai, bought by MGM.

Smoke Tree Range, novel by Arthur Henry Gooden, bought by Buck Jones for Universal release.

Stage Door, current Broadway play by George S. Kaufman and Edna Ferber, bought by Radio as a co-starring vehicle for Katharine Hepburn, Ginger Rogers and Burgess Meredith.

Original on "Gold Diggers" Tour

Talent Scout, original by George Bilson, based on the recent air tour of the flying Warner "Gold Diggers of 1937" troupe, acquired by Warner. Fred Lawrence, Rosalind Marquis, Jean Madden and the flying troupe will be featured.

That Certain Woman, original story by Edmund Goulding, bought by Warners to star Bette Davis. Mr. Goulding will direct.

Tightwad, magazine story by Paul Gallico published in the *Saturday Evening Post*, bought by Paramount to star Charles Ruggles, with Mary Carlisle, and Lew Ayres.

Tim Tyler's Luck, original story by Lyman Young, bought by Universal as another of the Tim Tyler series.

Turn Off the Moon, magazine story by Mildred Harrington, published in the *Saturday Evening Post*, bought by Paramount to star Eleanore Whitney and John Downs.

Two Shall Meet, original story by Karl Brown and Hinton Smith, bought by Grand National for production by B. F. Zeidman.

Story on Zaharoff

Uncrowned Emperor, original story planned by Warner based on the life of the late Sir Basil Zaharoff, munitions kings.

Untitled Original, written by Hans Kraly, bought by Universal to star Deanna Durbin.

We've Had Our Moments, original story by Charles F. Belden and Frederick Stephani, bought by Universal to star Sally Eilers and James Dunn.

When's Your Birthday, play by Aurania Rouverol in 1927, bought by David L. Loew as the title of his second Joe E. Brown feature or Radio release.

Woman's Touch, The, original story by Sam and Bella Spewack, bought by Samuel Goldwyn to star Miriam Hopkins under William Wyler's direction. Dorothy Parker and Alan Campbell are doing the screen play.

Reflections on the Status Quo From a Rancho Deep in Arizona

(Continued from page 7)

radio, bar and dance floor. To the local patrons the Budweiser is served in the can, on the half-shell so to speak. Glasses are for city folks. The current fancy is for the "Carolina," which same is a slug of sloe gin irrigated with half a bottle of Coca Cola. Two of them are as warm as a fur coat and three of them make you rich. Newt's two pet wildcats have the run of the place by day, but nights he pens them up to protect them from the guests.

CAREFUL study, glass in hand, of one of Mr. Red Kann's discussions in *Motion Picture Daily* of sundry moral and artistic considerations, involving the rise and fame of the strip artists, finds his final test of an actress as an actress is: "How box office is she with her clothes on?" That someway reminds one that in all the current enthusiastic appraisals of Miss G. Rose Lee, no reporter seems to have discovered what color her eyes are.

AND continuing with one's mind entirely on art, it is to be reported that Miss Sally Rand is the contemporary wildfire sensation of the great sovereign state of Texas, down east from here. Miss Sally is now playing picture houses with a stage show ensemble of forty—count 'em—girls. Arithmetically forty times no costumes gives a quotient identical with the solo result of one times no costume. The success of the ensemble presentation of what they present is clinical evidence of the value of trade mark—the Rand brand in this case.

THE machine age is doing things to the cow country. Range cattle travel from round-up to the railside markets in motor trucks at fifty miles an hour. It takes twenty-five acres of this scenery to raise a steer and his weight is too valuable to run it off on a hoof drive to market. A qualified cow-puncher has to know about carbureters, too, now. The horse thieves and cattle rustlers are working by fast motor truck now, keeping pace with the times and the business. Presently we'll be seeing Arizona posses pursuing them in planes.

AT last through the decorative advertising of recording film by the Du Pont company the differences between variable area and variable density are made clear to the layman's eye. RCA makes a tweed and Western Electric weaves a cheviot.

Admission Taxes Off Sharply in November

A sharp drop in admission taxes collected in November was reported Monday in Washington by the Bureau of Internal Revenue, which placed receipts for the month at $1,605,673.93 against $1,797,278.84 in October.

For the first time since May, bureau records show, collections were under those of the corresponding period a year ago, the month's total being $261,242 under the $1,866,915.42 collected in October, 1935.

As a result in the decline of October collections, the spread between 1936 and 1935 narrowed from $1,873,176 for the 10 months ended with November. For the year through November, collections were $16,262,897.17 against $14,650,962.66 for the corresponding period last year.

Greene Appeals Sale

Arthur Greene has appealed to the United States district court in St. Louis to set aside approval of the sale of St. Louis Amusement Company stock owned by Skouras Brothers Enterprises to a bond holders' protective committee. He asks the court to declare him the successful bidder in case no new sale is ordered. Mr. Greene contends the referee in bankruptcy had no authority to refuse to permit a review of the order of the sale.

Progress Shown in Paramount Refunding

Rapid progress is being made by Paramount in refunding long term obligations at lower interest rates. Paramount's entire British mortgage indebtedness, amounting to approximately $5,000,000, which was carrying interest of approximately six per cent, was refunded during the week at three per cent. Similar interest reductions on a studio debt of $3,000,000 were accomplished earlier. The company's objective during the next six months is to reduce interest rates to three per cent on approximately $50,000,000 of outstanding obligations. The bulk of this will be accomplished by private financing, it is planned.

Morton Van Praag Leaves National Screen Post

Morton Van Praag, for the last six years general sales manager of National Screen Service, Inc., this week resigned, effective January 1. He plans a vacation thereafter and said he has not determined his future plans.

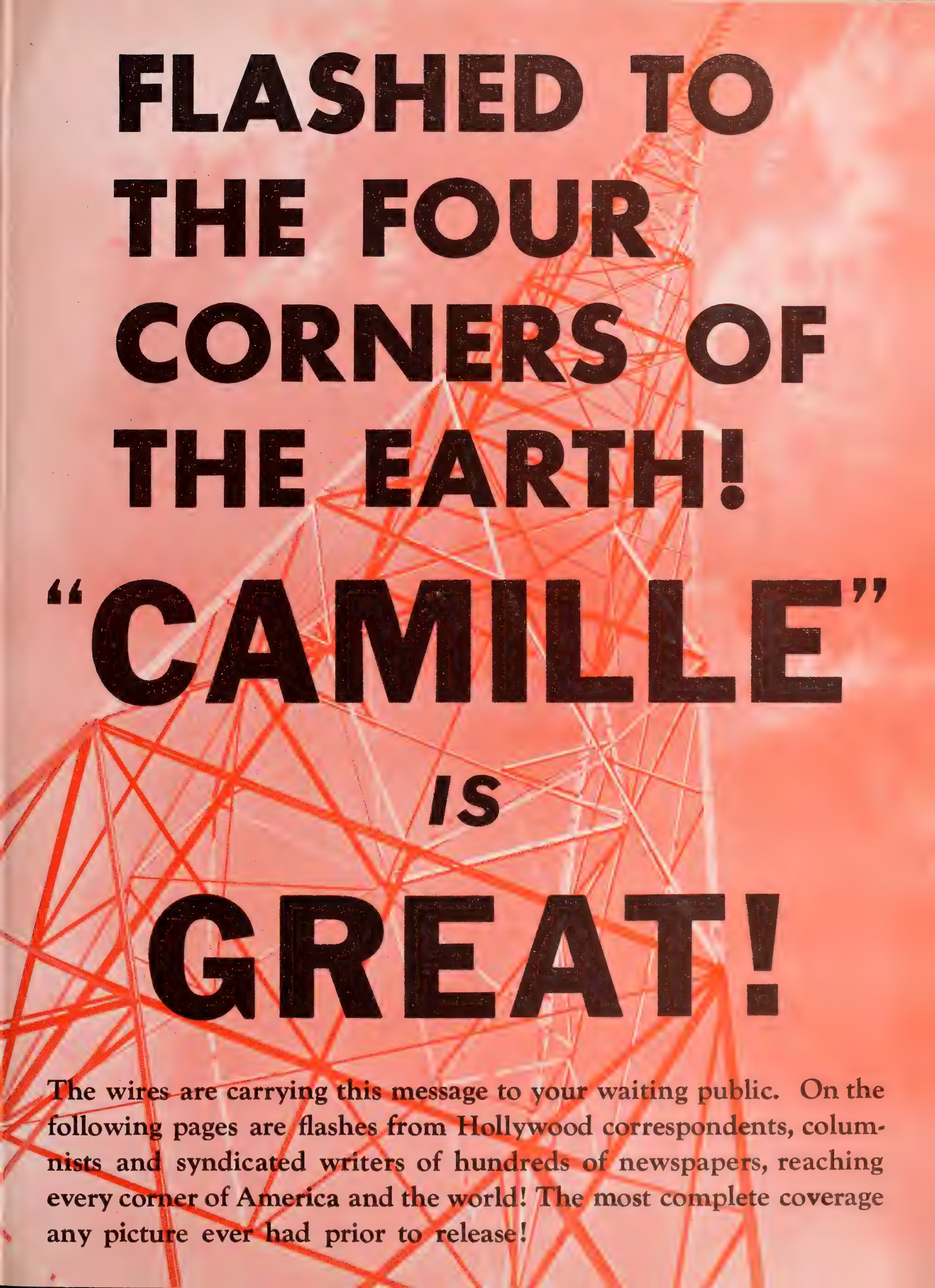
Herman Robbins, president of the company, who is just back from Hollywood, added no plans had been made for a successor. In the meantime, more of Mr. Van Praag's duties will be taken over by George F. Dembow.

Greta Garbo Loves Robert Taylor in "Camille"

TO A WAITING WORLD COME GRETA GARBO AND ROBERT TAYLOR IN M-G-M'S "CAMILLE"

All that you've heard is true. The excitement of the grand love story... the flaming personalities of these two adored stars... the magnificence of the production combine to make the most glamorous entertainment you have ever offered to your public.

Great cast includes: LIONEL BARRYMORE, Elizabeth Allan, Jessie Ralph, Henry Daniell, Leonore Ulric, Laura Hope Crews. Directed by George Cukor.



FLASHED TO THE FOUR CORNERS OF THE EARTH!

"CAMILLE"

IS

GREAT!

The wires are carrying this message to your waiting public. On the following pages are flashes from Hollywood correspondents, columnists and syndicated writers of hundreds of newspapers, reaching every corner of America and the world! The most complete coverage any picture ever had prior to release!

M-G-M's "CAMILLE" STARTS THE 1937 MARCH TO YOUR BOX-OFFICE!

Your patrons are reading these marvelous notices in advance!

LOUELLA PARSONS, *Syndicated to millions of newspaper readers and radio listeners:* "Only the genius of Irving Thalberg could give Dumas' 'Camille' the interest and beauty of this brilliant screen translation. Greta Garbo and Robert Taylor excellently teamed."

ALICE TILDSLEY, *Philadelphia Public Ledger Syndicate:* "Greta Garbo scores a great triumph. Robert Taylor will be hailed again a star in his own right when the public sees the picture. George Cukor's direction one of the finest jobs this year."

PAUL HARRISON, *Syndicated to millions through Newspaper Enterprise Association:* "A fine picture. Acting, direction, photography and all other studio departments concerned in production merit highest praise. The genuine genius, the hand of Irving Thalberg has created another magnificent motion picture."

THE FILM DAILY: "Great love drama, expertly acted and-produced, holds appeal for all types of audiences. Greta Garbo and Robert Taylor in this love drama mean big box-office appeal to all classes of audiences, especially the women from whom it will elicit many a tear. Garbo is beautiful. Her emotional portrayal ranks with her best work. Taylor, handsome as ever, does the best acting of his career. In a production containing as many torrid love scenes as does this picture the dialogue is especially praiseworthy. Lavishly mounted."

HAROLD HEFFERNAN, *Motion Picture Editor Detroit News:* "The sheer magnificent translation of this classic play to the screen reflects the genius of Irving Thalberg and joins in the cinematic Hall of Fame 'Big Parade', 'Ben Hur', 'Big House,' 'Grand Hotel', 'Smilin' Thru', 'Barretts of Wimpole Street', 'Mutiny on the Bounty', 'Romeo and Juliet' and other great Metro-Goldwyn-Mayer pictures."

EDWIN SCHALLERT, *Los Angeles Times:* "This is indeed one of Irving Thalberg's most ambitious dreams fulfilled. A triumphant realization of the Dumas classic and certainly no performance of Greta Garbo's has ever approached the perfected beauty of her Marguerite Gautier. Taylor, who is starred with her, surpasses any previous effort."

TED MAGEE, *Screenbook:* "The inspired performances of Greta Garbo and Robert Taylor make M-G-M's 'Camille' a most masterful version of the great classic."

ROBERT WATSON, *Canadian, Scotch and English Publications:* "Garbo stands alone in Hollywood as an emotional actress. Taylor also excels previous best performance in 'Camille'."

SHEILA GRAHAM, *Syndicating to uncounted millions through North American Newspaper Alliance:* "Garbo gave the most sensitive performance of her entire screen career. She was gay even in sadness. Her reality of expression was very stirring."

ED SMITHSON, *Movie Classic:* "Garbo and Taylor give the best performances of their screen careers."

MOTION PICTURE DAILY: "Quality entertainment with strong emotional appeal to all types of audiences."

W. K. GIBBS, *Hollywood Magazine:* "'The Lady of the Camellias' is given new life by Greta Garbo ably abetted by Robert Taylor."

JACK GRANT, *Hollywood Press Syndicate:* "An exquisite production of 'Camille' featuring Garbo's most vital performance and Taylor's finest work in his sensational career."

Garbo's greatest role!

Isn't it wonderful! Move on to next page!

"DESTINED TO BE THE GREATEST PICTURE OF THE NEW YEAR", says Los Angeles Times!

"*Speak to me, beloved!*"

DAILY VARIETY: "With Garbo and Taylor, 'Camille' has magic marquee combination. The love story still stands as one of the most poignant ever told. Production is gorgeous, direction and playing of highest merit to please the most discriminating and the most naive, all of which spells box-office, a smash proposition."

ROSALIND SHAFFER, *Chicago Tribune:* "Garbo's emotional scenes are the most tender I ever saw on the screen. For a young actor Robert Taylor plays the role of Armand with great polish. This is one of Irving Thalberg's finest contributions."

CARLOS BORCOSQUE SINTONIA, *Buenos Aires Correspondent and Motion Picture Radio Commentator of all Latin America:* "The prize to the best screen performances of the year and of many years must go to Greta Garbo for her perfect human characterization of Marguerite Gautier in one of Hollywood's most outstanding pictures that is sure to mellow the hearts of the world."

FEG MURRAY, *King Features:* "Garbo was never more beautiful. She is still the greatest actress. Robert Taylor gives the best performance of his career."

COL. R. A. DUCKWORTH-FORD, *Reuters News Agency, England:* "In 'Camille' George Cukor has made himself responsible for another masterpiece of poignant artistry with Greta Garbo triumphant and Robert Taylor, Henry Daniell and Lenore Ulric assured of distinguished places in the Hollywood roll of fame."

CLARKE WALES, *Screen and Radio Weekly:* "A beautiful production of an infallible favorite. It is Garbo's best picture in years and it raises Robert Taylor to new heights."

E. M. BUCHANAN, *Correspondent to England:* "'Camille' is a poignant production presenting a new Garbo — gay, sportive, immortal — but so fragile and tragic that her performance wrung tears from men. Robert Taylor is handsome and sincere as the romantic lover."

MAYME OBER PEAK, *Boston Globe:* "An equal with 'Romeo and Juliet' in beauty of production. Garbo reaches new heights as the screen's finest emotional actress. Robert Taylor superb as Armand. The two stars rise to the heights of artistry under the most capable direction of George Cukor."

HARRISON CARROLL, *Los Angeles Herald-Express:* "I am still under the spell of Garbo's magnificent performance. She reaches the peak of her career and makes all the other glamor stars of Hollywood seem pale wraiths by comparison. If Greta Garbo in 'Camille' is not Hollywood's greatest dramatic actress in her greatest dramatic role then I have been bewitched."

JEANETTE REX, *India Correspondent:* "An entirely new, vivacious Garbo rises to greater heights in the M-G-M production of 'Camille' in her role opposite the number one romantic screen lover Robert Taylor."

ELIZABETH WILSON, *Silver Screen:* "I have gone pleasantly mad over Greta Garbo and Robert Taylor in 'Camille'. Garbo's portrayal of Marguerite Gautier is as near a complete triumph as I hope to see. Only Irving Thalberg could have endowed the Dumas classic with such brilliant a presentation."

BARBARA O'CONNOR, *Australian Publications:* "Outstanding performance by Garbo. The best thing she has ever done, 'Camille' is excellent."

DOROTHY KILGALLEN, *New York Journal:* "'Camille' is a beautiful and heart-breaking picture. I didn't see Bernhardt as Marguerite Gautier but I don't see how she could have been better than Garbo."

Winning a fortune, but broken-hearted!

HARRY NIEMEYER, *St. Louis Post Dispatch:* "Greta Garbo's greatest performance."

ELENA DEZARRAGA, *Spanish Publications:* "Greta Garbo's best picture and probably will be rated the best picture of the year. Marvelous in every way."

Wherever the news is printed they're reading about M-G-M's "CAMILLE". *Read on!*

LOVE! THE MAGNET THAT WILL DRAW THEM BY THE MILLIONS!

Press reports blanket the earth! A fortune couldn't buy them!

ALLAN HERSHOLT, *Denmark and Norway Correspondent:* "I believe 'Camille' is superior to the play. Extraordinary from every standpoint. Garbo gives the outstanding performance of her career."

IVAN SPEAR, *Box-Office:* "Among the score of highly laudatory observations that might be made concerning 'Camille'; it definitely establishes that Greta Garbo is still the number one exotic lady of the screen."

AGNES BLAIR, *Hollywood Motion Picture Review:* "Most beautiful and realistic love story. Picture should draw great raves from the country over."

EMIL BERBERICH, *Central European Correspondent:* "Performances of Garbo and Taylor are outstanding. Indeed 'Camille' as a whole is an outstanding picture."

SHOWMEN'S TRADE REVIEW: "Love story splendidly acted and produced; box-office bulls-eye. Filled with the emotion of great love. Brought to life by the artistry of Garbo and Taylor. Taylor gives his best performance to date and his fans will be fully satisfied. Garbo looks like the Camellia flower for which she is named."

J. D. SPIRO, *Screen and Radio Weekly:* "'Camille' with Garbo and Taylor should be one of the big box-office successes of the year."

FRANCIS CROWE, *Hollywood Citizen News:* "Two highly dramatic events stirred Hollywood yesterday. One was the sad farewell of Edward to his people. The other Greta Garbo's return to the American screen. Never a 'Camille' more lovely, more life-like or more heart touching."

"Crush me in your arms till the breath is gone from my body!"

RALPH WILK, ***Film Daily*****:** "Greta Garbo and Robert Taylor in this superb love drama will mean big box-office. Its appeal extends to all classes."

EUGENIO DE ZARRAGA, ***Correspondent to Spain and Japan*****:** "The direction is superb and the acting by all is perfect."

HARRY MINES, ***Los Angeles News*****:** "The greatest performance Garbo has ever given. Destined to be the greatest picture of the New Year."

LLOYD PANTAGES, ***King Features*****:** "Undoubtedly the greatest Garbo picture to date and the greatest Camille of all with the possible exception of Sarah Bernhardt."

PAZ VANMATRE, ***St. Louis Star*****:** "As tender and poignant a love story as the screen has seen. Garbo is magnificent and Robert Taylor easily turns in his best performance to date in the role of Armand."

GUY AUSTIN, ***English correspondent*****:** "Taylor gives a superlative performance as Armand to Garbo's Camille. This 'Camille' surpasses everything that has been done before and represents the excellent traditions of an Irving Thalberg achievement."

These Reviews could go on and on! Opinion is unanimous! "CAMILLE" is M-G-M's salute to the New Year! *And then comes—*

Your Lucky M-G-M Year!

At the Metro-Goldwyn-Mayer studios the forecast for 1937 is even brighter and more ambitious than the memorable past year. Among the first attractions to come will be an epic production of Rudyard Kipling's "CAPTAINS COURAGEOUS" with Freddie Bartholomew, Spencer Tracy, Lionel Barrymore and others; "THE LAST OF MRS. CHEYNEY" with Joan Crawford, Robert Montgomery, William Powell; "PARNELL" the noted stage success with Clark Gable and Myrna Loy; "MAYTIME" with Jeanette MacDonald and Nelson Eddy; the Marx Brothers in "A DAY AT THE RACES"; "MAIDEN VOYAGE" with Robert Taylor and Luise Rainer. *And that's just the start of . . .*

Your Happy New Year!

London Press Says Hays Raised Film Industry to Power and Prestige

The Daily Mail, *London, in reporting on the dinner given Will H. Hays by the British motion picture industry on the occasion of Mr. Hays's recent visit to England, said:*

"He has been called the Boss of Hollywood and the Overlord of the Movies. He has been called many other things far less complimentary; but the measure of his importance was seen in London yesterday when the entire British film industry turned out at a moment's notice to meet Will H. Hays.

"For 15 years he has been the power behind the conduct of the American film industry. He has carried it from cheap sensationalism to a position of power and prestige.

"His first task was to create in Hollywood a sense of its own responsibility. He taught film stars that, being in the public eye, they must observe reasonable rules of conduct.

"When he began his work Hollywood was associated in many minds with orgies. Now the general conception of Hollywood is a colony of normal hard-working people who take tremendous care to keep themselves fit for their work. That transformation is one of the results achieved by Mr. Will Hays.

"He introduced to Hollywood the idea of self censorship. . . He may be said to have discovered the family audience. . . Six years ago he introduced a Code of Ethics to Hollywood. . . The virtual disappearance of the "flaming youth" type of drama is one result of his influence. . .

"For the internal conduct of the American film industry he set up 32 arbitration courts which have handled nearly 12,000 cases in a year. . . He has contributed more to the uplift of films than any other man, and he believes intensely in the importance of the cinema as a social necessity.

"He has taught the American film industry self-reliance and self-respect. He has urged day in and day out the necessity for films being entertainment. In that regard it is a pity Hollywood cannot be persuaded to lend him to London."

Lay-offs Delayed In WPA Theatre

All Works Progress Administration Theatre Project employees who received dismissal slips effective December 21st will not be discharged until December 29th it was announced by Philip W. Barber, New York City director of the project, just before the deadline this week. All persons to be dismissed may apply to the Emergency Relief Bureau and if they are found to comply with the "need" requirements for relief the dismissals are to be rescinded. The current dismissals are part of a nationwide reduction in the ranks of this WPA project, among others, and are directed principally against the non-relief personnel.

Mr. Barber's act was announced after he had conferred with the supervisors of the project who contended that the personnel reductions were hampering the work of the project.

The last quarterly meeting of the year of the Actors' Equity Association, held in New York, was enlivened by a continuance of the fight by a minority group that Equity take a firm stand against the dismissal of actors and others engaged in the Federal Theatre Project.

Michael Cisney, chairman of Equity's WPA project committee and leader of the minority, urged all American Federation of Labor groups to unite in protecting employees of the project. He said that 150 to 200 actors had ben dismissed.

KC Circuit Starts Increase in Prices

The W. D. Fulton group of theatres, the Southtown, Tivoli, LaSalle, Colonial and Mokan, are leading the way toward more adequate theatre admissions in Kansas City. The average admission, including first runs, for Kansas City theatres has been slightly over 16 cents per house for several years, called one of the lowest in the country.

Beginning this week dime nights will be eliminated from the Southtown, which goes to a straight 20-cent price; the Tivoli goes 20-cents straight; the LaSalle will eliminate all but two dime nights a week, giving it a 15 cent price 5 nights; and the Colonial and Mokan (at the latter there has been one night a week at 7 cents) will go 15-cents straight.

This represents the first move of any importance, not only in Kansas City, but in the territory as a whole, to bring admissions up to a level commensurate with generally improved business conditions and increasing prices in other lines.

The first-run Tower, according to William Reinke, manager and part owner, will shortly go to 25c-35c instead of the present straight 25c.

There is no definite indication by any other houses, independent or circuit, that they will hike prices, but if Mr. Fulton is successful and his prices stay up, it is quite a foregone conclusion that other independents will follow.

Industry Control Rather than NRA Seen As Objective

by FRANCIS L. BURT

in Washington

Abandonment of all efforts to resuscitate the NRA, and concentration on legislation reaching industrial evils through application of the anti-trust statutes or the adoption of controls on industries engaged in interstate commerce, is seen in recent developments in Washington as the aim of the Administration during the coming Congressional session.

Having sounded the sentiment of industry at the recent conference of his National Council for Industrial Progress, Industry Coordinator George L. Berry over the weekend asserted that there is no longer any need for emergency legislation and revealed that his organization will seek of Congress only legislation clarifying the anti-trust laws with respect to restraint of trade and unfair methods of competition so as to include as unfair such labor evils as unreasonably low wages and long working weeks.

"I personally believe it would be a real catastrophe to the country to attempt to repeat the errors and rebuild the Frankenstein of NRA," Berry declared.

Similar views have been expressed by other Administration officials, and it is anticipated the report shortly to be submitted to Secretary of Commerce Roper by a special committee which has been studying NRA conditions will not recommend a revival of its principles. Instead, it is expected the report will suggest a cooperative movement on the part of business and the Government to increase employment.

The film industry, or any other industry not now represented, has been given a blanket invitation by Secretary of Commerce Daniel C. Roper to propose members of his business advisory council. Asked why the film industry has no representative in the group the secretary said that there was no reason why the producers should not participate in the deliberations of the council. He said that he would be glad to put a representative of any important industry on the council and would ask for suggestions.

Set Cook Trial Date

New York Supreme Court Justice Louis Valente on Wednesday set January 5 for the trial of the action of Harry Cook against Twentieth Century-Fox, asking $50,000 and an injunction, holding his likeness was used without consent in the picture, "15 Maiden Lane." The court, however, refused his petition for a temporary injunction against the distribution of the film, declaring it questionable that the spirit and purpose of the civil rights law had been violated.

Adela Farrington Dead

Adela Farrington, 69, once noted actress and former wife of the screen star, Hobart Bosworth, died this week at her home in Los Angeles. Miss Farrington, a native of Brooklyn, N. Y., was featured in comic opera, in stock and in vaudeville, at one time appearing with the late Marie Dressler.

THEATRES DEFY CHANCE GAME BAN; STATE OFFICIAL ISSUES WARNING

Exhibitors in New Orleans Continue Bank Night Despite Louisiana Court Ruling That It Is Lottery and Illegal

Ruled a lottery in two state courts and in a federal district court in the last month, Bank Night and other chance games in theatres continue to be the subject of court rulings and legal opinions in various parts of the country. Developments this week were:

Theatres in New Orleans using Bank Night and other giveaways will continue to operate the games despite a Louisiana court of appeals ruling that they are lotteries, the test case on which the ruling was based having been appealed.

Attorney General Clarence V. Beck of Kansas having won a decision from the state supreme court against the Fox Kansas Theatre Company over the use of Bank Night, announced that he was notifying county attorneys to proceed against theatres and other concerns using Bank Night or other promotion schemes that violate the state lottery law as interpreted in the court decision.

Cash prizes by drawings in theatres were called lotteries and illegal by Attorney General Otto Kerner of Illinois in an opinion given to Ernest Palmer, director of the state department of insurance. Police Commissioner Allman of Chicago announced Wednesday that he would start an immediate drive to halt all giveaways.

Affiliated Enterprises, Inc., owner of Bank Night, has filed suit against two Boston theatre companies to collect royalty payments and the company has announced that it will file similar suits wherever the plan is used without payment in spite of a Colorado federal court ruling that the plan is so close to being a lottery that it is not entitled to copyright protection.

A suit in which the father of a New Orleans minor attempted to collect $105 from the Florita theatre on the ground that his boy had been refused admission on the night his name was called as a Movie Sweepstake winner, has been appealed to the appellate division. The court of appeals last week ruled that there was no cause for action, as a gambling debt could not be collected by law and that the game was a lottery, illegal in Louisiana.

Attorneys for the plaintiff have filed an application for a hearing in the appellate court, temporarily staying the police from stopping the games in other theatres for about two weeks, and they have said that the matter will be taken to the state supreme court if necessary. If the case reaches the high state court a decision cannot possibly be secured before early summer.

Many of the theatres in New Orleans which have been using Bank Night are signing contracts for the resumption of the ladies' chinaware nights which were popular a few years ago.

The Fox Kansas Theatre Company, operator of the Liberty theatre at Fort Scott, Kas., will petition for a rehearing of the case in which the state supreme court enjoined the company from using Bank Night or any similar plan, but the state attorney general announced that he will not wait the 20 days allowed the company for appeal but will immediately notify county attorneys to proceed against theatres using giveaways.

Mr. Beck did not know how many theatres in the state were using cash giveaways but "there are too many," he said.

"Our procedure is first to bring to the attention of the exhibitor or the merchant that the scheme is a lottery, and then, if the exhibitor does not cease using it, we proceed with legal action. There is a special law in Kansas which enables me to file an injunction suit against a theater or a firm, and close them up. This procedure is very quick and effective."

SHORT PRODUCT PLAYING BROADWAY

Week of December 19

CAPITOL	
Behind the Headliners	MGM
Little Cheeser	MGM
MUSIC HALL	
The Country Cousin	United Artists
PARAMOUNT	
Christmas Comes But Once a Year	Paramount
Popular Science, No. 2	Paramount
RIALTO	
Disorder in the Court	Columbia
RIVOLI	
Donald and Pluto	United Artists
Music, Music Everywhere	Paramount
ROXY	
Santa's Workshop	United Artists
Modern Home	Educational
STRAND	
Northern Lights	Vitaphone
Village Smithy	Vitaphone

Only one county attorney has shut down on the giveaways, according to R. W. McEwan, Kansas distributor for Bank Night. This is the attorney for Brown County. Dodge City and Hutchinson theatres have discontinued Bank Night and giveaways voluntarily.

Illinois Opinion Given

Mr. Kerner's opinion as Illinois attorney general that cash prizes by drawings in theatres are illegal and lotteries was issued in response to a request of an insurance company to the state director of insurance for permission to issue Bank Night guarantees. The legal authority declared that since the schemes are illegal insurance on such chance games is also illegal.

The opinion set forth that the law sets up penalties for persons who print or have in their possession for sale any lottery ticket, and calls theatre lottery night insurance policies by the name of "lottery tickets."

The ruling adds:

"The United States district court for the southern district of Iowa held that the conducting in a motion picture theatre of an advertising scheme known as 'bank night' is an appeal to the cupidity of the public and the spirit of gambling and speculation and contrary to public safety.

"The case is in accord with the decision of the United States district court of the District of Colorado.

"These authorities are ample to show conclusively that the so-called 'bank night' conducted by certain motion picture theatres constitutes a lottery, prohibited by the constitution and statutes of this state."

Judge Frances B. Allegrettii in Chicago has refused to issue an order requiring Balaban & Katz to produce records pertaining to their Bank Night and screeno contests.

Illinois Attorney General Calls Cash Prizes by Drawings Illegal; Bank Night Owners Sue Two Boston Companies

Exhibitors Sued

Bank Night representatives in the Boston territory have filed suits in the Bristol superior court and the East Boston district court against two theatre companies to collect royalty payments. It was said that similar actions will be filed wherever payment is withheld.

George S. Ryan, attorney for Bank Night, said that the Denver decision was binding only in the Colorado territory. To substantiate his contention the attorney referred to the case of the International Visible Systems Corporation again Remington Rand in 1934 when a United States circuit court of appeals declined to agree with a previous court decision. Mr. Ryan further said that state and municipal courts are not obliged to abide by a United States district court decision.

Allied Theatres of the Northwest, planning a court fight against Bank Night fees were encouraged by the Denver decision but are continuing their plans. "Our proposed action was decided upon because we felt that advantage is being taken of our membership in exacting a fee for Bank Night and we are confident that courts would not sustain such a levy," Stan Kane, executive secretary of the Allied unit, said.

Permits Games in Memphis

After reading a recent opinion of the Tennessee supreme court, City Judge Carter in Memphis declared that theatres in the city holding Bank Nights are operating within the law, as are drug stores and filling stations giving weekly prizes.

"The court does not look with favor on the practice," Judge Carter said, "but under our statutes they are operated within the law."

A city official had previously ruled that the issuance of tickets for the drawing of prizes must be discontinued by all business concerns in the city. Violations were to be followed by arrests and prosecution.

Banned in Wisconsin

District Attorney John H. Matheson in Beloit, Wis., has declared that he will take legal action against all Rock County theatre Bank Night winners in a move to force exhibitors in the county to discontinue the games.

The district attorney has declared he will sue Bank Night winners because the penalty for a conviction of operators of a lottery is not severe enough to halt the practice. The maximum penalty is a fine of not more than $100, he pointed out.

Harry and Louis Brandt of the Brandt circuit, New York, have been directed by the appellate division in New York to produce their books and records for use in a proposed examination by John M. Keating, attorney for Affiliated Enterprises. The action affirms a similar order issued by the New York supreme court. The Brandts are appealing from the ruling on the ground that use of "Prosperity Nite" does not infringe on Bank Night.

WANTED - A MASTER M·G·M
PETE SMITH - LIBERTY CONTEST SHORT
"You've got to see it in order to enter the contest folks!"

25 MILLION PEOPLE ARE WATCHING YOUR MARQUEE!

HERE'S WHY!

The Liberty-Pete Smith Amateur Movie Contest makes "WANTED—A MASTER" the most wanted Short Subject you ever played!

The first big Amateur Movie Contest ever held!

The Biggest direct-to-box-office Short Subject Tie-up!

Creating the greatest interest of any contest in years!

They have to see the picture to enter the Contest!

BOOK IT WHILE IT'S HOT!

25 million readers of Liberty see the full page spreads for 10 weeks.

6 million readers of other MacFadden magazines ditto.

Uncounted millions of radio listeners are covered.

Millions more read it on news stand placards.

THIS SHOWMAN WORKED FAST! GET THIS FREE PROMOTION!

"After hearing about the M-G-M tie-up with LIBERTY Magazine, we contacted Mr. Davidson of the Louisiana News Company, distributors of the Liberty Magazine in this city and got the following cooperation: 350 11x14 cards with copy tying-in the details of the M-G-M LIBERTY Contest on 'WANTED—A MASTER'. These cards will be distributed by the News Company representatives to more than 100 magazine and news dealers for window display. At the same time, too, we are privileged to insert 5,000 heralds, with copy along the same lines, in that many Liberty Magazines which will go directly into homes. We feel that these and other angles will give us some fine tie-up publicity on 'WANTED—A MASTER'."

Rodney Toups, State Theatre, New Orleans.

"Good Will Week" Advanced for Theatres

Arthur Mayer Proposes Free Admissions for the Poor

A unique suggestion for a "Good Will Week" as the exhibitors' contribution to the spirit of Christmas, instead of the usual bemoaning of the fact that they face empty cash registers every night for a week preceding Christmas while the holiday crowds jam the stores and gift counters, has been advanced by Arthur L. Mayer, operator of the Rialto, New York, and one of the few exhibitors operating an independent theatre on Broadway.

Mr. Mayer would dedicate a week to free shows for those who cannot afford or are unable to visit theatres during the rest of the year and he guarantees that the exhibitors would find that the innovation would bring them as much joy as though their houses were filled with paying patrons for every show during the week.

Mourning the plight of the exhibitor whose best efforts at showmanship are ignored by a public intent on spending their last dime to fulfil their role of Santa Claus, Mr. Mayer points out that the problem of Christmas is as old as the show business itself.

Cites Unsuccessful Plans

"Some energetic managers try to buck the tide by playing outstanding pictures or booking big name stage attractions," he says. "Usually they find it unprofitable... to fight Santa Claus. Most of the old timers prefer discretion to valor, play a bird which would lay an egg in any week and take their holiday medicine in a recumbent position.

"I would like to suggest a third procedure. Our industry has cooperated in the past with 'bigger and better' movie weeks. Why not try in the future to join hands for something 'bigger and better' than the most colossal and stupendous of all movies. Let's christen the week before Christmas 'Good Will Week.' Let's strive to fill our empty seats with non-paying patrons with the same energy and enthusiasm that we apply the other fifty-one weeks in the year to keeping them occupied with paying patrons.

"Sweetest Dividends"

"Let's seek out in our respective communities every organization caring for dependent children, for the infirm and the poverty stricken. Let's see that every child, every invalid and every old man and woman who cannot afford to visit our theatre during the rest of the year has at least one opportunity to see a picture and let's make sure it's a good picture full of sunshine and happiness.

"There is no sound in any theatre, not even the tinkle of the cash register, so gratifying as the laughter of little children and the hand clap of the handicapped. We will make no money the week before Christmas but maybe we can transform it into the best week of the year—the best week for friendship and gratitude and service, for the sweetest kind of dividends any theatre can pay."

LLOYD ABANDONS COMEDY ABOUT KING

Harold Lloyd announced in Hollywood this week that out of deference to the peoples of the British Empire he voluntarily had abandoned production of the comedy on which he had been working the last four months. It was to go before the cameras next month.

The story had no connection with the recent political happenings in London, it was pointed out, but was set in a kingdom and had a royal family background.

ITOA Will Fight Ban on Smoking

The Independent Theatre Owners Association in New York will wage a vigorous fight in opposition to the indicated plan of Fire Commissioner McElligott to seek an ordinance banning smoking in New York theatres, it was announced, in the event such a proposal is actually placed before the Board of Aldermen.

George Curtiss, Pioneer Industry Figure, Is Dead

George W. Curtiss, who is said to have taken the first motion pictures in Kansas City, on May 15, 1897, is dead there. The camera used by Mr. Curtiss was of French make. He is said to have prophesied sound pictures before 1900 and himself experimented with sound by using a phonograph. He invented several types of cameras and was widely known for his experiments with still photographs.

AMPA Holds Annual Christmas Luncheon

The annual Christmas luncheon of the Associated Motion Picture Advertisers was held in the College Room of the Hotel Astor in New York Wednesday, with Buddy Page and his orchestra, Lynn Kirk, Dorothy Young, Ortis and Margo, and the Seven Loria Brothers entertaining. Ed Riley, co-author of "The Music Goes Round," was master-of-ceremonies.

Pallos Not Seeking Financing: Giannini

Dr. A. H. Giannini, president of United Artists, denied in Hollywood this week the report that Stephen Pallos is seeking American financing for London Films. Dr. Giannini said that Mr. Pallos is merely representing Alexander Korda in product conferences on the coast and is also making preparation for the opening of "Rembrandt" there.

20th-Fox Acquires Roxy Theatre Stock

Twentieth Century-Fox is guaranteed a minimum of 83 1/3 per cent of the combined outstanding new Class A and common stock of the reorganized Roxy Theatre Corporation in New York under the plan of reorganization presented to Federal Judge Francis G. Caffey by the committee for first mortgage gold bondholders in the United States district court late last week. A hearing on the plan was set for January 15.

The reorganized Roxy company will receive a 20-year film franchise from Twentieth Century-Fox and $650,000 in cash. All of the theatre company's new common stock will be issued to Twentieth Century-Fox, although the number of shares of both common and Class A to be included in the plan that Twentieth Century-Fox will have 83 1/3 per cent of the combined total of both issues.

The plan proposes to give to first mortgage bondholders, for each $1,000 of their claims, a new $1,000 first mortgage bond and an undetermined amount of cash, representing their share of distributable sums held by the fiscal agent for the mortgage bonds and the reorganization trustee.

Holders of 5½ per cent sinking fund gold notes are offered, for each $1,000 of their claims, an undetermined number of shares of new Class A stock and $23.79 in cash.

Equity receivership creditors are offered a 50 per cent dividend on their claims.

General creditors and old Class A stockholders will not be entitled to participate and no provision is made for them in the plan.

There are $3,595,208 of old first mortgage 6¼ per cent gold bonds outstanding; $1,548,000 of five-year, 6½ per cent gold notes; $250,000 of prior lien receiver's certificates; $52,345 of equity receivership accounts payable participating in the plan, and $70,663 of general creditors' claims. One hundred and twenty-five thousand shares of old Class A and 350,000 shares of old common stock are not entitled to participate under the plan.

The capitalization of the new Roxy company will consist of $3,595,208 of new first mortgage 20-year 3½ and 4 per cent bonds and an undetermined number of shares of new no par common and Class A stock. All of the new Class A will be issued to the present noteholders and all of the common of Twentieth Century-Fox, but the number of shares of new common will be issued in a ratio to the number of Class A shares issued to preserve the 83 1/3 per cent of the combined total for Twentieth Century-Fox.

The new bonds are to be secured by all of the real estate and personal property of the new company and will bear interest of 3½ per cent for the first three years and interest of 4 per cent thereafter. Amortization is provided for either by purchase of the bonds in the open market or by redemption by lot. In the event of the latter procedure, redemption is to be in lots of $54,000 a year during the first three years; $60,000 a year during the next seven years and $65,000 a year during the final 10 years.

Warner Refinancing May Require Weeks

Indications are that plans for refinancing Warner Brothers will not be completed for some time. Executives of the company are studying several proposals and it may take weeks, if not months, before a decision is reached.

GOVERNMENT, DISTRIBUTORS CLASH OVER DUALS AND DIME ADMISSIONS

Government Charges Restraint of Trade Under Contracts Prohibiting Double Featuring and Showings for 10c Tickets

The United States Government has engaged the motion picture industry in general and eight large distributors in particular in legal battle in the first case of its kind to reach a federal court. The issue is the distributors' right contractually to prohibit exhibitors from double featuring and charging ten-cent minimum admissions. The charge is restraint of trade.

The outcome of an anti-trust action brought by the Government against two Texas circuit operators and the distributors is expected to have a far-reaching effect on the relationship between distributors and exhibitors and may afford distributors a weapon to force the abandonment of double features and unreasonably low admissions, both sore spots in present fair trade practice discussions. The trial has been set tentatively for early in February before Judge William Hawley Atwell in the federal district court in Dallas.

Contracts between the distributors and Karl Hoblitzelle, operator of the Interstate circuit, and R. J. O'Donnell, operator of the Texas Consolidated Circuit, under which the distributors agree not to service a subsequent-run exhibitor who fails to maintain a specified minimum admission price for a picture which has played the circuit houses at a designated admission price, are the basis of the action. The petition and complaint filed by B. W. Henderson, special assistant to Attorney General William Cummings, allege restraint of trade and commerce and seek an injunction to prevent the defendants from carrying out the contract provisions.

Since the case is expected to command nation-wide attention from the motion picture industry, both the defendants and the Government are agreed on a prompt trial. The action is generally regarded as a test case which will determine the right of exhibitors and distributors to enforce trade practice regulations, particularly those involving minimum admissions and double featuring, through contract provisions. A vindication by the federal court of the type of contact in question would no doubt be followed by employment of the same kind of contract in numerous other situations. Unofficial comment has been that the case is of sufficient importance to warrant its being carried to the United States supreme court.

Sees Supreme Court Fight

Mr. Henderson, who was sent to Dallas to prosecute the case by Mr. Cummings and by John Dickinson, assistant attorney general and head of the trust division, was quoted in the Dallas *Morning News* as having said:

"It amounts to a fight on the large chains which dictate their own terms in restraint of trade against independent theatre owners. I have no doubt the case will be fought on up to the supreme court and will set a precedent for years to come in regard to film admission prices."

DELAYS EXPECTED IN OHIO PLAYDATE CASE

Depositions of complainants in the preferred playing time suit of RKO versus the State of Ohio will not be filed before January 30, nor the brief before about February 15, the dates fixed by the United States statutory court at the recent hearing in Columbus, according to Lester Jaffe, of Seasongood & Mayer, Cincinnati attorneys for the complainant.

In addition to the circuits named, the defendants are Paramount Pictures Distributing Company, Inc.; Vitagraph, Inc.; RKO Distributing Corporation; Columbia Pictures Corporation; United Artists Corporation; Universal Film Exchanges, Inc.; Metro-Goldwyn-Mayer Distributing Corporation; Metro-Goldywn-Mayer Distributing Corporation of Texas; 20th Century-Fox Film Corporation and 20th Century-Fox Film Corporation of Texas.

Under contracts made by the Interstate and Texas Consolidated circuits with the eight large distributors, subsequent-run exhibitors are not permitted to double feature or to charge an admission of less than 25 cents for any picture which the circuit exhibits at 40 cents or more. Both preliminary and permanent injunctions to restrain the defendants from entering into such agreements are sought in the action.

Follows Two-Year Dispute

Such contract provisions were first adopted in a few situations two years ago by most of the large distributors who have taken a definite stand against both double features and low admissions on the ground that they lower the average rental on pictures.

The situations affected under the Texas contracts are listed in the complaint as Dallas, Houston, San Antonio, Fort Worth, Austin, Galveston, Waco, Wichita Falls, Abilene, Amarillo, El Paso and Albuquerque.

Numerous home office and sales executives of the large companies are expected to be subpoenaed as witnesses. Trade opinion this week was that a vindication by the courts of the contracts would make it possible, similarly, to ban chance games, giveaways, and all forms of bargain admissions with the playing of any outstanding pictures in subsequent-run houses.

The contracts were the subject of an action brought by Robert Z. Glass, an independent exhibitor, in the Texas state courts a year ago. The court found that no conspiracy was involved in the use of the contracts but ruled that the subject of the action was interstate commerce and, therefore, within the jurisdiction of the federal courts.

Federal Prosecutor Predicts the Fight Will Go to Supreme Court Regardless of Outcome of Dallas (Tex.) Case

The Dallas case represents the second time in a year that the Government has entered into direct legal entanglement with the distributors under the anti-trust laws. This summer the attorney general brought an action against Fanchon & Marco, St. Louis circuit, for violation of the anti-trust laws but the circuit was acquitted. Department of Justice agents for the last year have been reported active throughout the country in investigating reported anti-trust violations and attempts to restrain trade in the motion picture industry.

J. Robert Rubin, vice-president and general counsel of Metro-Goldwyn-Mayer Corporation, issued a statement which is unusual in that distributors in similar cases in the past have been reluctant to explain their stand for publication. The statement follows:

"The Government has gone into equity court primarily to seek a cancellation of contract provisions which Interstate Circuit, Inc., the operator of the first run theatres in several principal cities in Texas, made with each of practically all the companies distributing motion pictures nationally.

"Since Interstate Circuit, Inc., contracts with the leading national distributors of motion pictures, the Government, in order to have such provisions canceled, has had to join in the suit each of the national distributors with which Interstate Circuit, Inc., has contracts.

Cites Resale Price Cases

"I am informed that the Government does not charge that such distributors conspired among themselves in violation of the anti-trust laws, but only that under the circumstances described, the agreement Interstate required with each national distributor is a violation of the Federal anti-trust laws and should be canceled.

"The issue of law presents problems quite similar to those presented in the recent resale price maintenance cases before the Supreme Court of the United States in connection with the statutes of California and Illinois, which legalized the maintenance of resale prices and provided for punishment for those who knowingly sought to violate such contract provisions.

"The legal question in the present suit has never before been passed on in a case in the Federal courts involving motion pictures and its outcome is awaited with interest. A previous suit in Texas state courts upheld the right of Interstate Circuit, Inc., to make such contracts with distributors."

GB MANAGEMENT WINS STOCKHOLDER DISPUTE

Directors' Proxies and Holdings Pass Five Proposals First Voted Down by Shareholders

by BRUCE ALLAN
in London

The directors of Gaumont British faced the ire of stockholders of the company at a stormy meeting in the New Gallery when five important proposals were voted down by a show of hands among stockholders present but passed in a poll by virtue of the proxies and personal holdings controlled by the board. The poll, on a share basis, was called for by Mark Ostrer, chairman. The major triumph scored by the directors by this means was on the proposal to accept the financial reports and accounts of the company.

A show of hands vote ousted Sidney R. Kent, president of 20th Century-Fox, from the directorate, but a poll vote reelected him. The directors apparently control approximately 3,000,000 shares to the approximately 12,000 held by the militant, but helpless minority.

Indicative of the important place John Maxwell may be expected to fill in the future activity of Gaumont British was the reception he received from the stockholders when he unanimously was reelected to the board of directors. The Associated British Picture executive was summoned repeatedly from the floor until he finally responded with a speech of thanks.

The session was the resumption of the annual stockholders' meeting of Nov. 2, which was abruptly adjourned after a castigation of the directorate which specifically cited the inadequacy of the financial report of GB and the manner of handling the American negotiations for control of the company.

Today's meeting rivalled the first session in its expression of intense feeling, the proceedings being splashed across the front pages and on the posters of the leading evening papers here tonight.

Mr. Ostrer opened the meeting by replying to an attorney's letter demanding certain information in the interest of the stockholders. He declined to state the company's gross receipts from theatres, the receipts from film rental, and the proportion of the gross paid to the directors.

Concedes High Write-up

Asked what proportion of the receipts here were sent to 20th Century-Fox, Mr. Ostrer declared the American company's product is booked on a competitive basis. He said no consolidated profit and loss statement has been prepared. A representative of the auditors, replying to a question from the floor about the £16,250,000 valuation placed on the fixed assets in the latest statement, admitted the figure represented the writing up of the assets to the maximum.

Charles Nordon, a stockholder, moved that the report be not received, and asked the appointment of a committee of stockholders to investigate the accounts and obtain whatever information necessary from the directors.

"This would prevent washing the dirty linen in public," he said. "The company technically is highly efficient and received enormous revenues," he continued. "It is the duty of the directors to show how they were disposed of. The directors' bad practice of conducting operations through subsidiaries meant opportunities for undesirable manipulation."

He compared the £16,000,000 of Gaumont valuation of theatres to A.B.P.'s £8,000,000 for approximately the same seating capacity. The £1,600,000 deficit in the balance sheet should be increased by the amount by which the assets of the company were written up, Nordon insisted. He protested that the article forbidding foreign directors had been nullified by a one-line amendment. He called Metropolis and Bradford Trust, the holding company for GB, a subterfuge whereby an English company is nominally the biggest shareholder in GB, but under which the real owners are elsewhere.

General Meeting Threatened

Mr. Nordon threatened that if the chairman, Mr. Ostrer, refused approval of the shareholders' committee as suggested, the next step would be a request for an extraordinary general meeting.

The stockholder's proposal was carried by about 80 to 40, Mr. Ostrer demanding a poll, saying that 80,000 shares at the meeting and the proxies in the directors' hands amounted to 127,000 shares, apart from his own shares.

Answering questions, Mr. Ostrer declared Lord Lee was never in control of the company, and that he had parted with his two per cent, which actually was the balance of power, four years ago.

A shareholder asked, "Who does control the company?"

Mr. Ostrer replied, "If you mean voting control, I think Metropolis and Bradford. They hold 3,000,000 shares."

Asked if the £4,000,000 or £5,000,000 in American business appeared in the balance sheet, the chairman said, "The figure refers to business contracted, not money received, and does not appear in the accounts."

After Mr. Ostrer had refused to accept a motion for a further adjournment, the shareholders unanimously reelected John Maxwell as a director.

Mr. Maxwell at last responded to repeated calls for him, saying, "I thank you for your expression of confidence. At the moment my lips are sealed. I am only just becoming acquainted as a director with the details of the business, and could not give you any useful advice."

GB ordinary shares fell one shilling and three pence to £8 1½/ from the figure of £11 prior to the first stockholders' meeting.

Ostrers Leave New York

Isidore and Maurice Ostrer are due home next week from New York after failing in a reported attempt to purchase the GB interest held by 20th Century-Fox.

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New Stock Issue

Details have been revealed of the offer of £2,000,000 ($10,000,000) in 4½ per cent first mortgage debenture stock of Associated British Properties, Ltd., which has been formed to take over from Associated Cinema Properties, Ltd., a subsidiary of Associated British Picture Corp., Ltd., 53 theatres leased to the last named company.

Associated British Properties, which has an ordinary share capital of £1,000,000, in addition to the loan capital now offered, is buying 53 theatres from A. C. P. for £3,000,000, £2,000,000 cash and 999,000,900 ordinary £1 shares.

'U' Stock Acquired By Universal Unit

Acquisition of 2,000 shares of Universal Pictures common stock by the Universal Corporation, Wilmington, Del., was disclosed this week in Washington in the October report of the Securities and Exchange Commission on the transactions of officers, directors and principal stockholders of corporations.

At the same time, the commission announced receipt of a report from the Universal Corporation, revealing that on April 1, last, it became a principal stockholder of Universal common with holdings of 233,527 shares. The 2,000 shares acquired in October brought its holdings at the close of the month to 225,527 shares. The company also held 2,000 shares of second preferred.

The commission report also showed that Carl M. Leserman, New York, disposed of 2,900 shares of Grand National Films common in October.

Reports of holdings of individuals becoming officers or directors of corporations showed that neither Al Lichtman, New York, nor Edgar J. Mannix, Culver City, Cal., held any equity securities in Loew's, Inc., when they became officers, according to returns dated Oct. 7. Sam Katz, Culver City, also made an officer in the company, held 500 shares of common.

Reports dated Oct. 31 showed that the new Atlas Corporation was a principal stockholder in RKO with 212,006 shares of common, while its subsidiaries, Atlas Utility and Investment Company and Yorkport Corporation, held 24,229 and 27,258 shares of common, respectively.

Board of Review Picks 'Best' Films

The Committee on Exceptional Photoplays of the National Board of Review this week made public its selections of the best pictures of the year between Dec. 20, 1935 and Dec. 17, 1936. The best motion picture made in any country was judged to be "La Kermesse Heroique," released in America as "Carnival in Flanders," and the best American production "Mr. Deeds Goes to Town."

The 10 best American pictures chosen, in the order of their position, were: "Mr. Deeds Goes to Town," "The Story of Louis Pasteur," "Modern Times," "Fury," "Winterset," "The Devil Is a Sissy," "Ceiling Zero," "Romeo and Juliet," "The Prisoner of Shark Island" and "The Green Pastures."

The 10 best foreign pictures were listed as: "La Kermesse Heroique," "The New Earth," "Rembrandt," "The Ghost Goes West," "Nine Days a Queen," "We Are from Kronstadt," "Son of Mongolia," "The Yellow Cruise," "Les Miserables" (French) and "The Secret Agent."

The review members of the National Board, over 300 in number, made a list of selections based on popular appeal, which were: "Mr. Deeds Goes to Town," "Romeo and Juliet," "The Story of Louis Pasteur," "San Francisco," "The Great Ziegfeld," "Anthony Adverse," "Dodsworth," "The Green Pastures," "Fury" and "Winterset."

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

The recent visit of Metro's "great lover" and "screen's greatest sensation," one Robert Taylor, to his home town of Beatrice, Nebraska. still has the old folk back there gasping for breath. Robert returned to the little community with a full Hollywood retinue, and immediately the press of the surrounding countryside assigned their very best reporters to tell in print, for posterity, the story of the homecoming of the Pomona College boy who made good. The reporters found, as already reported here, that Robert Taylor really is Spangler Arlington Brugh, and that Spangler changed his name because the family moniker sounded too much like "brew"—"Arlington hates the drink."

"He is still Arlington Brugh to all of us," the news men heard from the Hollywood star's little white-haired grandmother, Mrs. A. L. Stanhope, now 80. "No, sir, he never chose that Robert Taylor. He liked his own name—Spangler Arlington Brugh. They have a woman in Hollywood who names all the stars," the grandmother continued. "She asked Arlington what his name was, and when he told her, she says, 'Oh, home brew.' So Arlington didn't say much when they gave him the other name. He hates the drink."

Back in Beatrice, Arlington was a real pretty boy, his grandmother recalled. He was always in love with some little girl or other, and one time talked his mother into giving a party for the girls.

"But he wanted to have the party in the hayloft," laughed the little old lady.

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Let-It-Go-at-That Department:

"I'm no demonstrative. I can't show my feelings easily. Which also should prevent me from making an ass of myself."

—*Robert Taylor, Actor, in the New York "American".*

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Annually at this holiday-time, Broadway Restaurateur Arnold Reuben raffles a giant turkey, the proceeds of which go to charity. Broadway's stage and screen always participate in the raffle for the beautiful bird with heavy plumage. Usually young, live turkeys are as bare as vultures—it is only the older bird which collects the handsome feathers. Many have observed that the Reuben turkey seems to be a twin of the turkey raffled off the year previous, and a triplet of the turkey raffled off the year before that. So much is known.

What Broadway has not known, however, and we have Louis Sobol's word for it, is that Reuben has been raffling off the same turkey for five years. The winner never gets him. Instead, he'll get one weighing just as much, maybe just as good to the taste. But not Harold—that's what they call the turkey in Reuben's—because every year after the raffle, for the past five years, Harold has been shipped back to Harry (Warner Brothers) Warner's farm in Westchester, where he belongs, to fatten up for the following holiday raffle at Reuben's.

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Omigosh Department, quoting a memorandum sent by the British Broadcasting Company to all married women on the BBC staff in London:

> Dear Mrs. Whoozis: If you are contemplating motherhood in the near future, please communicate with the Internal Director.

The Grace Line is continuing its promotion of travel to South and Central America, concentrating at the moment on the sightseeing advantages of Bolivia. Chief among Bolivia's offerings, they point out, is Lake Titicaca, highest navigable lake in the world, standing two-and-a-half miles up in the skies. Then there's La Paz, the capital, and Sucre and Potosi, "two of the most unspoiled charming towns in the New World," as the Grace Line's press agent so subtly puts it.

Our interest is in Potosi, for it was in that little place that theatre tickets once sold for $50 apiece, for each performance, day in and day out, for months—and the inhabitants paid it, gladly, without even a whimper.

In its heyday Potosi was a veritable Bagdad. Nestled 14,000 feet above sea level in a bowl of Bolivia's bronze-colored hills, Potosi came into being in the year 1545, shortly after an Indian goat-herdsman uprooted a bush to find the earth beneath sparkling with masses of pure silver. This little incident led to the further discovery that the highest of the nearby mountains was filled to overflowing with the precious metal. Soon silver seekers began their trek to the mountain of wealth and Potosi, the little town which sprang up at the spot, grew rapidly from a small mining settlement to a city of 150,000 inhabitants. It is estimated that 7,000 mines were opened, and many hundreds of millions of dollars worth of silver removed.

The inevitable gambling dives sprang up, 30 of them doing business regularly during the silver-rush. The well dressed Potosian women of the day spent $15,000 for jeweled gowns to wear at each fiesta, figuratively going from one fiesta to another with hardly a siesta. The gals spent $500 a pair for pearl embroidered overshoes. Dona Clara, the reigning belle, used gold and silver table services. The local theatre charged $50 apiece for admission. That was nearly four centuries ago—75 years before the Mayflower landed at Plymouth Rock and exactly 375 years before Broadway ticket speculators caused Wall Street billionaires to faint with their demands of $40 for a pair of tickets for the Army-Navy Game.

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Wonder what kind of a rating the Legion of of Decency will give Warners' "The Case of the Stuttering Bishop," coming up shortly.

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There has been much ado of late in and around the Quigley publishing offices concerning "fame" and what it takes to make it. The activity points, of course, to the forthcoming "Fame—The Box Office Checkup," annual publication telling the who and why of film fame. All of which brings us to the very Odd McIntyre's description of real fame, as witness the sign post behind the soda-pop stand at the New York Polo Grounds, where one may read: "Right here, after knocking out three home runs, Babe Ruth downed four of our hamburgers!"

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Modern Timing:

The Duchess of Westminster is said to have let her Westminster home to Charlie Chaplin for Coronation Week for $2,500, and is to stay on as a guest.

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HO HUM DEPARTMENT:

"The things I like are either immoral, illegal or fattening."

—*Fannie Hurst, Writer.*

One hundred lamellirostrals of the subfamily Anserinae of the family Anatidae (sometimes called geese) attempted to cross the busiest part of busy Broadway the other day at Times Square, with such disastrous results as to bring the first serious production loss to the great and new and up-and-coming Universal Pictures of the J. Cheever Cowdin-Robert Cochrane interests.

Universal has a picture in the making titled "Class Prophecy." Production is centered in the normal place of Universal production, in California, but "Class Prophecy" needed a New York scene. The heroine, played by Virginia Bruce, accepted a dare—in the picture—to drive 100 geese across Broadway. So, the scene was finally arranged, after Universal experienced the annoyances of entangling the web-like red taping for permits. Police protection was assigned, nay, required, and the geese were marshaled in front of seven Universal motion picture cameras. As soon as Ruth Lincoln, who plays the part of the goose girl, got her flock under way, however, the 10 to 20 policemen were bowled off their feet by crowds of curious New Yorkers (all of New York's 8,000,000 inhabitants are curious). As a result, very few of the geese actually got across Broadway. And 37 of them were lost. Where the 37 went is a problem that will be taken up immediately by Universal's board of directors, under the business of lamellirostralia.

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Story-of-the-week from Leonard Lyons concerns one Harpo Marx, who, requiring a tonsillectomy, was removed to a California hospital. After the operation, Harpo was taken to a private room—to convalesce for three days in peace and quiet. The last night of Harpo's hospitalization was a sleepless one because of the groans emanating from the patient in the next room. Harpo summoned the interne and made his complaints.

"Well," cracked the doctor, "what do you want me to do about it?" Marx drew a half-dollar from under his pillow, flipped it and covered the coin with his palm. "Heads that guy gets the hypo," he propositioned; "tails, I get it."

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Anent our recent paragraph, sympathetic exhibitors in Kansas City expressed deep concern about how their Alaskan conferes who accept fish for admissions are collecting mills for the sales tax. An immediate inquiry put an end to all worries—the natives pay the mills in minnows.

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A frigid and rigid determination to say nothing about ex-King Edward and Wallie Simpson held us in check until now. We confess, however, just for this once—to the story about Jack Cravens, Terre Haute, Indiana, war veteran and former personal chauffeur to General John J. Pershing, who wired Mae West in Hollywood, on the eve of Edward's decision to abdicate: "Dear Miss West: Please save England. Invite King Edward up to see you some time—but soon."

Mae's challenge to La Belle Simpson was incorporated in the telegram she sent back to Cravens: "Thanks for your wire," Mae replied. "I'll save the King—Yeah, but I'll save him for myself."

ITALY GRANTS LARGE FILM CONCESSIONS

Twenty Million Lire Exportation Permitted and 250 Pictures Allowed to Enter

New regulations governing the importation of American films into Italy raise the allotment of films to 250 a year and increase the amount of revenue to be exported from that country to 20,000,000 lire, it was announced on Wednesday. The concessions make Italy almost a free trade market for this country's screen product.

The regulations include the removal of all retrictions governing the investment in Italy of the surplus revenue above the 20,000,000 lire allowed for export.

The amount set for export is an increase of 12,000,000 lire over the previous limit of 8,000,000 lire and the annual film quota of 250 pictures allotted the American distributors for import is an increase of 82 over the highest number of imports in any year. It is anticipated that the distributors will immediately resume sending pictures to Italy.

Restrictions imposed on exportation of film revenue from Italy and regulations governing the number of pictures to be imported have been the subject of discussion between the Italian Government and United States Ambassador William Phillips for the last two months.

On his recent visit to Italy, Will H. Hays, president of the Motion Picture Producers and Distributors of America, obtained assurances of concessions from Premier Mussolini but their extent was not made known officially at that time.

The first change in the motion picture import regulations of Italy which brought protests from the American companies came in Febuary, 1935, when a general contingent decree was put into effect. The decree included a contingent on pictures to the extent of about 25 per cent of the previous year's importations. Later in 1935 films were classified in a group of articles, importation of which was regulated not on a percentage basis but in accordance with ministerial import licenses.

Restrictions Modified

On August 7, 1936, the Italian Motion Picture Federation (Federazione Nazional Fascisti degli Industriali della Spettacolo), a quasi-government body with great power, informed all distributors in Rome that the previous method of granting licenses would be modified to allow, for the 12 months beginning July 1, 1936, the exportation of not more than 10,000,000 lire received from film distribution. Any balance remaining, under this regulation, had to be invested in Italian film activities.

Total film imports were limited to 300 during the 12 months, of which 250 could be distributed by established importers and the remaining 50 distributed to casual importers.

Out of the 10,000,000 lire allowed for transfer abroad, 2,000,000 lire would be set aside to provide for the 50 pictures allotted to the casual importers, chiefly Italian producers, the remaining 8,000,000 lire to be distributed among established national distributors in Italy. Attached to these regulations was the provision that importing companies must obtain their foreign parent companies' written statement agreeing to the regulations which agreement would also provide that an importer would maintain the previous year's normal level of imports.

Further Modification

On Oct. 27, 1936, the Motion Picture Federation advised that the regulations again would be changed so that 16,000,000 lire of the money received from the distribution of all foreign films could be exported in the year ending June 30, 1937. Any amount above that sum was to remain in Italy and might be invested in some manner in that country, such as building or purchasing a theatre, authors' rights or production of pictures in foreign languages; not necessarily for film production, but subject to the approval of the Italian authorities.

Of this 16,000,000 lire, 13,000,000 was to be allotted to direct importers of whom the majority are American so that about 8,000,000 lire could be exported by Americans and 3,000,000 lire was allotted to local producers and distributors, mostly Italian.

The number of pictures allotted to the American companies and to Italian companies distributing American pictures was fixed at 48 to be imported during the year beginning July 1, 1936.

Revenue and Quota Balance

The number of films might be reduced if the revenue exceeded the quota of funds for exportation. The companies might import additional pictures under special permit only if the net revenue above the export allotment is left in Italy. Bank deposits as of September 30, 1936, representing earnings prior to July 1, 1936, of foreign motion pictures were to be allowed to be exported when exchange was available.

Companies not making application to abide by these regulations were to lose their rights for importation of pictures and their allotment of pictures was to be assigned to other companies.

The regulations had resulted in the suspension of the importation of films into Italy by American companies.

Ten More Companies Award Staff Bonuses

Paramount Pictures, the American Society of Composers, Authors and Publishers, RKO, Columbia, Pathe, Ross Federal Service, DeLuxe Laboratory, United Artists, Paramount, Dictograph Products, Inc., and Fox West Coast Theatres employees were all awarded Christmas bonus checks this week in line with the policy started in the industry two weeks ago by several of the major companies.

RKO Majority To Favor Plan, Court Is Told

Well over a majority of the RKO stockholders will approve the plan of reorganization for the company proposed by Atlas Corporation and Lehman Brothers, Hamilton C. Rickaby, attorney for the proponents of the plan, told Federal Judge William Bondy in New York Monday.

The assurance of stockholder support for the plan is taken to indicate that the principal RKO stockholders' protective committee will recommend its confirmation by the court, inasmuch as Atlas Corporation and Lehman Brothers do not represent a majority of the RKO stock outstanding and, therefore, Mr. Rickaby must have been speaking for important stockholders' interests in addition to his clients.

Atlas-Lehman own about 630,000 shares of RKO stock, or 24 per cent of the 2,593,992 shares outstanding, and have an option to acquire from RCA another 24 per cent. They also own about 42 per cent of the $11,600,000 of RKO debentures outstanding and have an option to acquire a like amount from RCA. The approval of the plan by debenture holders has been assured already.

Mr. Rickaby's statement was made at a hearing on a petition by Irving Trust Company, trustee of RKO, for leave to offer $700,000 to the Orpheum Circuit bankruptcy trustee for a clear title to all of the latter's going assets. The proposed offer was approved on behalf of Atlas-Lehman.

France Rejects Italian Film Plan

The French government has declined to approve the proposed Franco-Italian commercial agreement covering the exchange of films, and despite the visit to Paris recently by Luigi Freddi, head of the Italian industry. The aim of the agreement was to permit French producers to work in Italy, as was proposed to American interests, the financing to come from the revenue on French films shown in Italy, since the Italian law forbids the export of the money.

The French objection centered chiefly about the estimate that the revenues to be derived from the distribution of French product in Italy would not be sufficient by a wide margin to finance French production in Italy. Whereas a French picture could not be expected to draw more than 100,000 lire in Italy, a production would cost approximately 1,000,000 lire.

It was concluded therefore, that an agreement on the basis proposed by the Italians would be of no benefit to French producers.

Western Electric Dividend

At a special meeting of the directors of Western Electric Company in New York Tuesday, a dividend of $1.50 was declared, payable December 28 to stockholders of record December 24. Western Electric is the parent company of Electrical Research Products, Inc., and other subsidiaries.

NOT IN A MILLION

YEARS HAS THERE BEEN

A NEW YEAR'S SHOW LIKE...

One in a Million

20th's spectacular musical smash for 1937!

20*th* CENTURY-FOX showmen ring in the new year with a bright, new, streamlined 1937-model musical ... sparkling like the ice-capped Alps of its locale ... speeding like the lightning skates of beautiful Sonja Henie, topping her world-famous triumphs ... glistening with the spectacle of hundreds of glamorous girls in whirling ice-revels ... gladdening with its flock of fun-making, love-making stars! It's simply GLORIOUS!

**SHE SETS THE ICE AFIRE
... AND HEARTS AFLAME!**

Introducing to the screen the lovely Queen of the Silvery Skates: **SONJA HENIE** *with*

ADOLPHE MENJOU · DON AMECHE

NED SPARKS · JEAN HERSHOLT

RITZ BROTHERS · ARLINE JUDGE

BORRAH MINEVITCH *and his gang* **· DIXIE DUNBAR**

Directed by Sidney Lanfield

Associate Producer Raymond Griffith · Story and screen play by Leonard Praskins and Mark Kelly · Music and Lyrics by Lew Pollack and Sidney D. Mitchell
Skating Ensembles Staged by Jack Haskell

●

WITH THESE MELODY-GLORIOUS HITS:

"One in a Million"
"Who's Afraid of Love"
"The Moonlit Waltz"
"Lovely Lady in White"
"We're Back in Circulation Again"

20th CENTURY FOX

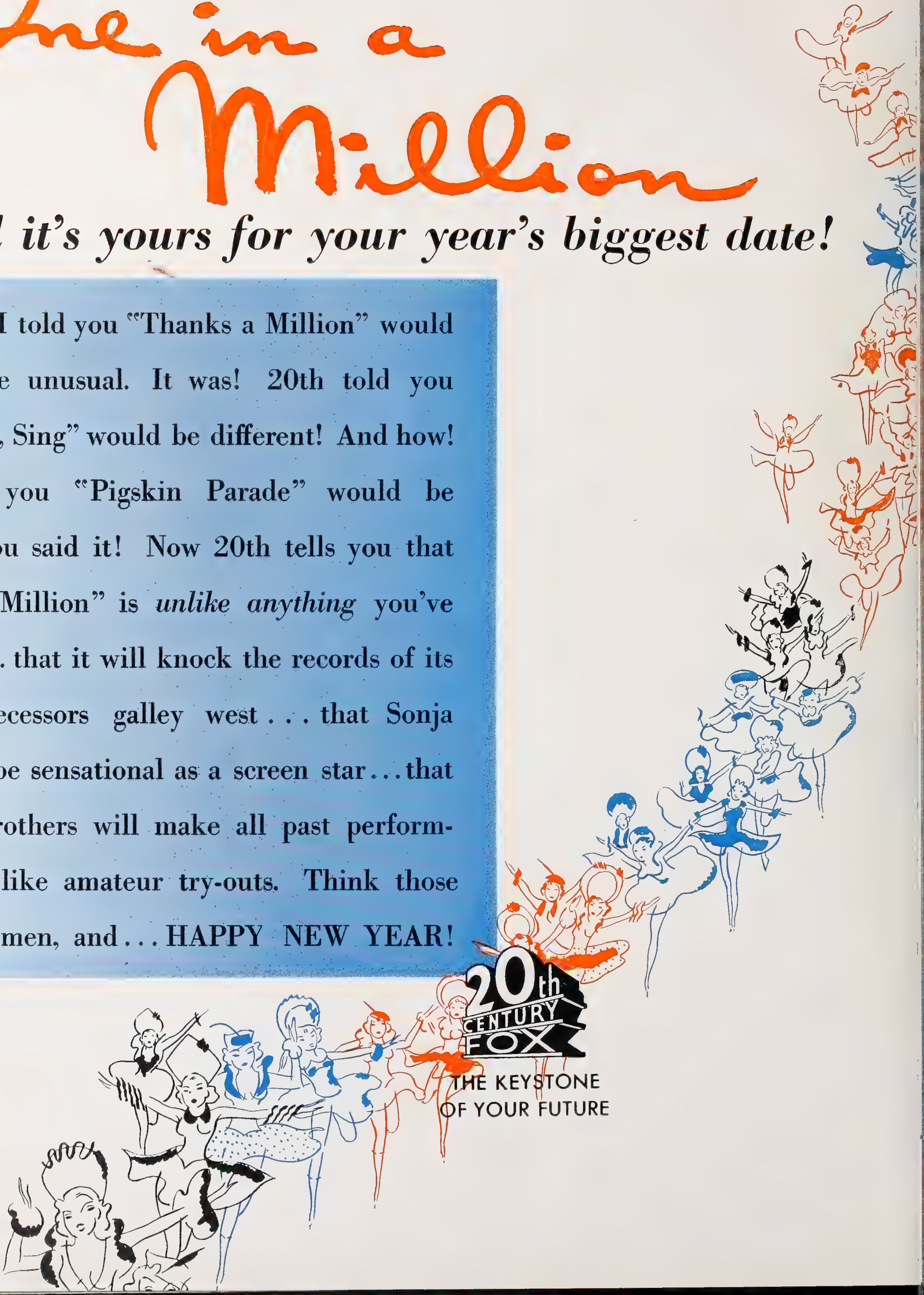
DARRYL F. ZANUCK
in Charge of Production

THERE'S ONLY ONE

One in a Million

—and it's yours for your year's biggest date!

20TH told you "Thanks a Million" would be unusual. It was! 20th told you "Sing, Baby, Sing" would be different! And how! 20th told you "Pigskin Parade" would be unique! You said it! Now 20th tells you that "One in a Million" is *unlike anything* you've ever seen . . . that it will knock the records of its three predecessors galley west . . . that Sonja Henie will be sensational as a screen star . . . that the Ritz Brothers will make all past performances look like amateur try-outs. Think those over, gentlemen, and . . . HAPPY NEW YEAR!



20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

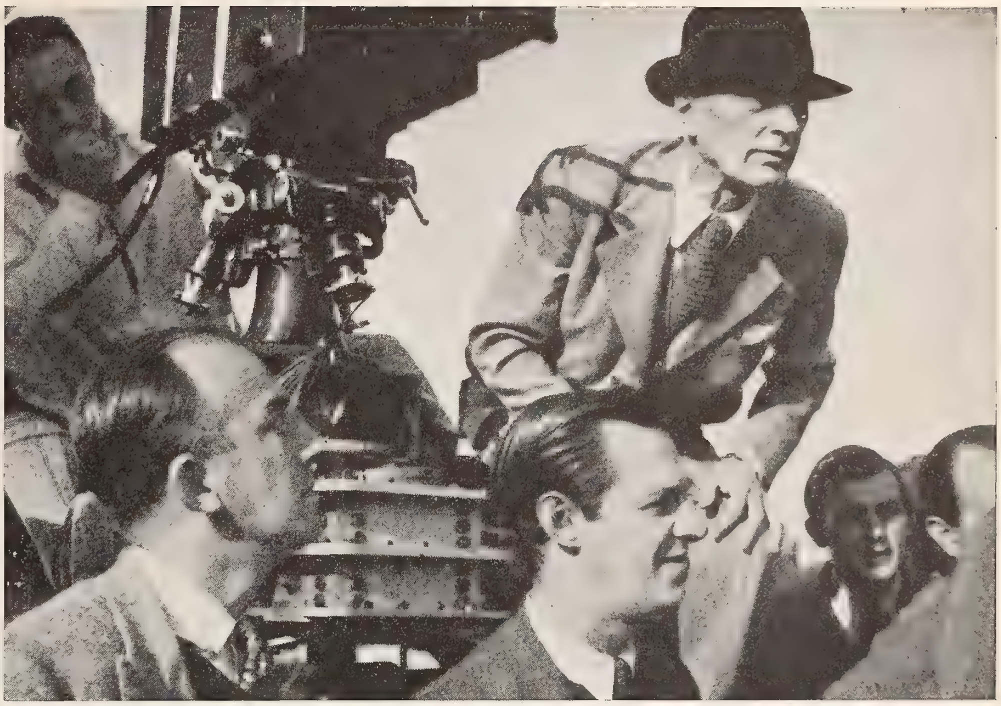
THE HOLLYWOOD SCENE

Production Average

Approaching the Christmas holiday season, new production held up to its average schedule as nine films were started. During the same period five finished. Anticipating that the round of parties during Christmas week will make severe inroads into production schedules, executives were loath to begin work on more than the ordinary number of photoplays. The success which the production end of the business enjoyed during 1936 has given Hollywood an inclination to indulge in considerable more celebrating than was characteristic of the past several seasons.

However, the production factory risked starting three or four potentially important features, including "Escadrille" (tentative title), "Robber Barons," "The Last Slaver" and "Class Prophecy."

Universal began work on two pictures. In "Person to Person Call," a romance drama, Gloria Stuart, Walter Pidgeon, Billy Burrud, Hobart Cavanaugh, Sidney Blackmer, Michael Fitzmaurice and Gerald Oliver Smith will be seen. Sidney Salkow is directing. The second activity, "Class Prophecy," comedy and romantic drama, features Virginia Bruce with Kent Taylor supported by Walter Brennan, Jean Rogers, David Oliver, Greta Mayer, Sterling Holloway and Christian Rub. Hal Mohr, leading cameraman, makes his first directional attempt with the production.



THE LONDON SCENE. Henry Straddling (center) and Jacques Feyder (wearing hat) watch a scene in rehearsal on location in the grounds of the Denham Studios, for "Knight Without Armour," London Films production starring Marlene Dietrich and Robert Donat. Feyder is the director.

Two pictures also were started at Radio. Paul Muni and Miriam Hopkins are starred in "Escadrille." Other names are Wally Albright, Elizabeth Risdon, Paul Guilfoyle, Colin Clive, Donald Barry and Alan Curtis. Direction was assigned to Anatole Litvak. The cast of "Robber Barons," which Al Hall is directing, is headed by Edward Arnold, Cary Grant, Jack Oakie, Frances Farmer, Thelma Leeds and Paul Guilfoyle.

The third company to start two pictures was MGM. The comedy drama, "To the Victor," will present as principal Joseph Calleia, Florence Rice, Ted Healy, Thomas Mitchell, Paul Stanton, Jonathan Hale, Eddie Nugent and Catherine Doucet. Edwin L. Marin is the director. The second production, "Burnt Fingers," being directed by George B. Seitz, will feature Guy Kibbee, Alice Brady, Gene Lockhart, Betty Furness and Stanley Morner.

"Marry The Girl," comedy romance, started at Warner. Under William McGann's direction, it will present Hugh O'Connell, Frank McHugh, Allen Jenkins, Teddy Hart, Hugh Herbert and Mary Boland.

At Twentieth Century-Fox "The Last Slaver" went before the cameras. The schedule calling for considerable work both on locations and in the studio, Wallace Beery, Warner Baxter and Peter Lorre are featured with George Sanders, Mary Rogers (Will's daughter), Miles Mander and Francis Ford. Tay Garnett is directing.

Last of the newly started films is Republic's "Old Lady Ironsides." The cast includes Alison Skipworth, Polly Moran, Hope Manning, James Morton, Harry Burns, Donald Cook, Maxie Rosenbloom and Clarence Wilson. Phil Rosen is directing.

Five different companies checked in the five completed pictures. In Columbia's "I Promise To Pay," Chester Morris, Helen Mack and Leo Carillo are featured, supported by Patsy O'Connor, John Gallaudet, Thomas Mitchell, Crawford Weaver and Thurston Hall. D. Ross Lederman directed.

For Paramount release, B. P. Schulberg finished "A Doctor's Diary." It will present George Bancroft, Helen Burgess, John Trent, Ruth Coleman, Ra Hould, Molly Lamond, Sidney Blackmer, Charles Waldron, Frank Puglia, Milburn Stone and Sue Carol. Charles Vidor directed.

Under its direct sponsorship, Paramount finished "Bulldog Drummond Escapes." The names listed in the cast include Ray Milland, Guy Standing, Heather Angel, Reginald Denny, Porter Hall, Fay Holden, E. E. Clive, Walter Kingsford, Pat Kelly, Charles McNaughton, Clyde Coo, Frank Elliott, David Clyde, Doris Lloyd, Zeffie Tilbury and Barry Macollum. James Hogan directed.

Warner completed "Her Husband's Secretary," a domestic problem play. It will feature Warren Hull, Jean Muir, Beverly Roberts, Harry Davenport, Clara Blandick, Stuart Holmes and Pauline Garon. Frank McDonald directed.

"We, The Jury" (tentative title) was finished at Radio. It will present Helen Broderick, Victor Moore, Philip Huston, Louise Latimer, Colleen Claire, Vinton Haworth, Frank M. Thomas, Earle Foxe, Maxine Jennings, Billy Gilbert, Robert McWade, Charles Middleton, Sarah Edwards, George Irving and Leonid Kinsky. Ben Holmes directed.

MGM To Build

An extensive building program, "necessitated by the company's unprecedented production schedule planned for both the current and 1937-1938 season," will be launched immediately at the Metro-Goldwyn-Mayer studios in Hollywood, Louis B. Mayer announced this week.

Six large and modern stages, providing a total of 29 sound stages, will be constructed for simultaneous use and a five-story building will be provided for new camera and still departments, laboratory, sound department, gymnasium, projection rooms, cutting rooms and additional dressing rooms. Various buildings and equipment now in use will be remodeled and expanded.

A MESSAGE TO EXHIBITORS

from John D. Clark

General Manager of Distribution,
20th Century-Fox Film Corporation

This statement is not to sell you a picture, but to open your eyes to an opportunity for making extra money.

It's about one of our pictures called "Crack-Up". It has a thrilling story, some of the best acting I've seen in any picture and a climax that left 250 people in our projection room silent for a full moment before they burst into spontaneous applause. They were young men and women of an every-day theatre audience.

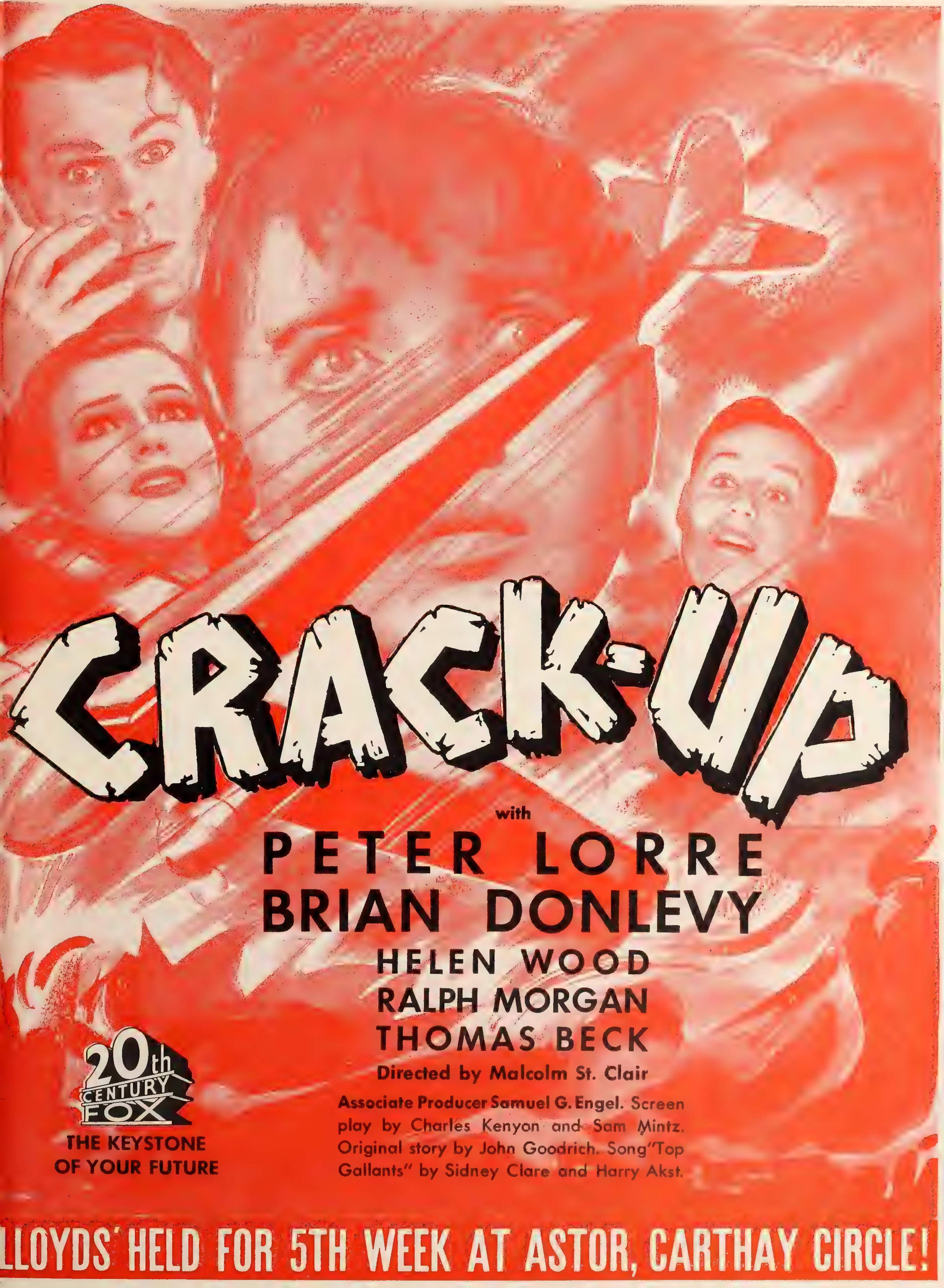
When a picture does that, it has a quality that demands the best in your showmanship ability.

I am certain you will realize that its profit possibilities make it worthy of an earnest, extra effort of exploitation on your part in the proper theatres.

AND THE TRADE PRESS SECONDS THE MOTION!

"So arrestingly different, so highly suspenseful and so powerful that it will attract and interest a large public and can be profitably exploited through the full range of houses!" —*Hollywood Reporter*

"Tense spy story off the beaten track. Carries a lot of suspense. Holds one's attention throughout!" —*Film Daily*



CRACK-UP

with

PETER LORRE
BRIAN DONLEVY
HELEN WOOD
RALPH MORGAN
THOMAS BECK

Directed by Malcolm St. Clair

Associate Producer Samuel G. Engel. Screen play by Charles Kenyon and Sam Mintz. Original story by John Goodrich. Song "Top Gallants" by Sidney Clare and Harry Akst.

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

LLOYDS' HELD FOR 5TH WEEK AT ASTOR, CARTHAY CIRCLE!

OTTERSON DENIES ERPI SOUND FILM MONOPOLY

Former President, Testifying Before U. S. Commissioner, Says Standards Were Protected

The desire to keep the motion picture industry on a high plane and protect it from discredit was the motivating spirit which prompted Electrical Research Products, Inc., to limit the use of its recording to its own equipment in the early stages of sound development, John E. Otterson, former president of the company, testified before the Federal Communications Commission in New York this week. This was the second phase of its investigation into American Telephone and Telegraph Company, other hearings having been conducted earlier this year.

Samuel Becker, attorney for the commission, tried to draw from Mr. Otterson, who was the only witness, the assertion that the combined efforts of Western Electric Company and Erpi from the inception of the last-named company were to monopolize sound motion picture recordings and sound equipment. Mr. Otterson insisted that Erpi wished only that any and all recording over its equipment maintain a standard compatible with its own products.

Erpi Protecting Rights

Tracing developments in the history of Erpi, starting in 1926 and leading forward, Mr. Becker sought by direct questioning and introduction of documentary evidence to have Mr. Otterson admit the purpose of Erpi was to kill competition at all costs. Mr. Otterson said, however, that Erpi was only insistent on protecting its rights and standards, but meanwhile "we wanted all the business that could be obtained by all legal means," he said.

With masses of documents at his disposal, Mr. Becker then tried to draw from Mr. Otterson the admission that two clauses in the first licensing agreement concluded with producers and exhibitors, on recording and reproducing equipment respectively, were designed principally to foster the control by Erpi of the sound film field. The two clauses were those referring to interchangeability and restriction.

Mr. Becker first said that the restriction clause, which provided that pictures produced with Erpi-licensed recording equipment could be reproduced only on Erpi reproducing equipment, had been a feature of the original contracts. He demanded to know if the real reason for the restrictive clause was to avoid possible competition, and Mr. Otterson replied that it was not.

The commission attorney tried again and again to get the response from Mr. Otterson which he desired, on the question of what he called Erpi's desire to make the sound film field exclusively its own. Mr. Otterson's consistent replies to Mr. Becker's questioning were to the effect that Erpi was interested in obtaining the maximum business of the sound film field "by every legitimate and legal competitive method."

Memoranda, cables, telegrams and letters, involving Mr. Otterson, David Sarnoff, RCA president at the time; Edgar S. Bloom, then president of Western Electric; General James G. Harbord of RKO; Paul Cravath, of Cravath, de Gersdorf, Swaine and Wood, attorneys for RCA, and a number of others, flowed through Mr. Becker's hands as he bore down on the other important point, the socalled interchangeability clause, which provided that Erpi-recorded product could be reproduced on other equipment only if that equipment was equal in quality to that of Erpi.

Defends Clause

Under questioning, Mr. Otterson declared the clause was Erpi's method of protecting the industry from the effect of poor equipment, while Mr. Becker insisted that Erpi consistently refused to take a definite position on interchangeability. Mr. Becker asked what was to determine the quality of other types of equipment, and Mr. Otterson replied it had not been specified.

The uncertainty among exhibitors as to whether they could play all product if they installed other than Erpi reproducing equipment, as a result of the Erpi licensing agreements, Mr. Becker contended, was deliberately stimulated and fostered by Erpi to maintain its position in the field. This Mr. Otterson denied.

Three Phases Covered

The hearing on Tuesday covered three major phases of Erpi's sound equipment operations, in the course of which Becker sought to further substantiate the basic premise of the inquiry that Erpi developed, and strove to maintain, a monopoly of the sound equipment business. The first phase concerned the so-called double royalty provisions of the Erpi license agreements with producers, in the interpretation of which, Mr. Becker sought to point out, Erpi attempted to keep competitive equipment, especially that of RCA, off the market. Mr. Otterson's testimony, continued from Monday, featured this part of the inquiry. The second phase had most specific reference to the cross licensing agreements with RCA, and Mr. Becker sought to draw from John H. Ray, formerly Erpi and Western Electric legal chief, and now A. T. & T. general counsel, the admission that Erpi arranged a licensing settlement with RCA only after RCA had drawn complaint papers in a proposed anti-trust action against Erpi, based on its licensing agreements.

The third and final phase of the day's hearing concerned Erpi's contracts for service, parts and replacements with exhibitors, and during which Mr. Becker quizzed Herbert M. Wilcox. At the close of the session, Mr. Becker had not completed his examination of the former vice-president.

The total gross revenue derived by Erpi from its repair and replacement business on sound film equipment in theatres dropped from $1,627,000 in 1930 to $293,000 in 1932, Mr. Wilcox testified on Wednesday. He said the drop was caused chiefly by the inadequacy in quality and high level in price of Erpi replacement parts.

Schulberg Sees Regulation of Star Broadcasts

The regulation by motion picture producers of the hours during which film players may broadcast must come, is the opinion of B. P. Schulberg, who is in New York for conferences at the Paramount home office. He agreed with the complaint of exhibitors that stars should not be permitted on the air during what are generally known to be the best theatre hours in the evening, but he declared that such broadcasts have no adverse effect on theatre business.

The hour conflicts should be avoided, he declared, because there are "more good air hours than theatre hours" during the day. Mr. Schulberg likened star broadcasts to personal appearances in theatres, expressing the belief that similar to personal appearances, the broadcasts should improve business, if they are well done.

He said he had a two-year contract for release of his product through Paramount, with an option coming up in February, and under the terms he will make eight pictures a year. He plans no color films, declaring that although color eventually will be a common screen medium, it "is not right yet."

Mr. Schulberg will return to Hollywood by plane this week, bringing with him Luli Deste, Austrian player he recently signed and who arrived in Manhattan this week.

Monogram Return To Producing Seen In Stock Purchase

The return of Monogram Pictures to the production field was indicated last week in New York following a meeting of the stockholders and the board of Monogram Pictures Corporation. The stockholders agreed to the repurchase by the company of the outstanding capital stock, except that held by W. Ray Johnston, president of the company. The repurchase plan was revealed at the close of the board meeting, which followed the stockholders' session earlier in the day.

It was indicated that the action taken last week was another step in the course of negotiations for the re-appearance of Monogram. "It is expected that Johnston's new company, Sterling Pictures Corporation, shortly will acquire by purchase the goodwill and assets of Monogram and will use the Monogram trademark for its new product, "a company statement declared."

A special meeting of the board of directors of Sterling will be held, probably some time next week, when a decision relative to the future company name and product trade mark will be made. The statement indicated the possibility of either Monogram-Sterling Pictures Corporation or Monogram Pictures Corporation of Delaware being designated as the company's new name.

THE CUTTING ROOM

Clarence

(Paramount)

Comedy

Based on a book and stage play by Booth Tarkington, "Clarence" is dizzy domestic comedy. Its trend and atmosphere are similar to the amusement content of such pictures as "Six of a Kind" and "Three Cornered Moon."

The story concerns the experiences of a saxophone playing war veteran who becomes a part of the more than slightly mad Wheeler melange. Exactly who or what he is remains a mystery until the climax, but before that point is reached there isn't a single situation arising that Clarence can't handle to the queen's taste. Whether it's repairing the family plumbing, stopping blackmail plots, making love to his employer's wife, breaking up or fostering youthful romances involving younger members of the household, Clarence, whom everybody considers a first class nut, is Johnny on the spot. Straightening out complicated affairs, he marches off about his own business to become an expert on Egyptian archeology.

With the screen play by Seena Owen and Grant Garrett, and George Archainbaud directing, Roscoe Karns is starred as the resourceful and inscrutable Clarence. Eugene Pallette and Spring Byington are Mr. and Mrs. Wheeler. Their son is Johnny Downs, who is in love with Charlotte Wynters, but Johnny once kissed the maid, Inez Courtney, and there's trouble aplenty there for him. The daughter is Eleanore Whitney, who has just arrived at the romantic stage when she's in love with every handsome man she meets. Richard Powell is Miss Courtney's partner in blackmail and Theodore Von Eltz is the mysterious Tobias.

Death in Paradise Canyon

(20th Century - Fox)

Mystery Drama

Although a first glance at the title might indicate that this is a western, such interpretation is not a fact. Dramatic mystery murder is the story's substance. Paradise Canyon, in this case, is the famous Death Valley in California. Once before, in "Greed," produced by Erich von Stroheim, the great desert sink was the background of a production. The public having been made familiar with its forbidding atmosphere via that picture as well as countless stories, cameraman Sidney Wagner has devoted his attentions to photographing the weird locale in all its charm and beauty.

Basically the story told in the production details the amazing drama and terror to which a party of tenderfoot eastern tourists are subjugated during a sojourn in the Valley. Death came to individual members by bullets, poison and from other unfathomable causes. How the mystery was solved and the culprit brought to justice promises to be entertainment of unusual quality.

The story utilized is one written by Phillip Wvlie which originally appeared in *American* Magazine. The screen play is by Norman Foster, who also is directing.

The production features J. Edward Bromberg, seen in "Sins of Man," "The Mercy Killer" and "Girl's Dormitory"; Betty Furness, currently in "They Wanted to Marry," "Mister Cinderella" and "The President's Mystery," and John Howard Payne, a recruit from radio broadcasting and the English stage, who made his screen debut in "Dodsworth." The supporting cast is composed of wellknown names, listing Victor Kilian, Billy Burrud, Gavin Muir, Gloria Roy, Andrew Tombes, Ivan Lebedeff, John Eldredge, Julius Tannen and Paul McVey.

Secret Valley

(20th Century - Fox)

Drama-Romance

The materials going into this production which presage potential entertainment commercial appeal are: a Harold Bell Wright story, a competent cast, expert direction, high caliber backgrounds and music.

In the yarn a gang of eastern racketeers comes to grips with a corps of hard-riding, quick-shooting westerners. This twist promises to provide plenty of double-barreled action. The romantic contrast, pending a racketeer's runaway bride into the West, makes her one of the objects of contention between the two forces. The comedy relief accompanying the action and rugged drama is of the human humor type. The music includes a presentation of "Home on the Range," a topical romantic love song, and a burlesque Chinese crooning of "Yankee Doodle." Practically all the action takes place in the mountains and valleys of the High Sierras, with Mt. Whitney continually in the background.

The cast features Richard Arlen in the leading role. As leading lady there is a promising newcomer, Virginia Grey. Included in the support are Jack Mulhall, a veteran who again is becoming prominent on the screen, Norman Willis, Sid Taylor, currently in "Born to Dance," Willie Fung, Russell Hicks, Maude Allen and Charles Delaney.

Direction is by Howard Bretherton, who made "King of the Royal Mounted" and "Wild Brian Kent," as well as the initial members of the first Hopalong Cassidy series.

Wright's original was adapted by Paul Franklin, with screen play by Dan Jarrett and Earle Snell. Sol Lesser is producing.

You Only Live Once

(UA-Wanger)

Drama

In addition to reuniting the stars of "The Trail of the Lonesome Pine," Sylvia Sidney and Henry Fonda, worthy commercial and entertainment value in this production is found in the powerful dramatic story it narrates. It is the story of a criminal who, inspired by the love of a girl who procures his release from prison, tries to reform. Achieving his own dream and that of the girl who has become his wife, the stigma of jail bird is held over him by the public, and when circumstantial evidence makes him a suspect in a sensational crime, he gives himself up on the plea of his wife, who, knowing that he is innocent, is confident of his exoneration. But the stern letter of the law forces his conviction and condemnation to death. On the night of his execution, using a doctor as a shield, even though the wires flash the message that the condemned man is innocent, he escapes, killing a friendly priest while doing so. A murderer now, and the objective of an intensive manhunt, accused of every desperate crime committed, he learns that he is to become a father. The child placed in safe keeping, he and his wife die in a storm of possemen's bullets.

The story is an original screen play by Gene Towne and Graham Baker, done in their typically powerful style. It is being directed by Fritz Lang, the European director who made "Fury" for MGM.

Principal supports to Miss Sydney and Fonda are Barton MacLane, Jean Dixon and William Gargan. The others of the cast was chosen by Walter Wanger, with a particular eye to their adaptability to the various roles they essay. It lists the late Chic Sale, Warren Hymer, Margaret Hamilton, Quinn Williams, Jerome Cowan, John Wray, Jonathan Hale, Ward Bond, Wade Boteler, Henry Taylor, Jean Stoddard and Ben Hall.

A Doctor's Diary

(Paramount-Schulberg)

Drama

Though drama that has potent human interest appeal is the substance of this production, it also tells a compelling love story. As the title indicates, a doctor is the central figure. For background to the direct drama and romance, substantiating atmosphere deals with the peculiar application of professional ethics that influences the relations of surgeons, hospital owners and employees.

A girl dies. A promising young violinist loses his arm. Both tragedies are the result of surgical negligence, and they create a nasty scandal. A young doctor loses his hospital connection, also the girl he loves, when he announces his willingness to testify in behalf of the maimed boy's mother. An epidemic of infantile paralysis breaks out, a disease in which the young doctor is a specialist. Denied hospitalization of his patients in the institution in which they may receive proper attention, he places the health of many ahead of that of one. Shot by the maddened mother for his apparent treachery as he testifies in behalf of his profession, his life is saved by the doctor responsible for the initial scandal, who also promises to restore the boy's useless arm.

Being directed by Charles Vidor, the production is based upon a story by Samuel Ornitz and Joseph Anthony for which David Boehm did the screen play. It features John Trent, who undoubtedly will be seen in "John Meade's Woman" prior to the release of this film, as the doctor. Helen Burgess, seen in "The Plainsman" as Buffalo Bill's wife, is the girl. The supporting cast which B. P. Schulberg selected for this production seems to be of much name strength. It includes George Bancroft, Ruth Coleman, Ra Hould, Molly Lamond, Sidney Blackmer, Charles D. Waldron, Frank Publia, Milburn Stone and Sue Carol.

Alperson Signs Stone

Edward L. Alperson, president of Grand National, has signed Andrew L. Stone as a producer. His initial production will be "Broadway Chiselers" and work is scheduled to start next month.

BOX OFFICE CHAMPIONS for NOVEMBER

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LIBELED LADY MGM

Libeled Lady: Produced by Lawrence Winegarten. Directed by Jock Conway. Screen play by Maurine Watkins, Howard Emmett Rogers and George Oppenheimer. From the story by Wallace Sullivan. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, William A. Horning, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Norbert Brodine. Film editor, Frederick Y. Smith. Cast: Jean Harlow, William Powell, Myrna Loy, Spencer Tracy, Walter Connolly, Charley Grapewin, Cora Witherspoon, E. E. Clive. Released October 9, 1936.

●

PIGSKIN PARADE 20th Century-Fox

Pigskin Parade: Associate producer, Bogart Rogers. Directed by David Butler. Screen play by Harry Tugend, Jack Yellen and William Conselman. Based on a story by Arthur Sheekman, Nat Perrin and Mark Kelly. Music and lyrics: "It's Love I'm After," "You're Slightly Terrific," "You Do the Darndest Things, Baby," "The Balboa," "The Texas Tornado," "Hold That Bulldog" and "T. S. U. Alma Mater," by Lew Pollack and Sidney D. Mitchell. The following songs written and sung by The Yacht Club Boys: "Down With Everything," "Woo! Woo!," "We'd Rather Be in College" and "Football Song." Photographed by Arthur Miller. Art director, Hans Peters. Set decorations by Thomas Little. Assistant director, Ad Schaumer. Film editor, Irene Morra. Costumes by Gwen Wakeling. Sound, Bernard Freericks, Rogers Heman. Musical direction, David Buttolph. Technical Advisor, Victor M. Kelley. Cast: Stuart Erwin, Patsy Kelly, Jack Haley, Yacht Club Boys, Johnny Downs, Betty Grable, Arline Judge, Dixie Dunbar, Judy Garland, Anthony Martin, Fred Kohler, Jr., Grady Sutton, Elisha Cook, Jr., Eddie Nugent, Julius Tannen. Released October 23, 1936.

●

COME AND GET IT United Artists

Come and Get It: Produced by Samuel Goldwyn. Asociate producer, Merritt Hulburd. Directed by Howard Hawks and William Wyler. Novel by Edna Ferber. Screen play, Jane Murfin and Jules Furthman. Cinematographers, Gregg Toland, Rudolph Mate. Musical director, Alfred Newman. Costumes, Omar Kiam. Art director, Richard Day. Set decorator, Julia Heron. Sound technician, Frank Maher. Film editor, Edward Curtiss. Special effects photographed by Ray Binger and Paul Eagler. Logging sequences directed by Richard Rosson. Assistant director, Walter Mayo. Cast: Edward Arnold, Joel McCrea, Frances Farmer, Walter Brennan, Andrea Leeds, Frank Shields, Mady Christians, Mary Nash, Edwin Maxwell, Cecil Cunningham, Charles Halton. Released November 6, 1936.

◆

The Big Broadcast of 1937: Produced by Lewis E. Gensler. Directed by Mitchell Leisen. Assistant director, Edgar Anderson. Screen play by Walter DeLeon and Francis Martin. Based on a story by Arwin Gelsey, Arthur Kober and Barry Trivers. Art directors, Hans Dreier and Robert Usher. Film editor, Stuart Heisler. Sound, Harold C. Lewis. Photographed by Theodor Sparkuhl. Special photographic effects by Gordon Jennings and Paul Lerpae. Musical direction, Boris Morros. Music and lyrics by Ralph Rainger and Leo Robin. Songs: "La Bomba" and "Night in Manhattan," sung by Benny Fields; "I'm Talking Through My Heart," sung by Shirley Ross; "You Came to My Resuce," sung by Frank Forest, Shirley Ross and Martha Raye; "Here's Love in Your Eye," sung by Benny Fields. Dance ensembles staged by LeRoy Prinz. Interior decoration, A. E. Freudeman. Cast: Jack Benny, Burns and Allen, Bob Burns, Martha Raye, Shirley Ross, Ray Milland, Frank Forrest, Benny Fields, Sam Hearn, Stan Kavanagh, Virginia Weidler, David Holt, Billy Lee, Irving Bacon. Released October 9.

◆

The Gay Desperado: A Pickford-Lasky production. Directed by Rouben Mamoulian. Original story by Leo Birinski. Screen play by Wallace Smith. Lyrics, "The World Is Mine," by Holt Marvell. Music "The World Is Mine," George Posford. Lyrics and music, "Odios Mi Tierra," Miguel Sandoval. Musical director, Alfred Newman. Photographed by Lucien Andriot. Art director, Richard Day. Production manager, Charles Woolstenhulme. Assistant director, Robert Lee. Costumes by Omar Kiam. Sound recording, Paul Neal. Film editor, Margaret Clancey. Cast: Nino Martini, Ida Lupino, Leo Carrillo, Harold Huber, James Blakeley, Stanley Fields, Mischa Auer, Adrian Rosley, Paul Hurst, Alan Garcia. Released October 2, 1936.

◆

The Charge of the Light Brigade: Producer, Hal B. Wallis. Directed by Michael Curtis. Associate producer, Sam Bischoff. Screen play by Michel Jacoby and Rowland Leigh. Original story by Michel Jacoby. Special photographic effects by Fred Jackman. Technical adviser of military drills and tactics, Major Sam Harris, Ret. Photographed by Sol Polito. Film editor, George Amy. Dialogue director, Stanley Logan. Art director, Jack Hughes. Gowns by Milo Anderson. Musical director, Leo F. Forbstein. Music by Max Steiner. Technical adviser, Capt. E. Rochfort-John. Cast: Errol Flynn, Olivia de Havilland, Patrick Knowles, Henry Stephenson, Nigel Bruce, Donald Crisp, David Niven, C. Henry Gordon, G. P. Huntley, Jr., Robert Barrat, Spring Byington, E. E. Clive, J. Carroll Naish, Walter Holbrook, Charles Sedgwick, Scotty Beckett. Released November 7.

THE BIG BROADCAST OF 1937 Paramount

THE GAY DESPERADO United Artists

THE CHARGE OF THE LIGHT BRIGADE Warner

CENTRAL U.S. PICTURE UNIT IS CONSIDERED

Protests Made Against Flood of "Alphabet" Projects' Films, Reported Due to Ebb Soon

by FRANCIS L. BURT
in Washington

Consolidation of all motion picture activities of the Federal Government may be proposed at the coming session of Congress.

The suggestion that there be established a central agency for the production of all motion picture films to be made by the various departments and bureaus is an outgrowth of the investigation now being made by a special Senate committee headed by Senator Byrd, of Virginia, into the question of departmental expenditures, which recently turned its attention to the expenditures for motion pictures and other propaganda. The Brookings Institute is cooperating in the work, making a study of motion picture production by the Federal Government.

Proponents of the plan say that by concentrating picture production at one point it would be possible better to control such expenditures. Critics, however, point out that the production of pictures by the permanent establishments is controlled by Congress, which earmarks all appropriations and knows, or should know, what it is giving the various departments for such projects.

In the case of the emergency agencies, it is pointed out, a central picture bureau would have no more control than is now exercised by the comptroller general, who in the past has frequently vetoed expenditures for motion pictures. Where the emergency agencies produce pictures, they do so under conditions which could not be altered by any bureau, unless it was given the authority now vested in the General Accounting Office.

Greater Cost Seen

At the same time, it is asserted, once a motion picture division were organized it would be necessary to keep it busy and it would go to Congress each year for more and more funds to meet the "demands" of the departments.

As things stand now, while several of the departments produce pictures they are, generally speaking, films which are of value to some segment of the country's population, as in the case of the films produced by the Department of Agriculture on matters of importance to the farmer.

The flood of pictures of which complaint has been made has emanated from the emergency agencies—the "alphabet" projects—taking this means of selling their projects to the country. Gradual slowing down of these emergency agencies will start in the near future and will gradually be slowed down and the number of pictures so produced will diminish, and rapidly.

Officials high in Administration circles look upon excessive picture production with dislike, realizing that if the exhibitors are flooded with picture after picture, all advertising the Government, they some day will shut off their screens entirely to such product, and the Government might find itself at a disadvantage should it seek to use the theatres for some worthy purpose. At the same time, they feel that there is not sufficient distribution outside the theatres to make pictures worthwhile.

All these phases of the situation will be duly laid before Congress should it undertake consideration of a bill setting up a picture bureau. The legislation, however, probably would be frowned upon by the President, who now is anxious to reduce rather than increase the number of Government units.

20th-Fox Adds 48 To Circuit Deals

Important circuit deals concluded by 20th Century-Fox since the sales survey was published by MOTION PICTURE HERALD on October 10th include the following:

Associated Theatres, William Benton, Central States Theatres, Century, Commonwealth, J. H. Cooper, Cumberland, Essaness Theatres, Si Fabian, Feiber & Shea, W. D. Fulton, Golden State Theatres, Harris Amusement Company, Kallett Theatres, Louis F. Long, Vincent McFaul, Marcus Notes, Hunter Perry, Pizor, Publix Bamford, Publix Great States, Publix Salt Lake, Rembusch, Robb & Rowley, Rome Enterprises, Saxe Amusement Company, Simons, E. J. Sparks, Sterling Far-West, T. & D. Jr. Enterprises, Tri-State Theatres, (Oregon and Washington), United Amusement, United Detroit, Washington Theatres and Wometco Theatres.

Others sold are the Smalley circuit, New York; Crescent Amusement Company, Georgia; Gibraltar Enterprises, Colorado; Isle Theatre Corporation, New York; Jack Hattem, New York; Harry Brandt, New York; St. Louis Amusement Company; First National Theatres and Inland Theatres, Washington; the Pitts and Lichtman circuits, Washington, D. C.; the Spencer circuit, St. John, N.B., and Western Theatres, Ltd., Winnipeg.

Erpi Names C. L. Stong Sales Promotion Manager

C. L. Stong has been named sales promotion manager, heading a new department, by Electrical Research Products, Inc., in New York. He will report directly to C. W. Bunn, general sales manager, who anticipates a more solid bonding between the efforts of the field sales personnel and the home office by the formation of the new department.

Mr. Stong, originally affiliated with Western Electric, was formerly identified with Erpi's Hollywood field organization and later in Pittsburgh and Detroit as division superintendent.

New Trial Ordered For Erpi in Alaska

Electrical Research Products has been granted a re-trial of its suit against W. B. Gross, proprietor of motion picture theatres in Juneau and Ketchikan, Alaska, by order of the United States Circuit Court of Appeals for the ninth circuit. The order, reversing the verdict of the U.S. district court for Alaska, division number one, was contained in an opinion written by Circuit Judge Mathews and concurred in by Judges Wilbur and Denman.

The suit was originally brought by Erpi in April, 1931, and brought to trial in January, 1935 for recovery of Western Electric equipment installed in the two theatres because of non-payment of money owed and to recover damages and attorneys' fees. Following a jury trial, the court entered judgment in favor of the defendant, Mr. Gross, for counter claims in the total amount of $58,436, plus attorneys' fees and costs.

In rendering its decision on the appeal from the ruling of the lower court, the Circuit Court of Appeals stated among other things that Erpi had been fully within its legal rights in taking and removing its equipment from the theatres in question and, further, that the lower court's instructions to the jury in respect to the award of damages to the defendant, Mr. Gross, were in error as were other rulings of the court. It was also stated in the opinion of the Circuit Court of Appeals that the lower court had been in error in refusing the request of Erpi to instruct the trial jury that the evidence clearly showed the defendant to be in arrears for payments due on the leased equipment.

The judgment of the lower court was therefore reversed and a new trial granted.

National Decency Legion Classifies 24 New Films

Of 24 new pictures reviewed and classified by the National Legion of Decency in its list for the current week, 13 were approved for general patronage, eight for adults and three were classed as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Ghost Town," "Happy Go Lucky," "Hats Off," "Johannisnacht" (German), "Klein Dorrit" (German), "Let's Make a Million," "Mysterious Crossing," "Old Corral," "The Pecos Kid," "Racing Lady," "Roses Aus Dem Sueden" (German), "Trail Dust," "Laughing at Trouble." Class A-2, Unobjectionable for Adults: "Beware of the Ladies," "Career Women," "Criminal Lawyer," "Der Junge Graf" (German), "Gold Diggers of 1937," "Le Prince Jean" (French), "River of Unrest," "That Girl from Paris." Class C, Objectionable in Part: "More Than a Secretary," "Strangers on a Honeymoon," "Sinners Take All."

Norman Joins Fawcett Company

Allen E. Norman has been appointed general manager of Fawcett Publications, Inc., publishers of fan magazines, with headquarters in New York. Mr. Norman joined the organization in 1934

"Goofy and gay, classical and cute, humorous and human . . . has all the earmarks of a big money maker."

—VARIETY DAILY

"Swell . . . riotous fun is continuous . . . a smart piece of entertainment unlimited in appeal . . . should ring a merry tune at box-offices everywhere."

—HOLLYWOOD REPORTER

THAT GIRL FROM PARIS
is stepping out this New Years . . .

FIVE NEW SONG HITS BY ARTHUR SCHWARTZ

composer of "The Little Show" and a lot of other big shows. Lyrics by Edward Heyman.

THREE GAY STARS in a dazzling, daring delightful show...The racing, sparkling comedy of a madcap miss who came from France to find romance . . . and lost her heart to swingtime.

HEART TROUBLE SET TO MUSIC

THAT GIRL FROM PARIS

HERMAN BING ★ MISCHA AUER
LUCILLE BALL ★ FRANK JENKS

Directed by Liegh Jason.
Pandro S. Berman Production.

Will Hays Sees Three-Dimension Films in Offing

Three-dimensional motion pictures, entirely in color within the limits of artistic demand will be seen on every screen as soon as they are technically practicable, Will H. Hays told Associated Press in an interview Monday, in a general discussion of the present status and future of motion pictures.

Self-regulation, that co-operative effort of the industry to "censor" its output before it is manufactured, was termed by Hays the most gratifying step the industry has taken.

It has reached such a degree of perfection in operation, said Mr. Hays, that its future may be definitely charted: A constant surveillance of the Motion Picture Code Authority in enforcing the spirit and letter of the code and continued effort to improve public support of better pictures.

The president of the Motion Picture Producers and Distributors of America, Inc., interviewed in his office, above Fifth avenue in New York, paid high tribute to Adolph Zukor, president of Paramount, who is celebrating his 25th year in the industry.

Referring to color and third dimension, Mr. Hays said every technical and artistic advancement has been made in the direction of making movies more realistic. He added:

"Color plays an important and continuous part in our lives. It is another element of vivid dramatic presentation. It is a stroke of realism which eventually must mean much to motion picture appreciation. We will learn not only to achieve the highest form of naturalness in colors and color combinations, but also the most effective manner of their use."

As with color, so with depth, he said, stressing that in a few recent pictures application of advances in motion picture photography had, in some scenes, created the illusion of depth, greatly heightening the realism.

As for the "gratifying results" of self-regulation and improved product, Hays said weekly attendance at movies in the United States has risen to 80,000,000 from 60,000,000 in the last few years.

UA Planning to Release Thirty

United Artists producers are planning to produce approximately 30 pictures for release during the 1937-38 season, it was reported in New York Monday by George J. Schaefer, general sales manager, on his return from studio conferences in Hollywood.

The schedules are as follows, according to the individual producers: Samuel Goldwyn, eight; David O. Selznick, eight; Walter Wanger, six, and Alexander Korda, six to eight.

Mr. Schaefer said that his company's selling is 40 per cent ahead of deals made at this time last year.

NO NEW FEDERAL TAXES, BUT NOT SO IN STATES

New Taxation Actions in Alabama, Massachusetts, New Jersey and Illinois in 1937

Further assurances that business, including the motion picture, need fear no additional federal taxes during the coming year were voiced this week at Washington by Congressional leaders who shortly will begin preparation of such revenue legislation as will be sought and required at the session starting next month.

But, while the motion picture business need fear no increase in its federal tax burden, it can expect no relief, for the elimination of non-productive taxes which is planned will not include the admission levy.

In states and municipalities there were indications of new tax moves, in addition to those recently introduced or enacted, in Alabama, Massachusetts, New Jersey and Illinois.

With the improvement in industry which has been spreading steadily for some months, the United States Treasury will go into the new year confident that the income returns to be filed March 15 will bring in the heaviest tax revenue since the onset of the depression. No estimates have yet been made as to what the March receipts will be, but officials are confident that they will be surprisingly large, partly as a result of the new corporation taxes which become applicable for the first time.

Payroll Tax Income

In addition, the Government will receive a heavy return from the payroll tax for unemployment compensation, also to be received for the first time, and will begin to get in money from the taxes for old-age pensions. Much of the unemployment tax returns, it is believed, will be retained, since only a few of the states as yet have enacted the legislation under which they can receive a share of the tax. There are no strings on this money, and it can be used by the Treasury for general purposes.

Tax legislation now under consideration by Congressional committees will be aimed chiefly at the plugging up of holes in the administrative provisions of the law and determination of the fate of the socalled nuisance taxes which expire next summer. Several are expected to be dropped because the cost of collection is so high as to leave little or no revenue.

The decision to continue under the present federal tax law, while relieving the fears of business, will necessitate postponement for at least another year of the long-awaited balanced budget. Administration leaders are now agreed that it will be impossible to bring the budget into balance during the coming year, in view of the continued need for relief funds. Much of the emergency spending, however, will be discontinued, and efforts will be initiated to close out some of the emergency agencies, relieving the strain on the Government payroll.

At Montgomery, Alabama, on December 17, the Senate, by a vote of 20 to 13, passed the House-approved one and one-half per cent gross receipt tax on retail sales and amusements, and sent the measure to Governor Bibb Graves for his signature.

Boston Tax Proposed

Exhibitors in Boston are pondering the possible effects of a move to pass a law limiting the tax on real estate to $25. They see an admission tax looming in the background as one way to meet the deficit which would result. The tax move initiative petition already has been signed by enough voters to insure its consideration by the legislature.

The city council of Ocean City, N. J., has adopted on first reading a revised mercantile license ordinance, under which motion picture theatres will be compelled to pay $100 each in license fees, as compared with only $5 at present. The purpose of the ordinance, which also provides increased fees for other businesses and is believed to be the most stringent of any in effect in nearby coast resorts, is said to be not only to control business but to raise $10,000 to $20,000 for city advertising. Revenue from the license fees, it is understood, will be strictly earmarked for use in newspaper, magazine, booklet and radio advertising.

Governor Henry Horner at Springfield, Ill., has signed the five companion bills which extend the state's three per cent sales tax to May 1, and determine the manner in which the taxes shall be paid. The tax has been netting the state $3,000,000 a month in revenue.

Columbia Acquires Four New Serials

Columbia Pictures this week closed its deal with Louis Weiss of Stage and Screen Attractions, Inc., for the production of four serials. The first will star Frank Buck; the second, Captain Frank Hawks. While no star is mentioned for the third and fourth, it was stated that one of the serials will be called "The Secret of Treasure Island." The other will be an historical film built around "Wild Bill Hickok."

In commenting on the deal, Jack Cohn, vice-president of Columbia, said:

"Recognizing the fact that there is a large juvenile market for films of this nature which contain the elements of action, thrills and romantic excitement, our study of the situation further revealed that this market could be broadened considerably by designing these chapter plays to include adult men and women appeal.

"With this thought in mind, it will be seen that these new productions will not be limited to Saturday bookings, but will earn a place on any feature program."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

God's Country and the Woman

(Warner Brothers)

Romantic Drama

Adapted from a James Oliver Curwood novel, the theme, the quality of screen play, acting, direction and production effects endows this picture with a stirring dramatic quality. Essentially the story is one of mental, romantic and physical conflict. It moves at a steady, attention-holding pace, with its tense drama, appealing love interest and laugh-provoking comedy. Additionally thrill action is inserted in the spots where it functions most efficiently.

A story of lumber men and women, it is localed in the North Woods, the scenic values of which are accentuated by the artistic use of Technicolor. In gist it tells of how a gay playboy was made a man, and a woman who was more a man than she was a woman was made a real woman. The plot is well developed, with dialogue and action smoothly blended. An entertaining picture because it treats of conditions and situations which ordinary folks understand, it also has more than usual exploitation value.

Disgusted with his brother's irresponsible mode of living, forceful and avaricious lumber baron Jeff Russett orders his philandering brother Steve home from Europe to a job in the lumber mills. Possessed of no love for a humdrum lumberman's life, Steve, attempting to escape, lands in the camp of Jo Barton, stern-minded woman competitor, whom Jeff has vowed to drive out of business. With the atmosphere alternately tensely dramatic and gayly comic, romance is the only thing that Steve has in mind when he meets this masculine woman. Forced to undergo backbreaking toil and the taunts and abuses of his rough coworkers, Steve, who has kept his identity secret, eventually comes to learn of his brother's vicious plot. Having in a measure aroused Jo's feminine romantic instincts, Steve steals a supply train and rides it through his brother's barricade to the relief of the starving camp. In doing so his identity becomes known, and the reward for his heroic adventure is a brusk order to leave the camp, or else.

Back working with Jeff, sore because he could not make a woman out of this strange woman, Jo's winter cut of lumber is prevented from reaching market by a log jam created by Jeff's minions and Jo's treacherous worker Bullhead. Ready to acknowledge defeat, Jo comes to Jeff willing to make a deal. When Jeff gloats, Steve turns into a man of action. Rushing to Jo's camp, he arms the workers and as a pitched battle is waged between the rival lumber crews, he succeeds in dynamiting the log jam in a thrilling and exciting spectacle sequence. The climax of the story has Jeff thanking Jo for making a man of Steve, and Jo thanking Steve for making a woman of her.

"God's Country" is one of those unique features that crop up every once in a while—a compelling man's picture and an intriguing woman's attraction. Dealing in elements of strong interest to both sexes, it is acted by George Brent, Beverly Roberts, Robert Barrat, Alan Hale, Barton MacLane, Billy Bevan, Roscoe Ates and El Brendel principally, in a manner to capture general attention. Many novel twists have been introduced in the dramatic, romantic and comedy content of the story.

Previewed in Warner Hollywood Theatre. Audience reaction indicated general satisfaction.—Gus McCarthy.

Produced and distributed by Warner Brothers. Based upon the novel by James Oliver Curwood. Screen play by Norman Reilly Raine. From the story by Peter Milne and Charles Belden. Directed by William Keighley. Assistant director, Chuck Hansen. Photographed by Tony Gaudio. Art director, Carl Jules Weyl. Film editor, Jack Killifer. Unit manager, Al Alborn. P. C. A. Certificate No. 2357. Running time, when seen in Hollywood, 85 minutes. Release date, January 16, 1937. General audience classification.

CAST

Steve Russett	George Brent
Jo Barton	Beverly Roberts
Jefferson Russett	Robert Barrat
Bjorn Skalka	Alan Hale
Bullhead	Barton MacLane
Red Munro	Joseph King
"Plug Hat"	Billy Bevan
Kewpie	Bert Roach
Gander Hopkins	Roscoe Ates
Gaskett	Addison Richards
Jordan	Joseph Crehan
Barnes	Harry Hayden
Ole Oleson	El Brendel
Doyle	Herbert Rawlinson
Tim O'Toole	Pat Moriarity
Gus	Max Wagner
Grace Moran	Susan Fleming
Turpentine	Vic Potel
Miss Flint	Mary Treen
Plug Hat's Wife	Eily Malyon

One in a Million

(20th Century-Fox)

Dramatic Musical Comedy

A winter sport picture, this is also a light dramatic musical comedy, the appeal of which is not restricted to any topical time. It features the world's champion woman figure skater, Sonja Henie. Not only is she the essence of form and grace on skates, but further, in her screen debut, she demonstrates other talents and abilities, promising to become a screen personality. While this picture elects to concentrate primary interest in Miss Henie, by no means is she the only unusual value in the film. Lavishly produced in a winter setting in Switzerland, it moves to the tune of pleasing comedy, engaging music and ice skate dancing; contains slight but sufficient romantic content and in the climax takes on a human interest dramatic twist. It supports Miss Henie with such capable performers as Adolphe Menjou, Arline Judge, Ned Sparks, Jean Hersholt and Don Ameche, and brings into its action the clowning of the Ritz Brothers and presents another newcomer, the comic harmonica playing Borrah Minevitch in hilarious specialties.

In the yarn, threadbare show promoter Tad Spencer, his wife Billie and their girls' jazz band are having a tough time to eat and keep warm in the snowbound Alps. As a slight thread of romance involves newspaper man Harris and Greta Muller, both he and Spencer come to realize she is a marvellous skater. Tricky Spencer, always on the alert to make a dollar, inveigles the innocent Swiss miss into participating in a winter carnival. But behind it all, her father Heinrich, who once was deprived of Olympic honors by the taint of professionalism, is training Greta to win the Games' skating championship. As the combined romantic and dramatic theme is contrasted by the specialty comedy of the Ritzes and Menjou, as well as the legitimate story stuff contributed by Billie and Harris' stooge Simpson, Greta goes on to win the title. Then, when Spencer learns that Greta is not going to be the star of his ice carnival troupe that will make millions for all in America, he threatens to expose her as a professional. But as Harris explains the circumstances to the Games' secretary, Greta is cleared of all charges and deciding to turn pro, she is presented in Madison Square Garden in a spectacular rhythmic ice skating ballet.

Made up of the entertainment and commercial elements that mean something to patrons and showmen, it can be anticipated that "One in a Million" more than holds its own at the box office. Featuring a new but well publicized name and presenting a group of supporting players who in recent pictures have won public favor, embellishing the film with high quality production values and presenting a new kind of music dance supported spectacle, it seems to be an exploitation feature.

Previewed in studio projection room.—G. M.

Produced and distributed by Twentieth Century-Fox. Darryl F. Zanuck in charge of production. Associate producer, Raymond Griffith. Directed by Sidney Lanfield. Story and screen play by Leonard Praskins and Mark Kelly. Music and lyrics "One in a Million," "Who's Afraid of Love?", "The Moonlit Waltz," "We're Back in Circulation Again" by Lew Pollack and Sidney D. Mitchell. Skating ensembles staged by Jack Haskell. Photographed by Edward Cronjager. Art direction, Mark-Lee Kirk. Set decorations by Thomas Little. Assistant director, William Forsyth. Film editor, Robert Simpson. Costumes by Royer. Sound, Arthur Von Kirbach and Roger Heman. Musical direction, Louis Silvers. P. C. A. Certificate No. 2860. Running time, when see in Hollywood, 95 minutes. Release date, January 1, 1937. General audience classification.

CAST

Greta Muller	Sonja Henie
Tad Spencer	Adolphe Menjou
Bob Harris	Don Ameche
Danny Simpson	Ned Sparks
Heinrich Muller	Jean Hersholt
Ritz Brothers	Themselves
Billie Spencer	Arline Judge
Adolphe	Borrah Minevitch
Goldie	Dixie Dunbar
Girl in Band	Leah Ray
Girl in Band	Shirley Deane
Ratoffsky	Montagu Love
Hotel Manager	Albert Conti
Chapelle	Julius Tannen
Girls' Band	June Gale Lillian Porter Helen Ericson Diane Cook Bonnie Bannon June Wilkins Clarice Sherry Pauline Craig

They Wanted to Marry

(RKO Radio)

Comedy

Lively comedy of the never to be taken seriously brand, this looks to be that kind of amusement pleasing to the rank and file. The cast doesn't include any magnetic names. Production values are adequate, but not of the grade to send anyone away talking about the amount of money spent on the film. The story isn't entirely new. But as it is intelligently directed and acted with a spirited enthusiasm by a mixture of youthful and veteran players, it is that sound type of amusement that regular theatre goers may enjoy without exerting too much mental strain.

In idea the story follows the newspaperman-rich girl theme, pepped up by many fresh angles. News photographer Jim is hounded and browbeaten by his editor, Clark, who is more

(Continued on page 54)

DRAMATIC *Romance* SET TO MUSIC AND SPICED WITH *Murder!*

"Murder mystery carries punch with ingenious plot and excellent cast . . . An absorbing theme with a strong plot that builds to grand suspense, and a superb cast of sterling players"! —*Film Daily*

"Expertly acted murder melodrama . . . A spirited and engrossing film that can be recommended as generally enjoyable entertainment"! —*William Boehnel, N. Y. World-Telegram*

"Well written, forcefully acted and skillfully directed"! —*Bland Johaneson, N. Y. Mirror*

"Meaty material, handsomely mounted, and fairly swift in presentation"! —*Irene Thirer, N. Y. Post*

CRITERION FILMS *Presents*

DOUGLAS FAIRBANKS JR
DOLORES DEL RIO

in

"Accused"

with

FLORENCE DESMOND and BASIL SYDNEY

Screen play by
ZOE AKINS and GEORGE BARRAUD

Produced by MARCEL HELLMANN

RELEASED THRU UNITED ARTISTS

TWO STARS MERGE THEIR FAME AND TALENT
for the most thrilling story they have ever enacted!

(*Continued from page 52*)

than anxious to get photographs of wealthy, publicity-hating Mr. Hunter. Endeavoring to fill his assignment, Jim undergoes many harassing experiences. The occasion of the wedding of Hunter's daughter, Helen, appears to provide Jim and his carrier pigeon aide the long sought chance to photograph Hunter. Then the real fun begins. Hunter, discovering the presence of the unwelcome guest in his house, starts the ball rolling. As butler Stiles contributes measurably to the merriment, daughter Sheila comes to the rescue of Jim. From then on, with plenty of amusing and exciting action, situations and dialogue, the film is lively fun. Attracted to this peculiar young man, Sheila is his companion in a series of news covering escapades that keep the pair in and out of jail.

Fast moving, the few shortcomings in the film are more than compensated for, particularly for younger patrons, by the enjoyable twists the story takes and the gay manner in which the players go about their work.

Previewed in the Alexander theatre, Glendale. The audience, applauding several times and laughing regularly, seemed to be of the opinion that the show was plenty amusing.—G. M.

Produced and distributed by RKO Radio. Produced by Zion Myers. Directed by Lew Landers. Screen play by Paul Yawitz and Ethel Borden. Story by Lary Bachmann and Darwin L. Teilhet. Photographed by Russell Metty. Art director, Van Nest Polglase. Associate, Howard Campbell. Costumes by Edward Stevenson. Recorded by Denzil A. Cutler. Edited by Desmond Marquette. P.C.A. Certificate No. 2815. Running time, when seen in Hollywood, 60 minutes. Release date, February 12, 1937. General audience classification.

CAST

Sheila	Betty Furness
Jim	Gordon Jones
Stiles	E. E. Clive
Patsy	Patsy Lee Parsons
Mr. Hunter	Henry Kolker
Detective	Frank M. Thomas
Clark	Charles Wilson
Freckles	William Benedict
Helen	Diana Gibson

College Holiday

(Paramount)

Comedy with Music

Such fun makers as Jack Bennie, Gracie Allen, George Burns, Mary Boland, Martha Raye, Ben Blue and Etienne Girardot are in the picture. A quartet of humorists, John P. McEvoy, Harland Ware, Henry Meyers and Jay Gorney, wrote the story. Musical content is the combined product of Ralph Rainger and Leo Robins, and Burton Lane and Ralph Freed. The spectacular dance effects were arranged by LeRoy Prinz. Frank Tutile, who has had considerable experience handling musical comedy material, directed.

But as the film unfolds, it looks very much as if the players tossed the prepared script out of the window, chose to ignore the director's guidance and go about dishing up a banquet of frolicsome fun, lilting music, lavish production features and typical personal characterizations, in short as if they went about the business of making the show in the manner they thought the public would like best to see. In fact, Benny has one line that reads something like "Whenever the story interfered with art, we didn't compromise, we got rid of both." The resulting fun means a good hour and a half's mirthful merriment for any kind of audience, any place, and time.

If there is a story, and in relation to what happens nobody who sees it cares whether there is one or not, it has to do with what happens to Jack Benny when Mary Boland, who owns the mortgage on his decrepit hotel, gets an idea. Miss Boland, aided and abetted by Giradot, has a sudden thought to turn the institution into a modern eugenics experimental station. Benny satisfies the yearning by rounding up a regiment of perfect physical specimens from boy and girl colleges. This brings on some sort of romance between Marsha Hunt and Leif Erikson, and as far as rhyme or reason is concerned that's all the story there is. From then on it turns into apparently what is a players' idea of what a show should be. With Benny master of ceremonies and with Ben Blue continually running in and out, it's high grade specialty stuff. There's Burns and Allen contributing to the gayety. The tip-off as to their part comes when Gracie, giving George goosepimples, drives a Roman chariot through crowded traffic. Miss Hunt and Erikson lead the singing numbers. Eleanore Whitney, Olympe Bradna and Louis DaPron are in the forefront of the dancing. Miss Raye clowns. The whole melange have a good time among themselves and provide a good time for anyone. Sometimes they are up there themselves, just as often the whole gang is together, but always the laughs come thick and fast.

Essentially a novelty treated variety show, there doesn't seem to be much question, however, that it is of the material which leads to strong box office returns. Wide open for all sorts of unique interest creating exploitation, the picture really gives exhibitors a comedy feast to sell that should inspire sparkling campaigns.

Previewed in studio projection room.—G. M.

Produced and distributed by Paramount. Produced by Harland Thompson. Directed by Frank Tuttle. Assistant director, Joseph Lefert. Screen play, J. P. McEvoy, Harlan Ware, Henry Meyers and Jay Gorney. Sound, Harold Lewis and John Cope. Film editor, LeRoy Stone. Art directors, Hans Dreier and Robert Usher. Photographed by Theodor Sparkuhl and William C. Mellor. Dances staged by LeRoy Prinz. Costumes designed by Edith Head. Interior decorations by A. E. Freudeman. Musical direction, Boris Morros. Songs: "Rhyme for Love," "I Adore You," "So What?" by Ralph Rainger and Leo Robin; "Sweetheart Waltz" and "Who's That Knockin' at My Heart?" by Burton Lane and Ralph Freed. P. C. A. Certificate No. 2828. Running time, when seen in Hollywood, 85 minutes. Release date, December 25, 1936. General audience classification.

CAST

J. Davis Bowster	Jack Benny
George Hyman	George Burns
Calliope Dove	Gracie Allen
Carola Gaye	Mary Boland
Daisy Schloggenheimer	Martha Raye
Electrician	Ben Blue
Sylvia Smith	Marsha Hunt
Dick Winters	Leif Erikson
Eleanor Wayne	Eleanore Whitney
Johnny Jones	Johnny Downs
Prof. Hercules Dove	Etienne Girardot
Felice L'Hommedieu	Olympe Bradna
Barry Taylor	Louis DaPron
Sheriff	Jed Prouty
Mrs. Schloggenheimer	Margaret Seddon
Wisconsin	Nick Lukats
Lafayette	Speck O'Donnell
Colgate	Jack Chapin

Stolen Holiday

(Warner Brothers)

Dramatic Romance

This is both a production exploitation feature and an interesting dramatic romance. With the name of Kay Francis as the initial value to intrigue general audiences, the film is distinctively a woman's picture in two departures. First, the story is about a woman and consequently is of direct interest to women from an entertainment standpoint. Secondly, as Miss Francis several times is presented in a stunning series of ultra modern costumes and gowns, the picture is a fashion show of unique caliber. Production substance of the film, inasmuch as a great deal of its action is laid within a modiste's shop, legitimately makes possible the presentation of a fashion show as an extra inducement to feminine attendance, in which most the exclusive shops in any town should be willing to cooperate.

Though the film runs to unusual length and major interest is concentrated on three persons, Miss Francis, Claude Rains and Ian Hunter, the romantic and dramatic plot is engaging. It is localed in Paris. Nicole Picot, a dress model, rises to a prominent place in the business world through the financial support of Orloff. Appreciation of his help brings on affection, but not quite love. Following a delightful interlude on the Riviera, Nicole, during a stolen holiday from Orloff, falls in love with British diplomat Wayne. Returning to Paris, Nicole not only discovers that she is being forced into a loveless marriage but also that Orloff is an audacious crook, posing behind a veil of respectability. Disappointed but nevertheless loyal to him, Nicole sticks with Orloff until he is killed by police. After reimbursing those who have suffered by his knavery, Nicole, once more reduced to the status of mannequin, finds love with Wayne.

As all the characters perform with sincerity and conviction the show has a character of realism that seems certain to leave an impression. Entertainment in its own right for mature audiences, it has extra value as a feminine exploitation feature.

Previewed in the studio projection room.—G. M.

Produced and distributed by Warner-First National. Executive producer, Hal B. Wallis. Associate producer, Harry Joe Brown. Directed by Michael Curtiz. Assistant director, Sherry Shourds. Screen play by Casey Robinson. Original story by Warren Duff and Virginia Kellogg. Photographed by Sid Hickox. Film editor, Terry Morse. Art director, Anton Grot. Musical director, Leo F. Forbstein. Dialogue director, Stanley Logan. Special photographic effects, Fred Jackman. P.C.A. Certificate No. 2503. Running time, when seen in Hollywood, 85 minutes. Release date, February 6, 1937. General audience classification.

CAST

Nicole Picot	Kay Francis
Stefan Orloff	Claude Rains
Anthony Wayne	Ian Hunter
Suzanne	Alison Skipworth
Anatole	Alexander D'Arcy
Helen Tuttle	Betty Lawford
Francis Chalon	Walter Kingsford
LeGrande	Charles Halton
Ranier	Frank Reicher
Dupont	Frank Conroy
Deputy Bergery	Egon Brecher
Prefect of Police	Robert Strange
Mme. Delphine	Kathleen Howard
M. Borel	Wedgewood Howell

Stowaway

(20th Century - Fox)

Comedy, Romance

Any speculation as to Shirley Temple's ability to retain her hold upon audiences is answered with the assurance reflected by this picture that her prestige continues undiminished. "Stowaway" has what it takes for the box-office. Miss Temple is as appealing and engaging as ever, and what is more to the point is that an excellent vehicle for her practically unlimited talents was chosen.

The story allows the child star full latitude. Shirley is something more than just an appealing little girl; she strikingly demonstrates she is a swell actress to boot. Whether she is unconcernedly spieling off Chinese, quoting the phrases taught her by the Honorable Sun Lo, or imitating Eddie Cantor and Al Jolson or reeling off three and four syllable words in a courtroom scene, Shirley is vitally alive to the task set for her.

Whereas the picture belongs to Miss Temple, she doesn't monopolize it, and therein lies, conversely, part of the charm of the production, for an excellent cast has been gathered around her and they all have a goodly share of the screen. Robert Young, Alice Faye, Eugene Pallette, Helen Westley, Arthur Treacher and J. Edward Bromberg constitute an enviable cast of stars and character actors to have in support and in this Shirley is fortunate.

As Ching-Ching, the orphan daughter of slain missionaries, Shirley absorbs the wisdom of Sun Lo while living in Sangchow. Forced to flee, because of the impending arrival of a Chinese bandit, Shirley finds herself in Shanghai with no money, no friends, but a ravenous appetite. She meets Young, a rich playboy, who is on a pleasure tour with a group of friends. Shirley becomes a stowaway when Young's car, in which she is sleeping in the rumble seat, is stowed on board a steamer.

Shirley winds up in the stateroom occupied by Miss Faye and her mother-in-law to be, Helen Westley. Shirley brings together her "two best friends," Young and Miss Faye, and a romance is in the offing but is short lived when Miss Faye's fiance appears when the steamer docks. Miss Faye breaks the engagement and marries Young. They adopt Shirley to save her from an orphanage. A marriage in name only, Miss Faye goes to Reno to have it abrogated. Amid court proceedings Shirley convinces the litigants that they really love each other.

In every department "Stowaway" is excellent

(*Continued on page 56*)

HOLD TIME FOR THE BIGGEST AND NEWEST OPPORTUNITY IN SERIALS

» » FOUR NEW SERIALS DEFINITELY AIMED TO HOLD SERIAL AUDIENCES AND TO ATTRACT AND THRILL GREATER AUDIENCES WHO HAVE BEEN PASSING UP THIS TYPE OF SERIAL ENTERTAINMENT

COLUMBIA HAS COMPLETED

PRODUCTION PLANS FOR THE PRESENTATION OF THESE SERIALS...REPLETE IN BIG-NAME VALUE... MARQUEE NAMES WITH TICKET-SELLING POWER!

WAIT FOR THE DETAILED NEW SERIAL ANNOUNCEMENT ...THEN CALL YOUR NEAREST COLUMBIA EXCHANGE!

(Continued from page 54)

entertainment. Laughs are plentiful, the story is good, the acting is good. The picture is for all types of audiences.

Reviewed at the Roxy Theatre, New York. A capacity audience found the picture all to their liking and were frequently prone to laugh at the humorous dialogue and situations.—PAUL C. MOONEY, JR.

Produced and distributed by Twentieth Century-Fox. Associate producers, B. G. De Sylva, Earl Carroll and Harold Wilson. Story by Sam Engel. Screenplay by William Conselman, Arthur Sheekman and Nat Perrin. Music and lyrics by Mack Gordon, Harry Revel and Irving Caesar. Photography by Arthur Miller. Art direction, William Darling. Assistant director, Earl Haley. Editor, Lloyd Nosler. Sound, Eugene Grossman, Roger Heman. Musical direction, Louis Silvers. P. C. A. Certificate No. 2,849. Running time, 85 minutes. Release date, December 25, 1936. General audience classification.

CAST

Ching-Ching	Shirley Temple
Tommy Randall	Robert Young
Susan Parker	Alice Faye
The Colonel	Eugene Pallette
Mrs. Hope	Helen Westley
Atkins	Arthur Treacher
Judge Booth	J. Edward Bromberg
Kay Swift	Astrid Allwyn
Richard Hope	Allan Lane
Captain	Robert Greig
Dora Day	Jayne Regan
First Mate	Julius Tannen
Chang	Willie Fung
Sun Lo	Philip Ahn
Second Mate	Paul McVey
Mrs. Kruikshank	Helen Jerome Eddy
Alfred Kruikshank	William Stack
Latchee Lee	Honorable Wu

Squadrone Bianco

(White Squadrons)

(E. N. I. C., Rome)

Romantic Drama

Lieutenant Mariò Ludovisi is in love with Cristiana, an aristocratic young woman. Deceived by her, he enlists in the Meharist Squadron in Libya. The new life at first seems unsuitable to him, but taking example from his captain he pulls himself together and becomes a real soldier. The captain dies in action and Mariò takes his place. Cristiana comes back to him, but he has forgotten her and determined to remain in the desert with his soldiers.

The highlights of the film are the desert scenes. The camel soldiers and their native costumes provide fantastic shots.

The interpretation of roles of Giacchetti and Centa are very fine. Fulvia Lanzi, a newcomer, while not perfect in his acting, shows promise. —VITTORIO MALPASSUTI, Rome.

Distributed by E.N.I.C. Produced by Roma Films. Directed by Augusto Genina. Photographed by Brizzi. Art director, Fiorini. Music by Maestro Veretti. Running time, 85 minutes. General audience classification.

CAST

Tenente Ludovici	Antonio Centa
Cap. Sant'Elia	Fosco Giacchetti
Cristiana	Fulvia Lanzi
Doctor	Guido Celano

More Than a Secretary

(Columbia)

Comedy, Romance

The relations of a secretary to her boss constitute the theme of this production, which presents still another version of that well worn plot, albeit the picture is light and gay and has its moments of charm. That these moments are not twice as numerous is more the fault of the story than the acting or directing, but still a fault. The difference is probably in the ratio, as good is to very good.

The emphasis is on comedy and comedy situations. These situations are for the most part novel and good for laughs, which is a tribute to the directing by Alfred Green, especially so in considering the thin story material he had to work with. The title has a natural appeal to women.

A cast of big names and notable character actors round out the assets of the production. Jean Arthur, seen as the feminine lead in two or three of the year's outstanding comedy attractions, plays the secretary. George Brent, as the health crazed editor of a health magazine, makes the most of his role. Lionel Stander, Ruth Donnelly and Reginald Denny are all competent foils for the main characters.

Miss Arthur and Miss Donnelly run a business school for secretaries. Brent is hard to please in the secretarial line. Miss Arthur, after several of the girls have failed to please him, goes to see him herself. The upshot is that she takes the job. Brent, a bug on health, has the entire office staff doing calisthenics at regular intervals, and has milk and wholewheat bread brought in for lunch.

Miss Arthur humanizes Brent to the extent that he makes her an associate editor and hires a nitwit blonde for a secretary. The magazine had been losing circulation rapidly until Miss Arthur takes control and enlivens it with pictures of good looking girls to take the place of the athletic type male. Brent in the meantime is having himself a time. Miss Arthur resigns. Brent reaches her through a stunt in the health magazine, with the usual ending.

Reviewed at the Radio City Music Hall. Audience reaction was favorable to the picture. —P. M.

Produced and distributed by Columbia. Producer, Everett Riskin. Director, Alfred E. Green. Authors, Ethel Hill, Aben Kandell, Mat Taylor. Screenplay, Dale Van Every, Lynn Starling, Editor, Al Clark. Photography by Henry Fruelich. P.C.A. Certificate No. 2,816. Running time, 80 minutes. Release date, December 24, 1936. General audience classification.

CAST

Carol Baldwin	Jean Arthur
Fred Gilbert	George Brent
Ernest	Lionel Stander
Helen Davis	Ruth Donnelly
Bill Houston	Reginald Denny
Maizie West	Dorothea Kent
Mr. Crosby	Charles Halton
Enid	Geraldine Hall

Jungle Jim

(Universal)

Action Serial

Based on the wellknown newspaper cartoon feature by Alex Raymond, this picturized version of the hectic adventures of the popular hero Jungle Jim offers much of the excitement of the original. Primarily tuned to the perennial taste of the juvenile appetite for action and still more action, the story continuity, nevertheless, has decided appeal for the adult who inclines toward screen fare of the action-thrill genre. The established popularity of the cartoon hero affords the exhibitor rich opportunity of drawing patrons' interest.

In chapters full of fast paced action Grant Withers in the title role of Jungle Jim is bent on the double mission of finding the murderer of his friend "Red" Callahan and the whereabouts of an heiress who as a child was wrecked upon the shores of Africa. Withers runs across the path of a sort of feminine Tarzan, Betty Jane Rhodes. As the Lion Goddess, Betty Jane wields a powerful influence over the native tribes. In reality she is, of course, the missing heiress. At first enemies, they soon become fast friends. Complicating the issue is the presence of Bryant Washburn as Bruce Redmond, another claimant to the fortune and determined to put pretty Betty Jane out of the way.

The supporting cast includes Raymond Hatton as Malay Mike, friend to Jungle Jim and good for a laugh or two each chapter, and Evelyn Brent, Henry Brandon, Selmer Jackson and Al Bridge, aiding the innumerable natives to make the way of Withers and Miss Rhodes far from peaceful. Running time, 20 minute each chapter, 12 chapters to serial.

Stranger Than Fiction, No. 30

(Universal)

Newsy

Among the items of interest and cause of wonderment included in the newsy issue of oddities are shots of a natural spring that sprouts liquid tasting like lemonade or equally good; two persons who pursue such strange hobbies as the collecting of elephant miniatures and the breeding of minks; a young man with a sure hand who insists on using a dangerously sharp looking woodsman ax instead of the more prosaic safety razor for his morning shave; and in conclusion an exhibition of remarkable animal training wherein a chow dog, a collection of kittens and a set of birds, all natural enemies of one another, frolic through a set of tricks with all the appearance of being the best of friends. This issue abounds with entertainment. Running time, 10 minutes.

Singing Wheels

(RKO Radio)

Interesting

A variety of automobile racing from the soapbox derby to the professional skill as displayed at the recent Vanderbilt Cup Races is the exciting material offered in this Bill Corum sport short. The thrill and danger to be found in the sight of speeding cars wheezing madly around the course like silver bullets are excellently screened and made contagious. For the fans' delight there are included some album shots of several racing kings from the past years. The one fault of the subject is Mr. Corum's monotonously matter of fact style of narrative. Running time, 10 minutes.

The Pups' Christmas

(MGM)

Timely

Particularly appropriate for the current Yuletide season is this excellent little subject in color. When the two puppies grow inquisitive as to what Santa might have brought them, things begin to pop in more ways than one. There is much noise as well as fun when the pups become involved with runaway trains, speeding autos and expoding toy tanks. The sequence in which the tiny canines encounter the big calico hound is especially hilarious. Running time, 8 minutes.

The Chesapeake Bay Retriever

(Educational)

Good

For the sport fans, the dog lovers, and the audiences who always welcome an enjoyable and different short, this subject will hold decided appeal. Showing the course of training through which these animals are paced to make them the cleverest of bird dogs, the composition makes much of the human attractiveness of the four-legged wonders. The last portion of the continuity is a pictorial exhibition of the amazing skill of the canines. Running time, 9 minutes.

Cats in a Bag

(Educational)

Ordinary

The quality of entertainment in this short Paul Terry-Toon cartoon is but ordinary. The plot, what little there is, is of a pattern style and concerns the woes of Puddy the Pup with a litter of mischievous kittens. Rescued from a cold and wintry night, the cats proceed to harass Puddy, their benefactor, and with a great deal of nonsense and noise they do their best to upset the peace of a quiet and well ordered household. Perhaps it will amuse the youngsters. Running time, 6½ minutes.

Civic Leader Decries Screen Censorship

"Film censorship leads to the suppression of a free press and free speech. Censorship has always been the weapon of autocracy. It suppresses free opinion."

Joseph M. Price, chairman of the board of trustees of the City Club of New York and active for many years in New York civic and political affairs, expressed that opinion this week following his election to the executive committee of the National Board of Review of Motion Pictures.

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Noel Madison

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A HAPPY NEW YEAR

GEORGE R. BATCHELLER, Pres.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Raiding Guns"	Original, Claude Rister. Screen play, John Rathmel. Director: Leon Barsha.	Charles Starrett, Peggy Straford, Charles Middleton, Ed Le Saint, Ted Oliver.	Shooting
"Freedom for Sale"	Original, Harold Shumate. Screen play, Arven Francis. Director: C. C. Coleman, Jr.	Paul Kelly, Rosalind Keith, Thurston Hall, John Spacey, Al Hill, Arthur Loft, Leona Maricle, Leora Thatcher.	Shooting
METRO-GOLDWYN-MAYER			
"Maytime"	Screen play, Noel Langley. Director: Robert Z. Leonard.	Jeanette MacDonald, Nelson Eddy, John Barrymore, Virginia Reid, Tom Brown, Rafaela Ottiano, Herman Bing, Russell Hicks, Charles Judels.	Shooting
"Parnell"	From the play by Elsie T. Schauffler. Screen play, John Van Druten. Director: John M. Stahl.	Clark Gable, Mryna Loy, Edna May Oliver, Billie Burke, Edmund Gwenn, Montagu Love, Donald Crisp, Alan Marshall, Berton Churchill, Brandon Tynan, Neil Fitzgerald, Phyliss Coghlan, Pat Moriarty, Byron Russell.	Shooting
"The Last of Mrs. Cheyney"	From the play by Frederick Lonsdale. Director: Richard Boleslawski.	Joan Crawford, William Powell, Robert Montgomery, Frank Morgan, Benita Hume, Ralph Forbes, Jessie Ralph, Nigel Bruce, Aileen Pringle.	Shooting
"Dangerous Number"	Original, Leona Dalrymple. Screen play, Carey Wilson. Director: Richard Thorpe.	Robert Young, Ann Sothern, Reginald Owen, Cora Witherspoon, Barnett Parker.	Shooting
"Burnt Fingers"	From the play by John Kirkpatrick, John Golden. Screen play, Anita Loos. Director: George Seitz.	Guy Kibbee, Alice Brady, Gene Lockhart, Betty Furness, Stanley Morner.	Shooting
"To the Victor" (tentative title)	Original, Frank Dolan. Director: Edwin L. Marin.	Joseph Calleia, Florence Rice, Ted Healy, Thomas Mitchell, Eddie Nugent.	Shooting
PARAMOUNT			
"Souls at Sea"	Original, Ted Lesser. Screen play, Grover Jones. Director: Henry Hathaway.	Gary Cooper, George Raft, Frances Dee, Robert Cummings, Henry Wilcoxon, Olympe Bradna, Gilbert Emery, Porter Hall, Jamison Thomas, Beulah Bondi.	Shooting
"Swing High, Swing Low"	Director: Mitchell Leisen.	Carole Lombard, Fred MacMurray, Charles Butterworth, Jean Dixon, Dorothy Lamour, Cecile Cunningham.	Shooting
"Clarence"	Director: George Archainbaud.	Roscoe Karns, Charlotte Wynters, Eugene Palette, Eleanore Whitney, Johnny Downs, Spring Byington, Inez Courtney, Richard Powell.	Editing
REPUBLIC			
"Old Lady Ironsides"	Director: Phil Rosen.	Alison Skipworth, Polly Moran, Hope Manning, James Martin, Harry Burrus, Donald Cook, Maxie Rosenbloom, Clarence Wilson.	Shooting
RKO RADIO			
"Robber Barons"	From the book by Matthew Josephson. Screen play, Dudley Nichols, P. J. Wolfson. Director: Alexander Hall.	Edward Arnold, Cary Grant, Frances Farmer, Jack Oakie.	Shooting
"Escadrille"	From the novel by Joseph Kessell. Screen play, Lt. Comm. Frank Wead. Director, Anatole Litvak.	Paul Muni, Miriam Hopkins, Louis Hayward, Elizabeth Risdon, Alec Craig.	Shooting
"Miss Customs Agent"	Story by Taylor Caven. Screen play, J. Robert Bren, Edmund L. Hartmann. Director: Edward Killy.	Walter Coy, Diana Gibson, Gordon Jones, Vinton Haworth, George Irving, Frank M. Thomas, Constance Worth.	Shooting
TWENTIETH CENT.-FOX			
"Nancy Steele Is Missing"	Original, Charles Francis Coe. Screen play, Hal Long, Gene Fowler. Director: Otto Preminger.	Victor McLaglen, June Lang, Robert Kent, Walter Connolly, John Harrington, Arthur Hohl, Peter Lorre, Shirley Deane, Kane Richmond.	Shooting.
"Step Lively, Jeeves"	Director: Gene Forde.	Arthur Treacher, Patricia Ellis, George Givot, Alan Dinehart, Helen Flint, John Harrington.	Shooting
"The Last Slaver"	Director: Tay Garnett.	Wallace Beery, Warner Baxter, Peter Lorre, George Landers, Mary Rogers.	Shooting
"Seventh Heaven"	Director: Henry King.	Simone Simon, James Stewart, Brian Donlevy, Gale Sondergaard, Gregory Ratoff, J. Edward Bromberg, John Qualen, Thomas Beck, Victor Kilian, Mady Christians, George Renavent, Edward Keane, Will Stanton, Irving Rocon.	Shooting
UNITED ARTISTS			
"A Star Is Born"	Director: William Wellman.	Janet Gaynor, Fredric March, Adolphe Menjou, May Robson, Andy Devine, Owen Moore, Elizabeth Jenns, Edgar Kennedy, Jonathan Hale, Arthur Hoyt, Peggy Wood, Adrian Rosley, Lionel Stander.	Shooting
"History Is Made at Night"	Original, Gene Towne, Graham Baker. Screen play, Gene Towne, Graham Baker. Director: Frank Borzage.	Charles Boyer, Jean Arthur, Leo Carrillo, Colin Clive, Ivan Lebedeff, George Meeker, Lucien Prival.	Shooting
UNIVERSAL			
"Class Prophecy"	Original, Eleanore Griffin. Screen play, Eve Greene, Joseph Fields. Director: Hal Mohr.	Virginia Bruce, Kent Taylor, Walter Brennan, Jean Rogers, David Oliver, Sterling Holloway, Christian Rub.	Shooting
"Person-to-Person Call"	Original, Sarah-Elizabeth Rodger. Screen play, Tristam Tupper. Director: Sidney Salkow.	Gloria Stuart, Walter Pidgeon, Billy Burrud, Hobart Cavanaugh, Sidney Blackmer, Gerald Oliver-Smith.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Call It a Day"	From the play by Dodie Smith. Screen play, Casey Robinson. Director: Archie L. Mayo.	Ian Hunter, Olivia de Havilland, Frieda Inescort, Bonita Granville, Peter Willes, Alice Brady, Roland Young, Anita Louise, Frank Haines, Una O'Connor, Beryl Mercer, Elsa Buchanan.	Shooting
"Slim"	Novel and screen play by William Wister Haines. Director: Ray Enright.	Pat O'Brien, Henry Fonda, Margaret Lindsay, J. Farrell MacDonald, Stuart Erwin, John Litel, James Robbins, Henry Otho, Carlyle Moore, Jr., Dick Wessell, Max Wagner.	Shooting
"Marked Woman"	Screen play, Robert Rosson, Abem Finkel. Director: Lloyd Bacon.	Bette Davis, Humphrey Bogart, Rosalind Marquis, Henry O'Neill, Mayo Methot, Isabel Jewell, Lola Lane, Raymond Hatton, Eduardo Ciannelli, Teddy Hart.	Shooting
"The Go Getter"	Screen play, Delmer Daves. Director: Bucby Berkeley.	George Brent, Anita Louise, Ricardo Cortez, Henry O'Neill.	Shooting.
"The Prince and the Pauper"	From the novel by Mark Twain. Screen play, Laird Doyle. Director: William Keighley.	Billy Mauch, Bobby Mauch, Errol Flynn, Barton MacLane, Murray Kinnell, Montagu Love, Claude Rains, Fritz Leiber, Donald Crisp, Walter Kingsford.	Shooting
"Marry the Girl"	Based on the novel by Edward Hope. Director: William McGann.	Frank McHugh, Hugh Herbert, Jane Wyman, Mary Boland, Alan Mowbray, Hugh O'Connell, Allen Jenkins, Teddy Hart.	Shooting

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EASTMAN *SUPER* X

PANCHROMATIC NEGATIVE

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended December 19, 1936, from 101 theatres in 17 major cities of the country was $982,401, a decrease of $133,236 from the total of the preceding week ended December 12, 1936, when 110 theatres in 18 large cities aggregated $1,115,637.

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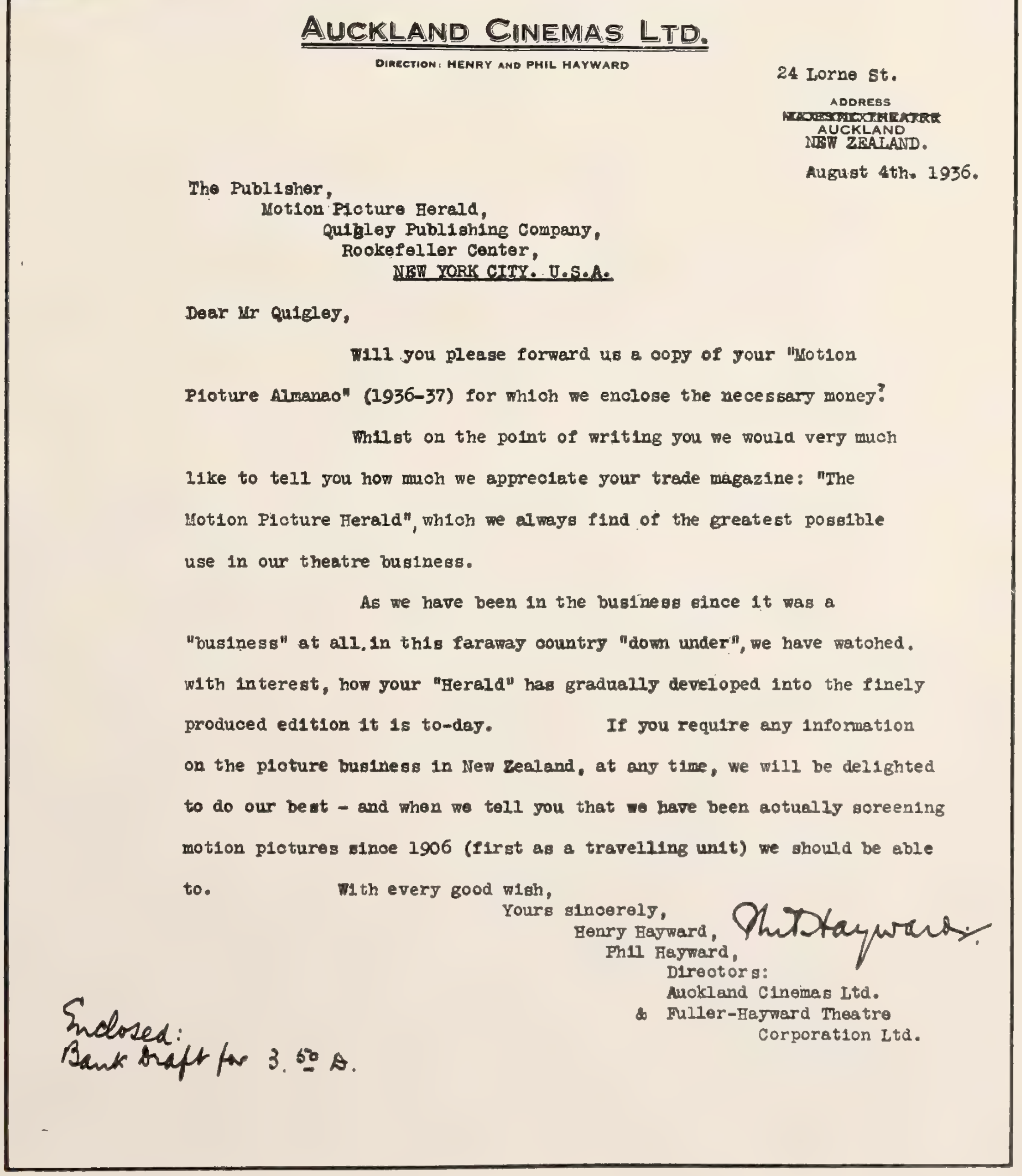
Theatres			Current Week		Previous Week		High and Low Gross
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)**
Boston							
Boston	3,246	25c-65c	“The Man I Marry” (Univ.) (plus stage show)	15,000	“Without Orders” (Radio) (plus stage show)	16,000	High “Smartest Girl in Town” (on stage: Eddie Cantor) (6 days) 43,500 Low 6-13 “The Harvester” and “Abdul the Damned” 4,000
Fenway	1,382	30c-50c	“The Jungle Princess” (Para.) and “Down the Stretch” (F.N.) (on stage for one day only: Ray Milland)	7,800	“Can This Be Dixie?” (20th Cent.-Fox) and “Murder with Pictures” (Para.)	5,000	High 3-14 “The Story of Louis Pasteur” and “The Voice of Bugle Ann” 8,000 Low 7-20-35 “Don’t Bet on Blondes” and “Ladies Crave Excitement” 2,500
Keith’s Memorial	2,907	25c-65c	“Rembrandt” (U.A.)	13,000	“Winterset” (Radio) (2nd week)	12,000	High 2-29 “Follow the Fleet” 37,000 Low 8-17-35 “Jalna” 5,500
Loew’s Orpheum	2,970	35c-65c	“Tarzan Escapes” (MGM) and “Adventure in Manhattan” (Col.)	13,500	“Love on the Run” (MGM) (2nd week)	12,000	High 11-16-35 “Mutiny on the Bounty” 25,000 Low 6-27 “Sins of Man” and “Half Angel” 9,000
Loew’s State	3,557	35c-65c	“Tarzan Escapes” (MGM) and “Adventure in Manhattan” (Col.)	12,000	“Love on the Run” (MGM) (2nd week)	11,000	High 11-16-35 “Mutiny on the Bounty” 24,500 Low 7-6-35 “Sanders of the River” and “Unknown Woman” 7,500
Metropolitan	4,332	35c-65c	“The Charge of the Light Brigade” (W.B.) (plus stage show)	21,500	“Hideway Girl” (Para.) (on stage: Phil Baker and Radio show)	25,000	High 4-6-35 “Private Worlds” (plus stage show) 56,000 Low 7-20-35 “Men Without Names” 14,000
Paramount	1,793	25c-50c	“The Jungle Princess” (Para.) and “Down the Stretch” (F.N.) (on stage for one day only: Ray Milland)	7,800	“Can This Be Dixie?” (20th Cent.-Fox) and “Murder with Pictures” (Para.)	7,500	High 3-14 “The Story of Louis Pasteur” and “The Voice of Bugle Ann” 15,000 Low 7-20-35 “Don’t Bet on Blondes” and “Ladies Crave Excitement” 4,000
Buffalo							
Buffalo	3,489	30c-50c	“Valiant Is the Word for Carrie” (Para.)	15,003	“Three Men on a Horse” (F.N.)	13,003	High 11-14 “Ladies in Love” (on stage: Ted Lewis and band) 24,006 Low 7-27-35 “Broadway Gondolier” 6,600
Century	3,000	25c	“Can This Be Dixie?” (20th Cent.-Fox) and “Mister Cinderella” (MGM)	7,200	“Murder with Pictures” (Para.) and “The Big Game” (Radio)	7,200	High 12-5 “Tarzan Escapes” 10,001 Low 8-3-35 “Mad Love” and “Dog of Flanders” 3,800
Great Lakes	3,000	25c-40c	“Born to Dance” (MGM) (2nd week)	8,700	“Born to Dance” (MGM) (1st week)	15,007	High 9-5 “The Gorgeous Hussy” 23,500 Low 4-11 “Three Godfathers” and “Her Master’s Voice” 4,900
Hippodrome	2,500	25c-40c	“One Way Passage” (W.B.) and “In His Steps” (G.N.)	7,600	“White Hunter” (20th Cent.-Fox) and “Back to Nature” (20th Cent.-Fox)	5,400	High 2-9-35 “David Copperfield” 17,200 Low 4-11 “Timothy’s Quest” and “My Marriage” 3,800
Lafayette	3,300	25c	“East Meets West” (GB) and “The Luckiest Girl in the World” (Univ.)	7,500	“Theodora Goes Wild” (Col.) (2nd week)	9,000	High 1-12-35 “Broadway Bill” 17,100 Low 10-31 “The President’s Mystery” and “Sitting on the Moon” 3,800
Chicago							
Apollo	1,400	35c-65c	“Reunion” (20th Cent.-Fox)	8,500	“Come and Get It” (U.A.)	7,900	High 9-12 “Girl’s Dormitory” 11,900 Low 5-25-35 “The Devil Is a Woman” 1,000
Chicago	4,000	35c-75c	“Three Men on a Horse” (F.N.) (plus stage show)	28,500	“The Garden of Allah” (U.A.) (on stage: Radio Rogues and revue) (2nd week)	25,000	High 1-18 “The Bride Comes Home” 56,600 Low 11-28 “Go West, Young Man” (plus stage show) 23,000
Garrick	900	35c-65c	“Our Relations” (MGM)	5,500	“One Way Passage” (W.B.) (re-issue)	6,800	High 11-3 “Sing, Baby, Sing” 10,300 Low 5-4-35 “One New York Night” 3,000
Oriental	3,490	30c-55c	“Mad Holiday” (MGM) (plus stage show)	17,500	“Wedding Present” (Para.) (on stage: Joan Marsh and revue)	19,800	High 11-2-35 “Woman Wanted” (on stage: Major Bowes’ Amateurs) 25,500 Low 9-21-35 “Man on the Flying Trapeze” 13,400
Palace	2,509	35c-75c	“Night Waitress” (Radio) (on stage: Olsen and Johnson and revue)	20,000	“The Smartest Girl in Town” (Radio) (on stage: Fats Waller and Orch.)	18,000	High 9-12 “Swing Time” (plus stage show) 35,600 Low 4-11 “Love Before Breakfast” 6,000
Roosevelt	1,591	35c-75c	“The Charge of the Light Brigade” (W.B.) (2nd week)	12,000	“The Charge of the Light Brigade” (W.B.) (1st week)	18,800	High 1-5-35 “Forsaking All Others” 27,000 Low 11-23-35 “O’Shaughnessy’s Boy” 7,000
State-Lake	2,776	25c-40c	“Wanted: Jane Turner” (Radio) (plus stage show)	16,000	“Love Letters of a Star” (Univ.) (plus stage show)	17,500	High 9-12 “The Iron Man” 20,100 Low 7-20-35 “Alias Mary Dow” 8,000
United Artists	1,700	35c-75c	“Born to Dance” (MGM) (4th week)	10,000	“Born to Dance” (MGM) (3rd week)	15,000	High 2-29 “Modern Times” 35,500 Low 4-13-35 “Vanessa: Her Love Story” 10,000
Cleveland							
Allen	3,330	30c-42c	“Pennies from Heaven” (Col.)	5,300	“Missing Girls” (Chesterfield)	6,500	High 1-12-35 “Bright Eyes” 9,000 Low 6-22-35 “The Daring Young Man” 1,300
Hippodrome	3,800	30c-42c	“Theodora Goes Wild” (Col.)	15,000	“Pennies from Heaven” (Col.)	16,500	High 9-21-35 “Top Hat” 27,500 Low 8-24-35 “Dante’s Inferno” 5,250
RKO Palace	3,100	30c-60c	“Winterset” (Radio) (on stage: Fats Waller and Orch.)	17,500	“Banjo on My Knee” (20th Cent.-Fox) (on stage: Mitchell and Durant	18,500	High 4-6-35 “Transient Lady” 39,000 Low 6-8-35 “Break of Hearts” 5,500
State	3,400	30c-42c	“Born to Dance” (MGM) (8 days)	21,000	“Go West, Young Man” (Para.)	15,000	High 4-18 “Petticoat Fever” (on stage: Jack Benny and Mary Livingston) 40,500 Low 3-16-35 “Folies Bergere” 6,000
Stillmann	1,900	30c-42c	“Go West, Young Man” (Para.) (8 days)	4,000	“Love on the Run” (MGM)	5,250	High 7-25 “San Francisco” 11,000 Low 5-9-36 “Too Many Parents” 2,000
Denver							
Aladdin	1,500	25c-50c	“Theodora Goes Wild” (Col.)	3,500	“Under Your Spell” (20th Cent.-Fox)	2,000	High 11-14 “The Gay Desperado” 6,000 Low 6-22-35 “Nell Gwyn” and “My Heart Is Calling” 600
Broadway	1,500	25c-40c	“Can This Be Dixie?” (20th Cent.-Fox)	1,500	“East Meets West” (GB) (3 days) “Craig’s Wife” (Col.) (4 days)	1,000 1,500	High 5-16 “The Great Ziegfeld” (50c-$1.36) 8,000 Low 12-28-35 “Unfinished Symphony” 300
Center	1,500	15c-35c	“The Girl on the Front Page” (Univ.) and “Yellowstone” (Univ.) (plus stage show)	2,250	“Two in a Crowd” (Univ.) and “Down to the Sea” (Republic) (plus stage show)	2,000	....
Denham	1,500	25c-40c	“Easy to Take” (Para.) (plus stage show)	10,000	“Go West, Young Man” (Para.) (2nd week)	6,500	High 2-29 “Klondike Annie” 13,000 Low 8-24-35 “Without Regret” 1,750
Denver	2,500	25c-50c	“Three Men on a Horse” (F. N.) (plus stage band)	9,500	“Theodora Goes Wild” (Col.) (plus stage band)	10,500	High 11-16-35 “Mutiny on the Bounty” 15,000 Low 12-28-35 “Here Comes the Band” 1,500
Orpheum	2,600	25c-40c	“Winterset” (Radio) and “The Smartest Girl in Town” (Radio)	6,500	“Born to Dance” (MGM) and “Our Relations” (MGM) (2nd week)	4,000	High 5-18-35 “Romance in Manhattan” 16,000 Low 12-28-35 “The Perfect Gentleman” 2,000
Paramount	2,000	25c-40c	“Come Closer Folks” (Col.) and “North of Nome” (Col.)	3,000	“Here Comes Carter” (F.N.) and “Isle of Fury” (W.B.)	3,000	High 5-11-35 “Bride of Frankenstein” 7,000 Low 11-30-35 “Bad Boy” 800



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August 4th. 1936.

The Publisher,
Motion Picture Herald,
Quigley Publishing Company,
Rockefeller Center,
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Dear Mr Quigley,

Will you please forward us a copy of your "Motion Picture Almanac" (1936-37) for which we enclose the necessary money.

Whilst on the point of writing you we would very much like to tell you how much we appreciate your trade magazine: "The Motion Picture Herald", which we always find of the greatest possible use in our theatre business.

As we have been in the business since it was a "business" at all, in this faraway country "down under", we have watched, with interest, how your "Herald" has gradually developed into the finely produced edition it is to-day. If you require any information on the picture business in New Zealand, at any time, we will be delighted to do our best - and when we tell you that we have been actually screening motion pictures since 1906 (first as a travelling unit) we should be able to. With every good wish,

Yours sincerely,
Henry Hayward, Phil Hayward
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MOTION
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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Hollywood							
Chinese	2,500	30c-55c	“Banjo on My Knee” (20th Cent.-Fox) and “Love in Exile” (GB)	9,130	“Born to Dance” (MGM) and..... “15 Maiden Lane” (20th Cent.-Fox) (2nd week)	10,095	High 2-22 “Modern Times”.............. 26,000 Low 5-4-35 “West Point of the Air”..... 4,900
Pantages	3,000	30c-65c	“Three Smart Girls” (Univ.) and.. “In His Steps” (G.N.) (2nd week)	7,000	“Three Smart Girls” (Univ.) and “In His Steps” (G.N.) (1st week)	11,700	High 9-12 “My Man Godfrey” and “Yellowstone” 21,000 Low 4-13-35 “Mister Dynamite” and “Great God Gold” 2,500
W. B. Hollywood	3,000	30c-65c	“Polo Joe” (W.B.) and............ “Tundra” (Burroughs-Tarzan)	9,000	“Anthony Adverse” (W.B.)........ (2nd week)	7,900	High 11-14 “Cain and Mabel” and.... “The Case of the Black Cat” 19,500 Low 6-27 “The Big Noise”............... 4,000
Indianapolis							
Apollo	1,100	25c-40c	“Can This Be Dixie?”............. (20th Cent.-Fox)	2,500	“Banjo on My Knee”.............. (20th Cent.-Fox)	5,000	High 9-12 “My Man Godfrey”........... 8,000 Low 6-27 “Sins of Man”................. 1,600
Circle	2,800	25c-40c	“East Meets West” (GB) and.... “Without Orders” (Radio)	4,200	“The Smartest Girl in Town”...... (Radio) and “The Jungle Princess” (Para.)	4,000	High 10-10 “Anthony Adverse”.......... 10,000 Low 3-16-35 “Transient Lady”........... 2,000
Loew's	2,800	25c-40c	“Born to Dance” (MGM).........	14,000	“Pennies from Heaven” (Col.) and “Legion of Terror” (Col.)	8,500	High 10-24 “Libeled Lady”............... 15,000 Low 4-6-35 “Casino Murder Case”....... 2,750
Lyric	2,000	25c-40c	“Polo Joe” (W.B.)................ (plus vaudeville)	8,500	“Fugitive in the Sky” (W. B.).... (plus vaudeville)	10,700	High 9-12 “Pepper”....................... 14,000 (on stage: Major Bowes' Amateurs) Low 2-7-35 “Murder of Dr. Harrigan”.. 5,700
Kansas City							
Mainstreet	3,100	25c-40c	“Winterset” (Radio) and.......... “The Smartest Girl in Town” (Radio)	7,100	“Banjo on My Knee” (20th Cent.-Fox) and “Easy to Take” (Para.)	7,600	High 11-23-35 “Case of the Lucky Legs” 22,000 Low 1-12-35 “I Sell Anything”............ 2,000
Midland	4,000	25c-40c	“Born to Dance” (MGM).........	17,400	“Theodora Goes Wild” (Col.) and “Mad Holiday” (MGM)	13,100	High 8-24-35 “China Seas”............... 25,000 Low 9-14-35 “Bonnie Scotland”........... 6,000
Newman	1,900	25c-40c	“Hideway Girl” (Para.)............	6,800	“A Woman Rebels” (Radio).......	4,100	High 5-25-35 “Goin' to Town”............ 14,000 Low 5-18-35 “Dinky”...................... 3,000
Tower	2,090	25c	“The Plot Thickens” (Radio)...... (plus stage show)	6,000	“Luckiest Girl in the World”...... (Univ.) (plus stage show)	5,800	High 1-18 “Magnificent Obsession”...... 14,500 Low 3-14 “Lady of Secrets”.............. 5,000
Uptown	2,000	25c-40c	“In His Steps” (G.N.) and........ “Laughing at Trouble” (20th Cent.-Fox) (4 days) “Fugitive in the Sky” (W.B.) and “Hats Off” (G.N.) (4 days)	3,000	“Flying Hostess” (Univ.) and..... “Down Stretch” (F.N.)	3,400	High 9-7-35 “Steamboat Round the Bend” 11,000 Low 7-27-35 “Black Sheep”.............. 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	“Lloyds of London”............... (20th Cent.-Fox) (3rd week)	8,700	“Lloyds of London” .... (20th Cent.-Fox) (2nd week)	9,000	....
Four Star	900	30c-55c	“Tarzan Escapes” (MGM).........	4,709	“As You Like It” (20th Cent.-Fox)	3,497	High 5-18-35 “Les Miserables”.......... 7,800 Low 12-17-35 “Return of Peter Grimm” 2,400
Grand Intern't'l.	750	35c-40c	“Ecstasy” (Eureka)	1,900	“Walpurgis Night (Foreign).......	2,200	High 7-25 “Ecstasy” .... 5,000 Low 12-7-35 “Such a Girl You Never Forget” 900
Hillstreet	2,700	30c-65c	“Three Smart Girls” (Univ.) and “In His Steps” (G.N.) (2nd week)	6,500	“Three Smart Girls” (Univ.) and.. “In His Steps” (G.N.) (1st week)	10,500	High 9-12 “My Man Godfrey” and “Yellowstone” 24,000 Low 11-2-35 “Three Kids and a Queen” 2,800
Loew's State	2,500	30c-55c	“Banjo on My Knee”.............. (20th Cent.-Fox) and “Love in Exile”	12,409	“Born to Dance” (MGM) and..... “15 Maiden Lane” (20th Cent.-Fox) (2nd week)	13,435	High 12-7-35 “Mutiny on the Bounty”.. 24,500 Low 10-26-35 “Way Down East”........ 6,200
Paramount	3,596	30c-55c	“The Jungle Princess” (Para.)... (on stage: Duke Ellington and Orch.)	18,500	“Go West, Young Man” (Para.).. (plus stage show)	22,500	High 8-22 “Yours for the Asking”...... 33,000 (on stage: Eddie Cantor and Bobby Breen) Low 6-27 “Case Against Mrs. Ames”... 9,126
W. B. Downtown	3,400	30c-65c	“Polo Joe” (W.B.) and............ “Tundra” (Burroughs-Tarzan)	8,900	“Anthony Adverse” (W.B.)........ (2nd week)	10,000	High 11-14 “Cain and Mabel” and “The Case of the Black Cat” 20,000 Low 6-27 “The Big Noise”............... 3,800
Minneapolis							
Lyric	1,239	25c-55c	“15 Maiden Lane” .... (20th Cent.-Fox)	1,000	“Our Relations” (MGM)..........	2,000	High 11-21 “Libeled Lady” (25c-55c).. 5,000 Low 11-3 “Hollywood Boulevard” and “I'd Give My Life” 900
Minnesota	4,000	25c-55c	“Love on the Run” (MGM)...... (8 days)	9,000	“Born to Dance” (MGM)..........	9,000	High 1-4 “The Bride Comes Home”...... 31,326 Low 4-4 “Klondike Annie”............... 8,000
RKO Orpheum..	2,900	25c-40c	“Theodora Goes Wild” (Col.)......	11,000	“The Smartest Girl in Town”.... (Radio) (on stage: Olsen and Johnson) (25c-55c)	12,000	High 9-21-35 “Top Hat”.................. 18,000 Low 6-13 “The Golden Arrow”............ 3,000
State	2,300	25c-40c	“Hideaway Girl” (Para.)..........	2,500	“Banjo on My Knee”.............. (20th Cent.-Fox)	5,500	High 9-19 “Sing, Baby, Sing”............ 8,000 Low 12-19 “Hideaway Girl”.............. 2,500
World	400	25c-35c	“Ecstasy” (Eureka) .... (5th week)	1,000	“Ecstasy” (Eureka) .... (4th week)	1,500	High 9-5 “Secret Agent”................. 6,000 Low 9-19 “The Private Life of Louis XIV” 1,900
Montreal							
Capitol	2,547	25c-60c	“Banjo on My Knee” (20th Cent.-Fox) and “Come Closer Folks” (Col.)	8,500	“Come and Get It” (U.A.) and.... “The Man I Marry” (Univ.)	8,000	High 2-9-35 “Lives of a Bengal Lancer” 15,500 Low 8-3-35 “My Heart Is Calling” and “College Scandal” 7,000
His Majesty's....	1,700	25c-50c	“A Song of Freedom” (British) and “Me and Marlborough” (British)	4,000	“As You Like It” (20th Cent.-Fox) and “Jack of All Trades” (British)	4,500	High 10-17 “Nine Days a Queen” and “Two's Company” 9,000 Low 6-2-34 “All Quiet on the Western Front” 3,000
Loew's	3,115	25c-60c	“Make Way for a Lady” (Radio) (plus stage show)	9,000	“Under Your Spell” (20th Cent.-Fox) (plus stage show)	11,000	High 9-26 “Public Enemy's Wife” (John Boles on stage) 15,000 Low 6-15-35 “Mark of Vampire” and “Baby Face Harrington” 5,500
Palace	2,600	25c-65c	“A Woman Rebels” (Radio) and.. “Without Orders” (Radio)	8,000	“Go West, Young Man” (Para.) and “Rose Bowl” (Para.)	8,500	High 12-7-35 “Mutiny on the Bounty”.. 15,000 Low 7-20-35 “Drake of England” and “The Nitwits” 7,500
Princess	2,272	25c-65c	“Tarzan Escapes” (MGM) and.... “General Spanky” (MGM)	5,500	“Theodora Goes Wild” (Col.) and.. “You May Be Next” (Col.) (2nd week)	6,000	High 2-22 “Modern Times” and “Guard That Girl” 12,500 Low 12-28-35 “Remember Last Night?” and “East of Java” 3,000
New York							
Astor	1,141	55c-$2.20	“Lloyds of London”................ (20th Cent.-Fox) (3rd week)	7,500	“Lloyds of London” .... (20th Cent.-Fox) (2nd week)	12,000	....
Capitol	4,700	25c-85c	“Born to Dance” (MGM)......... (2nd week)	35,000	“Born to Dance” (MGM).......... (1st week)	55,000	High 1-5-35 “Forsaking All Others”..... 87,400 Low 5-30 “Three Wise Guys”............ 7,000
Criterion	1,700	25c-75c	“Love in Exile” (GB) and.......... “The Life of King Edward” (Special)	8,000	“Tundra” (Burroughs-Tarzan) and “King of Hockey” (W.B.)	5,000	....
Paramount	3,700	25c-85c	“Pennies from Heaven” (Para.)... (plus stage show)	45,000	“Go West, Young Man” (Para.).. (plus stage show) (3rd week)	20,000	High 1-19-35 “Lives of a Bengal Lancer” 65,300 Low 12-21-35 “Millions in the Air”...... 10,000

[THEATRE RECEIPTS--CONT’D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
New York (Continued)							
Rialto	594	25c-55c	“The Plot Thickens” (Radio)	6,000	“Rose Bowl” (Para.)	7,000	....
Rivoli	2,200	25c-99c	“Rembrandt” (U.A.) (2nd week)	22,000	“Rembrandt” (U.A.) (1st week)	30,000	High 2-15 “Modern Times” 65,000 Low 6-29-35 “Nell Gwyn” 8,100
RKO Music Hall	5,954	40c-$1.65	“More Than a Secretary” (Col.) (plus stage show)	45,000	“Winterset” (Radio) (plus stage show)	70,000	High 9-7-35 “Top Hat” 131,200 Low 12-19 “More Than a Secretary” 45,000
Roxy	6,200	25c-75c	“Banjo on My Knee” (20th Cent.-Fox) (plus stage show)	39,500	“The Luckiest Girl in the World” (Univ.) (plus stage show)	30,000	High 1-4 “If You Could Only Cook” 62,000 Low 4-20-35 “My Heart Is Calling” 17,500
Strand	3,000	40c-99c	“Three Men on a Horse” (F.N.) (3rd week)	15,000	“Three Men on a Horse” (F.N.) (2nd week)	25,000	High 5-11 “The G Men” 60,138 Low 4-4-36 “Snowed Under” 6,100
Oklahoma City							
Capitol	1,200	10c-41c	“The Man I Marry” (Univ.)	1,600	“A Woman Rebels” (Radio)	2,000	High 8-29 “Girls’ Dormitory” 3,900 Low 5-9 “Big Brown Eyes” 1,300
Criterion	1,700	10c-55c	“Love on the Run” (MGM) (9 days)	6,000	“My American Wife” (Para.) (5 days)	3,000	High 9-14-35 “Steamboat Round the Bend” 10,000 Low 11-12-35 “The Case of the Lucky Legs” 2,500
Liberty	1,500	10c-35c	“The Magnificent Brute” (Univ.) “Lady, Be Careful” (Para.) (4 days)	2,300	“The Return of Sophie Lang” (Para.) (10c-40c) (4 days (plus vaudeville)	2,800	High 1-19-35 “Gentlemen Are Born” and “Crime Doctor” 4,200
			“15 Maiden Lane” (20th Cent.-Fox) and “F-Man” (Para.) (3 days)	600	“The Melody Lingers On” (U.A.) (3 days)	900	Low 10-26-35 “Little Big Shot” and “I Live for Love” 1,500
Midwest	1,500	10c-55c	“Banjo on My Knee” (20th Cent.-Fox)	4,100	“Tarzan Escapes” (MGM)	3,000	High 11-16-35 “Mutiny on the Bounty” 8,800 Low 8-24-35 “The Farmer Takes a Wife” 1,800
Omaha							
Brandeis	1,200	25c-40c	“Theodora Goes Wild” (Col.) and “Alibi for Murder” (Col.)	5,700	“Winterset” (Radio) and “Mummy’s Boys” (Radio)	4,000	High 9-14-35 “Top Hat” 9,500 Low 6-6 “Dancing Pirate” and “Murder on the Bridle Path” 2,600
Omaha	2,200	25c-40c	“Love on the Run” (MGM) and “The Bengal Tiger” (W.B.) (5 days)	4,500	“Banjo on My Knee” (20th Cent.-Fox) and “Three Married Men” (Para.) (6 days)	5,500	High 7-11 “San Francisco” and “The First Baby” 11,600 Low 10-5-35 “Dante’s Inferno” and “She Gets Her Man” 3,600
Orpheum	3,000	25c-40c	“Come and Get It” (U.A.) and “Love in Exile” (GB)	8,200	“Reunion” (20th Cent.-Fox) and “Star for a Night” (20th Cent.-Fox) (8 days)	8,800	High 2-29 “Exclusive Story” (on stage: Ted Lewis) 21,150 Low 12-28-35 “Mister Hobo” and “Three Kids and a Queen” 5,800
Paramount	2,900	25c-55c	“The Garden of Allah” (U.A.)	8,000	“Love on the Run” (MGM) (25c-40c)	9,000	....
Philadelphia							
Aldine	1,300	40c-65c	“The Garden of Allah” (U.A.) (3rd week)	7,000	“The Garden of Allah” (U.A.) (2nd week)	11,000	High 12-5 “The Garden of Allah” 19,500 Low 1-26-35 “The Runaway Queen” 2,200
Arcadia	600	25c-50c	“Love in Exile” (GB) (6 days)	1,500	“Valiant Is the Word for Carrie” (Para.) (9 days)	2,900	High 1-25-35 “The Bride Comes Home” 4,800 Low 9-21-35 “Bonnie Scotland” 800
Boyd	2,400	40c-55c	“Winterset” (Radio)	10,500	“Adventure in Manhattan” (Col.)	11,000	High 1-4 “A Tale of Two Cities” 30,000 Low 8-17-35 “Jalna” 6,000
Earle	2,000	25c-55c	“The Jungle Princess” (Para.)	10,000	“Polo Joe” (W.B.)	10,500	High 1-4 “Miss Pacific Fleet” 22,000 Low 10-5-35 “I Live for Love” 9,500
Fox	3,000	40c-65c	“White Hunter” (20th Cent.-Fox)	11,000	“Three Men on a Horse” (F.N.) (2nd week)	13,000	High 5-9 “Under Two Flags” 31,000 Low 9-28-35 “Redheads on Parade” 7,500
Karlton	1,000	25c-40c	“Can This Be Dixie?” (20th Cent.-Fox)	2,000	“Devil on Horseback” (G.N.)	2,100	High 10-5-35 “Top Hat” 6,300 Low 6-1-35 “Dinky” 1,200
Keith’s	2,000	30c-50c	“Theodora Goes Wild” (Col.)	3,300	“Everything Is Thunder” (GB)	3,000	High 4-13-35 “Roberta” 5,800 Low 1-2-35 “The Right to Live” 900
Stanley	3,700	40c-55c	“Pennies from Heaven” (Col.) (10 days)	22,500	“Born to Dance” (MGM) (6 days-2nd week)	11,000	High 12-5 “Born to Dance” 33,500 Low 5-11-35 “Stolen Harmony” 4,000
Stanton	1,700	30c-50c	“Daniel Boone” (Radio)	5,200	“One Way Passage” (W.B.) (re-issue)	6,500	High 1-11 “Riffraff” 10,000 Low 3-23-35 “Captain Hurricane” 1,800
Portland, Ore.							
Blue Mouse	1,700	30c-40c	“The Charge of the Light Brigade” (W.B.) and “Lady, Be Careful” (Para.) (3rd week)	2,000	“The Charge of the Light Brigade” (W.B.) and “Lady, Be Careful” (Para.) (2nd week)	2,000	High 6-17-35 “Life Begins at Forty” 2,700 Low 6-22-35 “My Heart Is Calling” 1,400
Broadway	1,912	30c-40c	“Love on the Run” (MGM) and “Two in a Crowd” (Univ.) (3rd week)	6,000	“Love on the Run” (MGM) and “Two in a Crowd” (Univ.) (2nd week)	6,000	High 5-16 “The Singing Kid” 8,500 Low 7-27-35 “Calm Yourself” and “Chinatown Squad” 4,000
Mayfair	1,700	30c-40c	“Libeled Lady” (MGM) and “The Case of the Black Cat” (F.N.) (4th week)	4,000	“Libeled Lady” (MGM) and “The Case of the Black Cat” (F.N.) (3rd week)	4,000	High 1-25 “A Midsummer Night’s Dream” 12,000 Low 1-19-35 “Behold My Wife” and “Defense Rests” 1,600
Orpheum	1700	30c-40c	“White Hunter” (20th Cent.-Fox) and “Walking on Air” (Radio)	7,000	“Polo Joe” (W.B.) and “Isle of Fury” (W.B.)	6,000	High 9-28-35 “She Married Her Boss” 9,500 Low 11-23-35 “To Beat the Band” and “Wanderer of the Wasteland” 4,000
Paramount	3,008	30c-40c	“College Holiday” (Para.) and “Charlie Chan at the Opera” (20th Cent.-Fox)	7,500	“Valiant Is the Word for Carrie” (Para.) and “Hideaway Girl” (Para.)	7,000	High 4-20-35 “Private Worlds” 11,500 Low 5-2 “The Witness Chair” and “Big Brown Eyes” 5,000
United Artists	945	30c-40c	“Gold Diggers of 1937” (F.N.)	9,700	“Born to Dance” (MGM) (3rd week)	8,300	High 10-17 “Dodsworth” 9,500 Low 6-8-35 “Age of Indiscretion” 4,000
Seattle							
Blue Mouse	950	25c-55c	“Born to Dance” (MGM)	3,400	“The Charge of the Light Brigade” (W.B.)	7,200	High 12-12 “Charge of Light Brigade” 7,200 Low 2-16-35 “Million Dollar Baby” and “Notorious Gentleman” 2,900
Fifth Avenue	2,500	25c-55c	“Love on the Run” (MGM)	7,200	“Born to Dance” (MGM)	5,100	High 9-19 “Anthony Adverse” 11,300 Low 4-26 “Trail of the Lonesome Pine” 2,600
Liberty	1,800	15c-55c	“Theodora Goes Wild” (Col.) (3rd week)	6,150	“Theodora Goes Wild” (Col.) (2nd week)	6,800	High 12-5 “Theodora Goes Wild” 8,100 Low 4-13-35 “White Lies” and “Happy Landing” 2,700
Music Box	950	25c-55c	“Libeled Lady” (MGM) (2nd week)	3,600	“Libeled Lady” (MGM) (1st week)	4,350	High 2-16-35 “Roberta” 6,100 Low 1-26-35 “The Man Who Reclaimed His Head” 2,850
Music Hall	2,275	25c-35c	“The Captain’s Kid” (W.B.) and “Yellowstone” (Univ.) (plus vaudeville)	4,400	“Our Relations” (MGM) and “The Case of the Black Cat” (F.N.) (plus vaudeville)	4,400	....
Orpheum	2,450	25c-40c	“Polo Joe” (W.B.) and “Without Orders” (Radio)	5,200	“Go West, Young Man” (Para.) and “All American Chump” (MGM) (8 days)	6,450	High 9-21-35 “Top Hat” 10,400 Low 12-5 “A Woman Rebels” and “Mister Cinderella” 4,200
Palomar	1,500	15c-35c	“Grand Jury” (Radio) (plus vaudeville)	4,750	“Down to the Sea” (Republic) (plus vaudeville)	4,800	....
Paramount	3,050	25c-40c	“White Hunter” (20th Cent.-Fox) and “Hideaway Girl” (Para.)	5,100	“Three Men on a Horse” (F.N.) and “Rose Bowl” (Para.) (2nd week)	5,250	High 12-14-35 “Annie Oakley” 9,200 Low 6-6 “Till We Meet Again” and “Times Square Playboy” 3,250

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 50

Bluebook School Question No. 50 was: (A) Tell us why a really good workman never blames his tools. (B) What do you regard as the chief two maintenance requirements? (C) What is the difference between a parallel and series circuit? (D) What are harmonics?

The following made acceptable answers: S. Evans and C. Rau; D. H. Danielson; B. DeVietti; G. E. Doe; W. C. Brown; W. Limmroth; C. Oldham; J. R. Prater; H. Edwards; R. R. Lee; H. B. Smith; S. O. Sears; L. Cimikoski; O. H. Schmidt; M. and J. Devoy; R. A. Hooker; C. Champkey; C. L. Loft; W. H. Edmonds; R. and K. Wells; F. Barkey; J. Weiser; C. Lonie; R. E. Adams; L. F. Hayes; J. A. Zachitz; W. H. Edmonds; J. Wentworth; G. N. Guidotti; E. N. Solomon; A. L. Cooper; H. Lathrope and C. H. Lowrie; C. and S. E. Gay; C. Hawkens; T. W. Wilson; H. P. Richardson; C. L. Davis, R. V. Manning, and H. T. Plum; L. Greenhouse; W. N. Bolton and G. Lantry; D. Morgan; T. H. Morton, F. H. and L. Klar; T. L. Redhouse; B. B. Donaldson; U. S. Logan; T. T. Golley; D. Pollock; F. E. Dorp, R. Dennis and H. A. Aims; M. F. Robinson and L. A. Beachwood; P. and L. Felt; C. B. and L. M. Traxler; D. L. Johnson; R. R. Jacobs and B. B. Hornstein; H. L. Lilly; G. Caldwell; B. and M. Walker; P. F. Maxwell; L. and W. R. Matthews and T. R. Tomlinson; F. H., S. and P. Dalbey; J. G. Brown; H. T. Tood and L. E. Dodson; J. K. Robinson; C. L. Mosier; T. L. Brown; L. B. Jones, H. W. Matthews and J. R. Davidson; F. L. and L. Savlor; H. D. Stonybrook; D. Davis and F. M. Brown; F. L. Birch; G. T. Jones and A. Leonard; O. Hunt; H. J. Abernathy and R. Tompkins; D. and W. Porter; B. L. Lasser; S. D. Manning and W. L. Bancroft; E. and G. E. Lomax; B. L. Sanderson; W. R. Baxter and R. N. Davis; R. R. Robbins and W. Winkle; D. H. Purcell; E. L. Stanford; L. B. Masters; S. Q. Mallaby.

(A) S. O. Sears says, "A good workman always provides himself with good tools, therefore when anything goes wrong he knows it is *himself*. The good workman regards his work one way; the poor workman another. The really good workman puts his heart and mind into his work. He hardly thinks about his tools, save to protect them from harm and repair them when, through accident, harm is done."

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W. C. Brown replies briefly and well, as follows: "The good workman never blames his tools because he selects only those of good quality and keeps them in good condition. He will obtain all the tools required to take care of any and all jobs that may be legitimately imposed upon him."

S. Evans and C. Rau say, "A really good workman provides himself with the proper kind of tools of good design and quality. He keeps them in good condition. He therefore has no reason ever to blame his tools."

B. DeVietti says, "The good workman never blames his tools because he is the type of person who insists upon tools of good quality, kept in good condition and sufficient in number and type to fill all his needs."

(B) G. E. Doe replies, "Is there more than one *chief* requirement? Does not good maintenance, in its true sense, mean such maintenance as will enable the equipments, separately and as a whole, to operate at just as nearly as possible 100 per cent of its possible efficiency? And does not that include 100 per cent of all requirements?"

L. Cimikoski says, "(1) Such up-keep as will insure trouble-free operation at all times. (2) Operation at the lowest cost possible without risk of injury to either visual or acoustic results."

H. B. Smith says, "In my opinion the two chief good maintenance requirements are, first, periodic inspection and prompt correction of all faults found; second, when any fault or damage is corrected, do the job right—slipshod repair work is the seat of much trouble."

(C) From C. B. and L. M. Traxler comes the one reply I selected at once as best, out of many excellent answers. They say:

"The difference is simple and quite easy to describe, or so it seems to us. Parallel connection is one that permits the operation of any and all elements thus connected to supply their full individual capacity in amperage to the circuit, if the elements be of the generative type, or to oppose their individual, separate resistance to the voltage if they be of the resistive type. The effect of this connection in the first named type is to increase current volume (amperage); the effect in the case of the second is to increase resistance."

(D) J. R. Prater answers, "Harmonics are secondary sound that accompany the fundamental tone produced by a vibrating object. They are caused by small portions of the vibrating object vibrating at much higher frequency than does the object as a whole, thus superimposing upon the fundamental tone a secondary one. It is the *harmonics* that make it possible to distinguish between the tones of, for example, different instruments or voices producing the same fundamental note. It is of high importance that sound equipment be able to record and reproduce harmonics faithfully for the reason that many fundamental sounds have not merely one, but several harmonics, which must be recorded and reproduced faithfully, else the sound will lack naturalness."

BLUEBOOK SCHOOL QUESTION NO. 54

(A) What is the temperature of the crater floor of an electric arc?

(B) Explain why current will not flow until the carbons are in actual physical contact and will flow after they have been contacted and then separated a considerable distance.

(C) Is special treatment necessary for each of the several arc light sources available for projection? Explain.

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

C. Hawkens says, "Harmonics are *overtones*, the frequencies of which are multiples of the original tone. Their effect is to add to the sound what musical experts term *timbre*, which is what we common folks term *quality*. Only but very few instruments produce pure tone, without harmonics. The ordinary tin whistle is one. The tuning fork is another."

O. H. Schmidt says, "Harmonics are secondary vibrations producing sounds higher in frequency and pitch than the fundamental sound by means of which they were produced. Their cause is the inability of most sound producing instruments to vibrate with the true, fundamental sound only."

And that's that for Question No. 50. But, say, did I forget to wish you all Merry Christmas last week? Well, here's getting a Happy New Year in on time. And many of 'em.

Government Studies Storage for Films

Foreseeing future widespread use of motion picture films for reference and record purposes, the National Bureau of Standards in Washington is making a study of the care of such films, which will involve upon librarians problems of a nature they have not heretofore encountered.

Reporting on the problem, C. G. Weber and John R. Hill of the bureau's staff point out that the film used for records is of the safety type, and is no more inflammable than books, hence offers no new problems in fire protection. Safety film, however, is quite sensitive to moisture changes and is brittle when dry, so that air conditioning to regulate the moisture content will be required for satisfactory service.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

DEVIL'S SQUADRON: Richard Dix, Karen Morley—Good story, but my patrons seem to be tired of air pictures.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LAWLESS RIDERS: Ken Maynard—Many like Ken, and carry memories of "Strawberry Roan." He's sure-fire for weekends at the box office. Think I'll get a cowboy outfit, they like westerns so well.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MEET NERO WOLFE: Edward Arnold—Entertaining detective story; good bill for Saturday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur—We brought "Deeds" back for a return engagement and personally recommended the show as the best picture for 1936. A big house resulted and everybody more than satisfied. Played December 5.—C. W. Mills Co., Inc., Arcade Theatre, Sodus, N. Y. Family patronage.

MYSTERIOUS AVENGER: Charles Starrett, Joan Perry—In spite of cold weather and plenty of snow, we did well for this western. Satisfied. Played November 28.—C. W. Mills Co., Inc., Arcade Theatre, Sodus, N. Y. Family patronage.

PENNIES FROM HEAVEN: Bing Crosby, Madge Evans—Remember "The Music Goes 'Round?" This is the nearest I've seen to it for a long while. It is a much better picture, but the hit-songs are too good for the picture. The hit-songs do so much ballyhooing that the people are deceived and after they see it, the word gets around; you know what. Played November 29-December 1.—J. E. Palmer, State Theatre, Presque Isle, Me. Town and country patronage.

TWO-FISTED GENTLEMAN: James Dunn—No cheers and no complaints. They seemed to rate it acceptable.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

First National

EARTHWORM TRACTORS: Joe E. Brown—Perfect entertainment and good box office for my town.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GOLDEN ARROW, THE: Bette Davis, George Brent—Fair picture; title has no relation to the story. Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HEARTS DIVIDED: Marion Davies, Dick Powell—Nice picture; pleased a small crowd.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

TWO AGAINST THE WORLD: Humphrey Bogart, Beverly Roberts—A drab tragic little picture using the theme of "Five Star Final" if my memory is correct, but instead of using the tabloids as the horrible example they made the radio the villain of the piece. This has very little to offer as entertainment.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

Grand National

IN HIS STEPS: Eric Linden, Cecilia Parker—Here is one that every exhibitor should play and boost to the limit. We have never played a picture that gave more universal satisfaction than this one. Did above average business second day. Good for three days in any town. If Grand National can keep this up, they are in the big money. Played November 29-30.—H. H. Daniels, Nu-Era Theatre, Oswego, Kan. General patronage.

Metro-Goldwyn-Mayer

FURY: Sylvia Sidney, Spencer Tracy—Very strong picture; aroused quite a few comments.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

FURY: Sylvia Sidney, Spencer Tracy—A very interesting story of a boy who was about to get married and on his way to see his sweetheart was stopped and held in jail for questioning about a recent assault in the neighborhood. The local citizens took it upon themselves to take the law in their hands. Being unable to get their prisoner, they burned the jail down. Spencer Tracy, the accused, escaped and appeared at court in front of the gang leaders of the mob. Sylvia Sidney played well as the sweetheart of Spencer Tracy. This picture carries a real moral and should be shown where lynchings are prevalent. Did above average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GORGEOUS HUSSY, THE: Joan Crawford, Robert Taylor—A splendid attraction, but did not do the business we expected it would. Running time, 102 minutes. Played November 29-December 1.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

HIS BROTHER'S WIFE: Robert Taylor, Barbara Stanwyck—What few people saw this picture liked it, but no drawing power here. Maybe we played it too late! If this be true the blame is not with us. Running time, 80 minutes. Played December 13-14.—Cliff F. Deane, Dunbar Theatre, Dunbar, W. Va. General patronage.

LIBELED LADY: Jean Harlow, William Powell, Myrna Loy, Spencer Tracy—This picture is a great show. The stars will draw at the box office and the story and direction will hold the picture up. William Powell's fishing sequence will make any audience roar. Played November 15-17.—J. E. Palmer, State Theatre, Presque Isle, Me. Town and country patronage.

LOVE ON THE RUN: Clark Gable, Joan Crawford—Every bit as good as "Libeled Lady." Slightly "screwy" in places, but the clever direction and acting pull it through to make laugh hits with the audience. Some parts even funnier than Powell's fishing scene in "Libeled Lady." Played December 13-15.—J. E. Palmer, State Theatre, Presque Isle, Me. Town and country patronage.

PICCADILLY JIM: Robert Montgomery, Madge Evans—A little too much dialogue to suit my average patron, although it was very well produced and this type of story required more than the average amount of dialogue, so altogether would say it was okay. Business fair.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy—Splendid, but high class musicals don't go here and business not as good as expected on thic picture. Played November 20-23.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Can. Country patronage.

SAN FRANCISCO: Clark Gable, Jeanette MacDonald—A remarkable picture, especially the earthquake scenes.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SPEED: Wendy Barrie, James Stewart—Fair entertainment; but not b. o. pull.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

TARZAN ESCAPES: Johnny Weissmuller, Maureen O'Sullivan—I never did like "Tarzan" pictures, this this one is certainly different. Everyone liked it and told their friends about it. Even the women flocked to see it. Be sure to advertise it as all new and different, and stand behind the picture and it will hold you up. Running time, 89 minutes. Played December 10-12.—J. E. Palmer, State Theatre, Presque Isle, Me. Town and country patronage.

THREE WISE GUYS: Robert Young—Good average entertainment.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Paramount

BIG BROADCAST OF 1937, THE: Jack Benny, Burns and Allen—We did not do a big business with this one, but those who came liked it very much.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

GO WEST, YOUNG MAN: Mae West—Poor. If Mae cannot write better stories for herself, she should stay out of pictures. Running time, 79 minutes. Played December 6-7.—W. M. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

HIDEAWAY GIRL: Shirley Ross, Martha Raye, Robert Cummings—Will get by, but nothing wonderful. Audience about divided equally on satisfaction. Some like Martha Raye and some do not like her. Personally, we like her stuff. Business average.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

HOPALONG CASSIDY RETURNS: Bill Boyd—You can't go wrong on this one. Played December 1.—S. A. Kimball, Cornish Theatre, Inc., Limerick, Maine. General patronage.

JUNGLE PRINCESS, THE: Ray Milland, Dorothy Lamour—Just the kind of a story they eat up in a small town. Just as good as any of the Tarzan pictures. Wonderful business.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

MY AMERICAN WIFE: Francis Lederer, Ann Sothern—A fine show and it did the trick—and think it put Lederer in better standing with my patrons. Played December 1.—S. A. Kimball, Cornish Theatres, Inc., Limerick, Maine. General patronage.

RHYTHM ON THE RANGE: Bing Crosby—Just the kind of show that enables an exhibitor to stay in business. Nothing better for the box office. Running time, 85 minutes. Played December 3-5.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

RHYTHM ON THE RANGE: Bing Crosby, Frances Farmer—Excellent picture to good business. Recording bad. Played November 27-30.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Can. Country patronage.

STRAIGHT FROM THE SHOULDER: Ralph Bellamy, Katherine Locke—A fine show that held up in spite of a high school operetta. Played December 11-12.—S. A. Kimball, Cornish Theatres, Inc., Limerick, Maine. General patronage.

TEXAS RANGERS, THE: Fred MacMurray, Jean Parker—The allocation would indicate this to be an epic of some kind; but as pictures go, it is just a little-above-average western. However, out here where westerns are in great demand, we are sorry there aren't more like it. Running time, 99 minutes. Played November 27-28.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

Republic

COUNTRY GENTLEMEN: Olsen and Johnson—Just fair for a double bill. Running time, 65 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

HARVESTER, THE: Alice Brady—This picture might have been big box office and entertainment, but it missed fire.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RIDE, RANGER, RIDE: Gene Autry, Smiley Burnette—I consider this equal to any of these stars' pictures. They wisely gave Smiley Burnette more footage, which provides more fun, which also helps make this series more popular. Business was above average; of course, it was on a double bill, but this did its full share in bringing them in.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

(Reports continued on following pages)

(Continued from preceding page)

THOUSAND DOLLARS A MINUTE, A: Roger Pryor—Speedy and entertaining comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RKO Radio

LET'S SING AGAIN: Bobby Breen, Henry Armetta —A very good picture which brought very favorable comment, but did only fair at our box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MAKE WAY FOR A LADY: Anne Shirley, Herbert Marshall—Fair little picture; good for some laughs. Running time, 70 minutes. Played December 1.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

MAKE WAY FOR A LADY: Anne Shirley, Herbert Marshall—This picture broke all records—for walkouts. Perhaps they didn't appreciate it, but would have appreciated more if we hadn't run it. Played December 12.—J. E. Palmer, State Theatre, Presque Isle, Me. Town and country patronage.

YELLOW DUST: Richard Dix, Leila Hyams—Very good satisfaction to normal business. Played November 21.—C. W. Mills Co., Inc., Arcade Theatre, Sodus, N. Y. Family patronage.

Twentieth Century-Fox

AMBASSADOR BILL (Re-Issue): Will Rogers—We were fortunate in having excellent weather for this feature and did better than average business. Our patrons still want to see and hear Will Rogers. Played November 25-26.—C. W. Mills Co., Inc., Arcade Theatre, Sodus, N. Y. Family patronage.

CAPTAIN JANUARY: Shirley Temple, Guy Kibbee —One of Shirley's best, which pleased all. Thirty degrees below zero and a foot of snow kept the crowd down to small numbers. Played December 4-7.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Can. Country patronage.

CHARLIE CHAN'S SECRET: Warner Oland—The Chan series in our town has always proven very popular. Enjoyed a S. R. O. at box office. Many consider this his best.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

EDUCATING FATHER: Jed Prouty, Shirley Deane —This was doubled with "White Fang" and is a nice entertaining picture of this series of the Jones Family. We did a good average business on this.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

EDUCATING FATHER: Jed Prouty, Shirley Deane —Good for all ages of patrons and gave satisfaction. Running time, seven reels. Played December 5.—Edwards & Case, Opera House, Paw Paw, Ill. Small town patronage.

GIRLS' DORMITORY: Simone Simon, Herbert Marshall, Ruth Chatterton—A simple story of a school girl falling in love with the professor. Simone Simon does quite well with the part. Whether she will become a star of first magnitude remains to be seen. This was doubled with a Hopalong Cassidy picture and did a nice Friday-Saturday business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LADIES IN LOVE: Janet Gaynor, Constance Bennett, Loretta Young, Simone Simon—Almost any program picture would have done well on Thanksgiving, but this was a complete loss. Entire story weak and this company's current rave seemed utterly ridiculous; an otherwise splendid cast could not bring it out of the hole. Running time, 95 minutes. Played November 25-26.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

LITTLE MISS NOBODY: Jane Withers, Ralph Morgan—Miss Withers still seems to have an appeal for both young and old. All of her pictures are well done. We are looking forward to playing "Pepper." Running time, 72 minutes. Played December 8-9.—Albert Heffernan, Lynx Theatre, Coopersville, Mich. Small town patronage.

PIGSKIN PARADE: Stuart Erwin, Patsy Kelly, Judy Garland, Yacht Club Boys—Good football musical, some swell numbers and catchy tunes, with a new little star, Miss Judy Garland. Freckle-faced, a miniature Huck Finn of the opposite sex, and has she a singing voice! She put over two swell numbers and has remarkable power to her voice for so small a lady. From the reaction of our public, she has more on the ball than Simon, at least we received more comments about her than we have on the French girl. My money of the two would be on Judy.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

POOR LITTLE RICH GIRL, THE: Shirley Temple, Alice Faye—Pleased those who attended as much as any Temple picture, but does not draw as good as her earlier pictures. Played December 11-12.—Edwards & Case, Opera House, Paw Paw, Ill. Small town patronage.

RAMONA: Loretta Young, Don Ameche—The old classic that has been produced, I think, for the fourth time. It is very beautiful in the colors and while it did not do outstanding business, it was well received by the audience.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

REUNION: Dionne Quintuplets, Jean Hersholt—Nothing like "The Country Doctor." You will find that the novelty of the Quins has worn off. The story attempts great things, but fails. I didn't see anyone who said they liked the picture. Played December 6-8.—J. E. Palmer, State Theatre, Presque Isle, Me. Town and country patronage.

STATE FAIR: Will Rogers—This is still the best picture for a small-town audience that was ever released.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THANK YOU, JEEVES: Arthur Treacher, Virginia Field—Well, well, the English dialect is back with us again in a Mr. Wodehouse story and not a known name in the cast. The picture is not bad and I suppose it is English as it should be spoken, but it had some action ad comedy, so it got by.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

UNDER TWO FLAGS: Ronald Colman, Claudette Colbert, Victor McLaglen, Rosalind Russell—A great picture! Very wonderful and grand scenes depicting the great French Foreign Legion of which we hear so much. Really this picture should please everyone. Of course, there might be a few people who are not up to the sharp clip of the accent English and French. One who has a knowledge of this will enjoy it. Even this small-town people enjoyed it. Twelve reels and a good print. Running time, 110 minutes. Played December 11-12.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

WHITE FANG: Michael Whalen, Jean Muir—A better than average "far north" picture. It holds interest all the way. The work of the dog is excellent. I was under the impression that there was something in the Motion Picture Production Code not to ridicule or burlesque preachers of the Gospel, but in this picture a preacher is burlesqued to the limit. We did a good average business on this. This was doubled with one of the Jones Family pictures, "Educating Father," which is a nice entertaining picture of this series.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

WHITE HUNTER: Warner Baxter, June Lang—This is about the most disappointing picture from Warner Baxter we ever saw. The story is poor, and everyone is miscast. Just another furnace-room picture. I'm ashamed of Fox. Played November 22-24.—J. E. Palmer, State Theatre, Presque Isle, Me. Town and country patronage.

United Artists

CALL OF THE WILD: Clark Gable, Loretta Young Old but business was 30 per cent over average. Played December 8.—S. A. Kimball, Cornish Theatres, Inc., Limerick, Maine. General patronage.

COME AND GET IT: Edward Arnold, Francis Farmer—A natural to us in the sticks. Played December 11-12.—S. A. Kimball, Cornish Theatres, Inc., Limerick, Maine. General patronage.

LAST OF THE MOHICANS, THE: Randolph Scott, Binnie Barnes—It brought them in but I had a feeling that the older patrons were not so well pleased as with "Call of the Wild." Played December 4-5.—S. A. Kimball, Cornish Theatres, Inc., Limerick, Maine. General patronage.

Universal

CRASH DONOVAN: Jack Holt—A good action picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MAGNIFICENT BRUTE, THE: Victor McLaglen—Don't fail to play this. It's a small town natural. McLaglen at the boarding house table is worth the admission. Play it up, it should do business anywhere. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MY MAN GODFREY: William Powell, Carole Lombard—Seemed to please. Powell had a good role, marred a little by overacting of Lombard. That was its only fault. It was a good story and kept up its pace to the end. A lot of clever dialogue.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

POSTAL INSPECTOR: Ricardo Cortez—Fair entertainment.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SHOWBOAT: Irene Dunne, Allan Jones, Paul Robeson, Helen Westley, Helen Morgan—Mere words cannot express the fineness of this feature. It has everything, comedy, pathos, music and a romance without an equal. Universal should be proud of their achievement. Irene Dunne did full credit to a difficult role and her singing was grand. Allan Jones, Helen Morgan and Paul Robeson all did fine work and deserve the highest commendation. The men here thoroughly enjoyed it and in many an eye there were tears at the conclusion of the picture. Every exhibitor who has not booked this should do so. Running time, 112 minutes. Played December 12.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

SHOWBOAT: Irene Dunne, Allan Jones—A very good picture; did just fair business on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THROWBACK, THE: Buck Jones—Good old "Buck." He never lets us down. Played him on a double bill with "Charlie Chan" and did a gratifying business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Warner Brothers

ANTHONY ADVERSE: Frederic March, Olivia de Havilland—As Bob Quillen says, "It followed the book for two hours and a half and then gave up." It's a swell picture but the costume angle kept the regular fans away. However, it drew enough of the highbrows for a fair Sunday house.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GREEN PASTURES, THE: Rex Ingram—We could not arouse any great enthusiasm in this picture. If not for the trailer, which is a masterpiece in the trailer line, this picture would not have fared as well as it did. It is quite an unusual theme for a motion picture. In my opinion this was not suitable for motion pictures in spite of its great success on the stage. To the masses, most of whom have formed certain ideas of the Deity and of the Bible, it must be quite a shock to some to see God pictured as a colored man and leading Bible characters pictured as they have been done. It is true that it is all done with reverence and every possible effort to avoid offense, but still parts of it look like burlesque, especially the ark scene. If you can get your patrons to see it from the start it will leave a much better impression than if they came in the middle. We just managed to do a fair average business with this picture.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

HOT MONEY: Ross Alexander—Rather thin stuff; it isn't hot money at the box office.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SONS O' GUNS: Joe E Brown—Good Saturday business, but the picture was a disappointment to the Brown fans.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

TIMES SQUARE PLAYBOY: Warren William—Rather thin stuff, but nobody kicked.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Short Features

Columbia

SCREEN SNAPSHOTS: Columbia seems to have hit the nail on the head with these series. They eat them up. Keep the good work up.—Harland Rankin, Plaza Theatre, Tilbury, Otnario, Canada. General patronage.

WHOOPS, I'M AN INDIAN: Three Stooges—A typical Stooge fan comedy that brought the house down.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Educational

BLUE BLAZES: Two-Reel Comedies—This two-reel Buster Keaton not up to his usual standard. Will get by on Saturday.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FIRST SNOW, THE: Paul Terry-Toons—One of the best comedies so far. Ice skating, sliding, etc. It is very funny and it was well liked. Good to play around Christmas time. Running time, six minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich Small town patronage.

TARS AND STRIPES: Buster Keaton—When Educational Pictures signed up Buster Keaton they really did something. He is a great hit and is liked by the entire family. Keaton comedies are always clean. Running time, 22 minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

Metro-Goldwyn-Mayer

ANNIE LAURIE: Tabloid Musicals—Excellently made but only fair as to audience appeal.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PUBLIC PAYS, THE: Crime Doesn't Pay Series—MGM deserves much praise and applause for their efforts in behalf of the public. Splendid acting, direction and production send the facts home.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TWO LITTLE PUPS: Harman-Ising—These Happy Harmonies series are getting to be very popular with our patrons and as well liked as Disney's productions.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WEST POINT OF THE SOUTH: MGM Miniatures—More suitable for college towns in the Southern states. Not appreciated in Canada as much as in United States.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

ACCENT ON GIRLS: Ina Ray Hutton and Her Melodears—This short is a snappy musical offering. Ina Ray Hutton has "it" and lots of it. The only complaint we had was that it was too short. The musical numbers were well chosen, "sweet and hot." A sister team sings an African song with gusto. Well worth booking. Running time, 10 minutes.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

PARAMOUNT PICTORIAL, NO. 3: Up to the average of these excellent reels.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

POPULAR SCIENCE, NO. 1: A very fine and interesting colored reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RHYTHM OF THE RIVER: Paragraphics—One of the best single reels. Negro singing excellent. Give it preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TRAINING PIGEONS: Betty Boop Cartoons—We cannot give this very much. Even the kids did not like it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

MAJOR BOWES' AMATEUR SHORTS: We have had two of these and except for about two numbers in six acts, they are old stuff. If they are all six like these two, Major Bowes will lose a lot of fans. The audience gave both of them the bird.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MARCH OF TIME, NO. 4: Better than the previous. Some like; some do not.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MOLLY MOO COW AND THE BUTTERFLIES: Rainbow Parade Cartoons—We are playing these colored cartoons second-run and our audiences like them.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Twentieth Century-Fox

MARCHING WITH SCIENCE: Adventures with the Newsreel Cameramen—One of the best I have seen to date. Fine and everybody enjoyed it. Running time, 12 minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

MOVIETONE NEWS: Issue No. 16—About the President after election. An entire review of the proceedings and things that happened at election. Well liked in my town. Running time,, 12 minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

MOVIETONE NEWS: We run news twice a week. Fox on Monday-Tuesday and News of the Day, Friday-Saturday. After watching both, which are 14 days old in Canada. we're of the same opinion that Fox is the better news.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WEST INDIES CRUISE: Magic Carpet Series—Very nice and good to fill in a program if it should run a little short. Running time, 10 minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

United Artists

WATER BABIES: Silly Symphonies—This colorful Disney masterpiece with exquisite coloring around a water lily pond that should be played weekend for the kiddies.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Vitaphone

EMIL COLEMAN AND HIS ORCHESTRA: Melody Masters—One of the finest band acts in this fine series. This is a masterpiece. Give it preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SAY IT WITH CANDY: Broadway Brevities—These two-reel musicals of Warners are certainly slipping. There's money in the production, but this one is just not there. Our patrons yawned and were restless in their seats. The only salvation for these two-reel musicals is to inject some comedy acts into them.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STARS CAN'T BE WRONG: Broadway Brevities—This is a very clever musical with an astrologist giving horoscopes on stars who appear in the picture in novel acts. The exhibitor can't go wrong in this one. I hated to ship it back to the exchanges.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

COMPANIES INCORPORATED

The following new companies in the motion picture field have been incorporated recently in the localities named:

At Dover, Del.:

Crown Theatres Corporation, to operate theatres, amusement houses, listing capital of 100 shares, no par value. Incorporators are S. L. Mackey, C. O. Layman and M. C. Palmatary.

Helena-Intermountain Theatres, Inc., to operate theatres, music halls, listing capital of 100 shares, no par value. Incorporators are Y. F. Freeman, M. F. Goethorpe and E. P. Phillips.

Interstate Amusement Company, Inc., to operate and distribute automatic music phonographs. Capital stock, 250 shares, no par value, by Ralph J. Carbo, L. A. Widmayer and B. C. Ransome.

Nightingale Theatrical Corporation, to operate theatres and opera houses. Capital stock of 10 shares, no par value, by L. H. Herman, Walter Lenz and B. R. Jones.

Pathfinder Pictures, Inc., to deal in motion pictures of all kinds. Capital of $500,000, by L. R. Wilson, L. A. Irwin and M. M. Nichols.

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In Florida:

Brevard Theatres, Inc., of Jacksonville, to operate theatres. Ten shares, par value $100 each, by F. H. Kent, H. P. Neff and E. L. Hinson.

Dickler Amusement Company, Inc., of Miami; amusements; 50 shares, no par value, by Dave Dickler, J. Eastman and Fred Kelly.

Dixie Amusement Company of Miami, to conduct amusement enterprises, by H. M. Jones, Rosa Sharpe and E. C. Looney.

Eustis Theatres, Inc., of Jacksonville, to operate theatres. Authorized capitalization of 10 shares, par value $100 each, by M. C. Talley, B. B. Garner and Frank Rogers.

General Film Corporation of Fort Pierce, capital stock of 50 shares, no par value, by J. B. LeRoy, J. DeCamp and A. T. King.

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In Kentucky:

Erlanger Theatre, Inc., capitalized at $1,000, by Walter Herrman, J. N. Gelman and A. F. Herrman.

Lincoln Theatre Company of Lexington, to operate a motion picture theatre, capitalized at $1,500, by Charles H. Behlen, H. C. Congleton and R. L. Castillo.

Mount Sterling Amusement Company of Lexington, capitalized at $12,000, by John B. Elliott, Nelson E. Ward and Annabelle Ward.

▽

In Louisiana:

Rex Amusement Company of New Orleans, to take over Floretta's Dream theatre, capital stock of $10,000, by W. H. Castay and Lewis C. Plough.

▽

In North Carolina:

Balfour Amusement Company, Inc., of Asheboro, to engage in motion picture and amusement business. Capitalization is $50,000, by J. C. White, S. E. Trogdon and J. F. White, Jr.

Globe Theatre Corporation of Rose Hill, to own and operate motion picture theatres. Capital of $25,000 and subscribed stock of $1,200, by T. A. Barden, Jesse Fussell and E. P. Blanchard.

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In Ohio:

Meigs Theatre Company of Pomeroy, to operate theatres, capital stock $3,000, by Walter B. Urling, R. T. Jennings, Jr., and George C. Davis.

Wayne Theatre Company of Toledo, to operate a motion picture theatre, capital stock $10,000, by Stanley M. Friedman, Margaret P. Similax and James K. Friedman.

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In South Carolina:

Circle Amusement Company of Pickens, to operate a motion picture theatre. Authorized capitalization of $2,000, by L. J. Duncan, Leila A. Duncan and Josephine Keith.

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In Tennessee:

United Theatres, Inc., of Memphis, M. A. Lightman, president, has filed a charter amendment increasing its capital stock from $10,000 to $100,000 and the number of shares from 1,000 to 10,000.

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In Texas:

Cole Theatres, Inc., of Rosenberg, with authorized capitalization of $25,000, by M. Cole, L. W. Pollard and R. C. Garbade.

Leon Theatre, Inc., of San Antonio, to operate a motion picture theatre, capital stock of $1,000, by Alfred Sack, Lester J. Sack and Ugo Martini.

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In West Virginia:

Marshall Theatre Company of Moundsville, to operate a motion picture theatre, capital stock of $5,000, by George C. Davis, W. B. Urling and R. T. Jennings.

Rogers Fund Incorporation

Application for incorporation of the Will Rogers Memorial Fund in New York has been made to the State Department of Social Welfare by State Senator Henry J. Walters, Harold Rodner of Warners, Capt. Edward V. Rickenbacker, Gene Buck and Joseph M. Hartfield of White and Case.

THEATRE ACCOUNTING
by WILLIAM F. MORRIS

Tells all the facts about your business each week.

- Payroll data for Social Security Taxes.
- Profit at a glance—Daily or Weekly.
- All expenses deducted—Including Rent, Taxes and Depreciation.
- Complete record of advance bookings.
- Itemized Schedule of All Assets and Equipment with Table of Depreciation Rates.
- Does not require a bookkeeper to handle it.

$3 ENOUGH FOR A FULL YEAR'S BOOKKEEPING

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

25,000 YULE BASKETS AT CHICAGO THEATRES

Members of Chicago Federation of Musicians Barred from Recordings after February 1st

by WILLIAM F. CROUCH
in Chicago

The second Movie Christmas Basket Party staged under the auspices of Chicago's amusement industry proved to be an even greater event than the one held last year.

More than 25,000 baskets of foodstuffs were gathered through the morning matinees held in practically all Chicago theatres on Tuesday. Last year 20,000 baskets were collected. These baskets of food were distributed to needy persons through the organized efforts of the Better Films Council of Chicagoland. This group, under the direction of Mrs. Richard McClure, had prepared a list of those who needed the foodstuffs and it was properly distributed.

The entire affair was under the supervision of Aaron Saperstein, president of Allied Theatres of Illinois. He and his assistants, with the aid of the Chicago Amusement Publicists Association, who handled publicity and advertising for the benefit, worked night and day last week to help make the parties a great success.

Local newspapers and radio stations gave freely of their services and helped with the publicity. The Film Board of Trade, under the guidance of Emma Abplanalp, arranged for the booking of pictures into the 300 theatres participating. The films were donated, as the distributors' contribution.

Exhibitors suggested that this Movie Basket Party plan be adopted nationally next year. So great has been its success without any drain on the finances of anyone, that it is deemed an ideal way of bringing cheer to the homes of many of those who are desperately in need of food. The admission by foodstuffs only, regardless of quantity, has made it an ideal form of charity work and one that is very adaptable by the theatres throughout the country, local industry leaders say.

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A Christmas Party was held Monday by the members of the Warner Brothers exchange here. Gradwell Sears was to have been the guest of honor but at the last minute was unable to attend. The entire sales force of the Warner group in this locality were present, as were a number of other guests from out of town as well and many local exhibitor leaders.

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Jerome J. Shurley has just been named assitant manager of Chicago's Blackstone hotel. Mr. Shurley is one of the city's youngest hotel men to rate such a responsible position and he has been receiving congratulations from all over the country on his promotion. Shurley takes the place vacated by Garnett B. Watson, who sailed last week for Honolulu to become assistant manager of the Royal Hawaiian hotel. Both men have wide acquaintances in the motion picture industry.

TEXAS TOWN MAY BE 'AUTRY SPRINGS'

According to an Associated Press dispatch, the City Council of Tioga, Texas, under the leadership of Mayor George Smith, unanimously has voted to hold an election January 6 to decide on a change of name from Tioga to Autry Springs in honor of the town's foremost citizen, Gene Autry of the motion pictures. The star was born and reared in Tioga, his family before him, and his father still operates the family ranch.

The town's only other claim to fame is its wealth of mineral springs underlying the city.

▽

Members of the Chicago Federation of Musicians will be restricted from making recordings of any kind beginning February 1, 1937, according to James C. Petrillo, president of the federation.

The ruling was made in behalf of the federation's war against "canned music," Mr. Petrillo said. He declared that "the musicians of this country have been making records to such an extent that they have finally reached a place where they are faced with the possibility of being put completely out of business by the very records they have produced."

The ruling was made after a meeting of the executive board of the federation. They declared that "canned music" was the greatest menace with which "live music" has been confronted and as a result employment opportunities for professional musicians have been getting fewer and fewer each year.

In reviewing the question of what musicians receive for recording, as compared with the profits which accrue to those who employ them to make the recordings, the federation's executive committee said:

"When their (the musicians') part of the bargain has been performed, when the job of recording has been completed, the finished record is distributed to theatres, radio stations and other places of amusement all over the country and, by the time it has worn itself out (mechanically and otherwise) and has been discarded, it has ruined and wiped out around one and one-half million dollars worth of business for living musicians. The average recording unit receives in the neighborhood of $1,500."

"Let us continue, for a moment," the resolution read, "the problem of sound in connection with music and musicians. What are Movietone and Vitaphone? Nothing but 'canned' music, made in exactly the same way as ordinary recordings. Since the invention of Movietone and Vitaphone, the number of musicians employed in the theatres in this district had dwindled from approximately 2,000 men and women to about 125.

"No individual or group is responsible for this condition. We hoped that, some day, the public would grow weary of, and nauseated with, this fictitious brand of music and would unite in an irresistible demand that 'live' music be brought back to theatres and other places of amusement . . . and we have finally reached a place where we are firmly convinced that the time has come for us to take matters in our own hands and stop, once and for all, the suicidal policy of destroying our own employment opportunities."

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Edwin Silverman, in charge of the Community Chest Fund drive for the amusement industry, announces that the Drive was a great success, going well over the quota set for it. More than $20,000 was contributed by the local industry and this figure was considerably more than the amount asked for last year.

Film production has come back to Chicago. In the old Essanay plant, 1345 Argyle street, where Charlie Chaplin first twirled a cane, Hollywood talent, supported by Chicago stars, is facing the cameras where Gloria Swanson, Wallace Beery, Lewis Stone, Beverly Bayne, Francis X. Bushman, Henry B. Walthall, Bryant Washburn and a host of other glamorous stars of the silent days first stood under the arc lamp.

Lois Wilson, Earl Gilbert, Conway Tearle, Maxine Doyle and William Janney, to mention a few, are and have been making films in the famous old studio plant.

Through a wood-paneled entrance lobby done in modernistic lines one enters the famous structure. Back on the sound stages preparations are being made to shoot a five-reel picture, "All in the Family." The stage sets are in place and Joe McDonald, Hollywood camera man, is directing the focusing of the huge spots. Director Jack Boland, borrowed from Warner Bros., is in charge. A spectator on the set is R. L. Miller, vice-president of Wilding Pictures Productions.

"We've got fifty reels of pictures scheduled for production before March," he says. "The one being done now is a five-reeler which must be finished in six days. Wilding pictures are moving their laboratory and complete equipment for making sound motion pictures to Chicago. This will be headquarters.

Most of the pictures turned out are commercial films, sponsored by industrial concerns.

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The new Times theatre at 4847 Milwaukee avenue and Higgins road, a $250,000 project in the heart of the Jefferson Park business center, opens on Christmas day.

Spacious vestibules and lobbies, decorated in colorful style, an extra large daylight screen, perfect vision from every one of the 1,000 seats (all on one floor), super sound reception, fully upholstered seats, luxurious restrooms, a soundproof crying-room for children and free parking space are among the attractions offered by the theatre, designed by Alexander L. Levy, architect. It will be under the same management now operating the Rio in the Logan Square district.

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The Balaban and Katz Employees Club held its third annual ball in the grand ballroom of the Palmer House. In charge were Bill Holden, A. P. Conroy, Ed O'Donnell, Boris Riedell, Bernard Cobb, Roy McMullen, LeRoy Anderson, Harry D'Odenhal and Jeanette Grossman, officers of the Club.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

LET US HOPE IN 1937, THAT—

Dark houses closed on account of poor business will all be opened, thus putting men to work.

Business continues to keep grosses out of the red so that managers will receive deserved promotions, salary rises, bonuses.

Fewer special drives will be put on and more circuits adopt the 52-week percentage plan.

Every manager will receive a day off each week, a two weeks' vacation with pay each year.

Managers' jobs will be made attractive enough to assure security and a living wage for the man who knows his job and does it.

All executives will regard the manager as a human being and act accordingly.

All managers will regard their bosses in the same light and do likewise.

Every theatreman will have a good word for his brother-showman, that knockers will sell their hammers and buy horns.

Every exhibitor will come to realize the value of strong exploitation and allow managers sufficient latitude to put over their attractions.

Every manager will regard each advertising dollar as his own and spend it accordingly.

Every showman will take it upon himself to defend the industry from outside criticism by doing everything within his power to maintain advertising at the highest level.

Good pictures will keep on coming so that the theatreman can remain enthusiastic about his work.

And last, but far from least, that all Round Tablers do their part in keeping the Club section helpful and readable by forwarding regular reports on their boxoffice activities.

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PRAISE WELL MERITED

With the publication of the second series of the Showman's Travelogue, now current in the Round Table, the spotlight may well be cast in the direction of earnest Motion Picture Herald correspondents in various of the world's key cities who have contributed articles of particular interest. Consensus of authoritative opinion indicates the writers have done a noteworthy job of work, an instance of which is voiced from Cleveland by Manager E. A. Steinbuch, of Loew's State, in appreciation of Elsie Loeb's contribution to the series, published in the issue of October 17. Writes Ev:

"I wish to take this opportunity to tell you how much I enjoyed the article about Cleveland written by Mrs. Loeb. . . . Besides being very interesting, the article showed a great amount of intelligence and hard work in its thoroughness. I thought you would like to know I heard many fine comments from exhibitors throughout the city."

From the beginning, it was intended the Travelogues act as an accurate guide-book, so to speak, to the status of the motion picture and conditions as affect the showbusiness in the situations selected. How well they have measured "up to scratch" is written in the praises of appreciative readers.

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PARAMOUNT'S PRESS BOOKS

It no doubt has come to the attention of Round Tablers set agin' those blanket-sized press books that for some time Paramount has been getting out a meaty though modest job of work that is easily handled and conveniently laid out. The Adolph Zukor Silver Jubilee manual (size about 8 by 10) is a recent and excellent example.

Here in some 22 pages Bob Gillham's department has managed to put together sufficient promotion material to serve during the many weeks of the Jubilee. Contests, lobby, tieups, newspapers, displays, screen and radio have been adequately covered, judiciously selected. There is evidence of exploitation promising more than the conventional tiein.

Seems to this department that, in the final analysis, any argument on the pros and cons of the smaller press book versus the giant volume should have less to do with size and more to do with what's inside the covers.

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FINAL NOTICE. Two full weeks remain until deadline for entries in the Quigley December Awards, the last month of the 1936 Competitions. Midnight of Saturday, Jan. 9th, is the deadline date and to be eligible for the Awards, entrants must forward campaigns so that they will arrive at this office no later than that time. Theatremen are again requested to co-operate.

A-Mike Vogel

RECEIVES OCTOBER AWARD. Guy W. Martin (right) is honored by his associates and by Congressman Samuel B. Pettengill (left) at the presentation of the Quigley Bronze Plaque for October, voted Martin on RKO Radio's "Swing Time", put on at the Colfax Theatre, South Bend, Ind. Shown also are District Manager Dave Wallerstein, local Managers John Mitchell, Ray Wheeler, Carroll Coffel and Assistant Manager Vincent O'Leary, representing the Palace, Colfax and State Theatres.

Talent Quest Arranged On "Sing Me a Love Song"

On "Sing Me a Love Song" at the New York Criterion Theatre, a "Love Song" Talent Quest, limited to mike singers only, was arranged with the cooperation of the New York *Evening Journal,* first prize a screen test at the Warner Bros. Vitaphone studios in Brooklyn under the personal supervision of Sam Sax, production chief. Four additional cash prizes totaling $300 will also be awarded.

Paper printed entry blanks, and entrants were tried out over a regular broadcast on Station WINS with James Melton, star of the picture, acting as master of ceremonies. The finalists will sing their songs at the Criterion Theatre for final judging.

"Have We Your Face Photo?"

Conner Uses Spook Copy To Sell "Sworn Enemy"

Marlowe Connor, Grove Theatre, Chicago, Ill., for "Sworn Enemy" made a six-sheet cutout and surrounded it with stills and "talk copy." Flashlight was inserted in the poster and made to go on and off. From blackboard, Marlowe cut out silhouette figures of gangster type and placed them, jutting from behind chairs and easels.

On the lobby floor was painted a large figure of a man to appear as though he were lying flat on his face; this was painted with black covered with water glass.

Various merchants tied in distributing heralds carrying their ads, laundry copy reading "The sworn enemy of dirt," service station herald read "Winter—the sworn enemy to the unprotected car," etc., etc.

Kay Ties Up Main Street With "Go West" Sled Bally

To sell "Go West, Young Man" at Schine's Glove in Gloversville, N. Y., Erwin Kay promoted a team of horses and sled, properly bannered and carrying live stock and farm products. At noon on main street the chickens and ducks were released from bally truck tying up traffic while the stooges went about retrieving the animals. Irwin also planted a contest for the rural trade, offering passes to those submitting best story on "Life on the Farm."

For "Reunion," bank cooperated, offering to start an account with $5 for babies born on the day and hour the picture opened. The merchants issued a price circular with lucky numbers, 10 passes were given to those presenting circular at the boxoffice with any of the prize-winning numbers.

"Have We Your Face Photo?"

Robertson's "3-Men Derby" in Action

Sororities Work With Robertson On '3-Men Derby'

And now it's a "Three Men on a Horse Derby" as staged by Manager Allan D. Robertson, at the L & J Palace, Athens, Ga., as top feature of the drive for the picture that had the folks doing a lot of buzzing to each other. As Athens is the home of the University of Georgia, Robertson contacted four of the leading college sororities and sold the girls the idea of competing in the Derby, winner to be given a theatre party. Each sorority was to pick three men students to act as jockeys and the girls with their jockeys were to be at the theatre on the morning of the Saturday the picture opened to draw straws for their horses—which turned out to be mules, and purposely not very spirited.

Each mule was then decorated and with an escort of Army men from the college ROTC the animules were taken to the starting point, about three miles away. Final lap of the course comprised the block surrounding the theatre with finish line in front of the house. The stunt, as to be expected, was quite a "natural," with the whole town and college turning out to see the fun. Traffic was tied up at the start and finish and the sorority girls accompanied their entries via auto. The city cooperated by furnishing escort of motor cycle police and accompanying photo shows two of the teams in action. Allan says they all finished with the race so close that two of the teams were rewarded with the theatre party.

Rules were as follows: No whips or spurs permitted. No abuse of animals permitted. No saddles or blankets were allowed, jockeys riding bareback. Curb bits and galloping of mules was "out" and three jockeys had to remain mounted. If one or more fell, they were permitted to remount and continue race. Papers front-paged the story for two days with mention of the picture, as did the University weekly.

Postcard Stunt Also Clicks

Although in itself the Derby was a "honey," Robertson had some other snappy ideas to arouse further interest and curiosity and among these was a radio stunt starting a week ahead with four announcements made daily, "Calling all police cars, hospitals and asylums" asking for information on the missing "Erwin" and requesting the folks to call the station. When calls were received they were referred to the theatre. This continued for three days and for the next three up to the day before the opening, announcements were made that "Erwin" was located and could be seen at the theatre in the picture.

Together with this, some 1,200 handwritten postal cards were mailed to phone subscribers with copy: "Dear Mr. Blank. If you do not hear from me before Thursday or Friday, please call me at 1071," which was an unlisted theatre number. Allan reports over 800 phone calls with the callers being told that "Erwin" was at the Palace plus a buildup for the picture. This, too, cracked the papers, as did a morning show for the Georgia football team.

Wade Sponsors Boys' Day for "Sissy" Tiein

It was quite a big event in Gainesville, Texas, the Boys' Day celebration put on by Manager Milton Wade as the top tiein on his date for "Devil Was a Sissy" at the Plaza Theatre, what with the active aid of civic and organization heads in putting it over. Campaign started well ahead, Wade calling a meeting with the local PTA, city schools superintendent and school principals. District Court Room was secured for the gathering and immediate endorsement secured by Wade for the special "day." City Manager, chief of police and fire marshal were next contacted and these officials were also in favor of the idea to turn the city government over to the boys for this day. Quick action was taken by the city council and a proclamation for the day plus the theatre credits was speedily voted.

Elections Held in Schools

Arrangements were then made with the school superintendent for the election of junior councilmen, one from each school, to take the place of the city's five regular councilmen and much activity was evidenced as the pupils campaigned with placards, banners, boards, etc. In addition, each school also participated in a Bartholomew, Cooper and Rooney contest, the winners to serve as theatre manager, doorman and head usher on the "day."

Then after the elections, a council meeting was held, presided over by the junior Mayor, who with the council appointed heads of every city department. Local state senator was in charge of the induction ceremonies and administered the oath of office to the new "officers," the induction being held at the high school before the entire student body. From the school the junior officials were escorted to the City Hall to take charge and the contest winners to the theatre to enter upon their duties. Wade was host at a luncheon for the juniors and regular city heads and also did the honors that evening at the theatre when the selected boys were introduced from the stage.

Puts On Frank Buck Welcome

It so happened that Frank Buck, who was born in Gainesville, was appearing at the Texas Centennial, and thus it was possible to have him appear at the Plaza at a morning community meeting where the Boys' Day and the picture were given some extra publicity. Besides all this good advertising, Wade also hooked into a plan for a school police patrol which secured extra endorsement because of the success of Boys' Day. As a result, the junior police are meeting regularly at the theatre to be instructed in their duties by the chief of police and this permanent boys' organization, Wade believes, will be of assistance to him in future campaigns.

As this Round Tabler eschewed the usual exploitations on the date and concentrated on a newspaper publicity campaign, he received many page one breaks and other wide cooperations that aided him in tilting grosses on "Sissy" nearly 50 per cent over average grosses on similar days.

1937 Awards

Out in Oklahoma years ago, old-timers used to end arguments with the snappy line:

"Talk is cheap. It takes money to buy whiskey."

In other words, the books don't pay off on conversation.

Only results count.

And because the results of the 1936 Quigley Awards show a continued high score of accomplishment in making possible the progress of the individual theatreman, your Chairman has the honor to announce, on the threshold of the New Year, the continuation of the Quigley Awards in 1937.

Unanimous endorsement from executives who have accepted places upon the 1937 Judging Committee, from showmen in every classification (non-winners as well as winners), from circuit heads, division and district managers, independent exhibitors, from production chieftains, stars and directors; wholehearted approval of representatives from every branch of the industry masses solidly behind the Awards to make the fourth year of the Competitions even more important in spotlighting the efforts of the man in the field.

As in previous years, the Silver and Bronze Plaques, First and Honorable Mention Sheepskin Certificates in 1936 have proven the "open sesame" to better jobs, salary rises, bonuses, enhancement of personal prestige. No effort is spared in bringing to the attention of executives concerned the success of the monthly winners.

As in previous years, the 1936 Awards have been taken down by entrants in various situations, subsequent-runs scoring as well as the first-runs, small towns vying with the big cities, and overseas showmen competing successfully with the men on this side. And it is now definitely accepted that every entry is given equal consideration regardless of the amount of money expended; that "it's not what you spend; it's what you do".

The Quigley Awards continue, and happily, to remain the symbol of accomplishment as concerns the theatreman striving for well-merited recognition. Thus again, every showman everywhere in this wide world is invited to show a bit of what he has on the ball through the 1937 Quigley Awards for the approval of his superiors and the attention of the industry's ranking names. —A-MIKE.

Merchandising Campaign Set For "Rainbow on the River"

In preparation for the country-wide openings of "Rainbow on the River," limerick contest has been launched whereby manufacturer of the Bobby Breen polo shirts offers a thousand prizes to youngsters competing in the contest. Sales manuals are already in the hands of salesmen for presentation to exhibitors, illustrating various tieups available. Counter cards, identical with the garment box carrying the items are supplied with the line.

Also available are mammy dolls, based on the Louise Beaver characterization of the role of "Toinette" in the picture. In addition there are records of Bobby Breen's recording of the picture's theme song.

"Have We Your Face Photo?"

SILHOUETTE STUFF. Shadow-box display with cutouts of the four leads from "Libeled Lady" was used by Hal Howard, Kentucky Theatre, Henderson with cast names in stars at bottom.

"Give Me Your Heart" Float Entered by Griffin in Parade

Tying in with the recent Pioneer Day parade in Cushing, Okla., Max R. Griffin, Dunkin Theatre, entered his "Give Me Your Heart" float (see photo), made entirely of orchid crepe paper, with two girls seated on radiator and two oversized life-like standees of Kay Francis on either running board.

For "Texas Rangers," Max promoted cowboy regalia for his entire staff, including lobby display of saddles, guns, hats, boots, etc., and for "Road to Glory" promoted toy soldiers which were placed in formation on small miniature road in lobby, rifles from American Legion Post completed the display and special cards were mailed to all members of the Post.

"Have We Your Face Photo?"

Tully Kicks Off For "Big Game"

Ralph Tully at the Paramount, Haverhill, Mass., used a novel stunt for "The Big Game" by lettering three footballs with selling copy and kicking them from the stage into the audience. Those that got the balls showed them all around town and those that didn't talked about the stunt anyway.

Other exploitation on the picture included two football nights for two local high schools at which time the school bands paraded to the theatre and played on the stage with newspapers giving the stunt plenty of publicity.

"Have We Your Face Photo?"

American Baby Glorified By Grady for "Ziegfeld"

Ziegfeld may have gloried the American girl, but Hal Grady, Palace Theatre, Lubbock, Texas, went him one better on "The Great Ziegfeld" and glorified the American baby, offering prizes through cooperation of local studio in connection with a baby contest.

Double truck ad was also promoted with merchants' ads, each carrying names of two locals who, after identifying themselves, were admitted to the show gratis. Grady arranged for a radio broadcast over station KFYO from the lobby of his theatre end of opening day matinee and night performance with comments from the patrons.

"Have We Your Face Photo?"

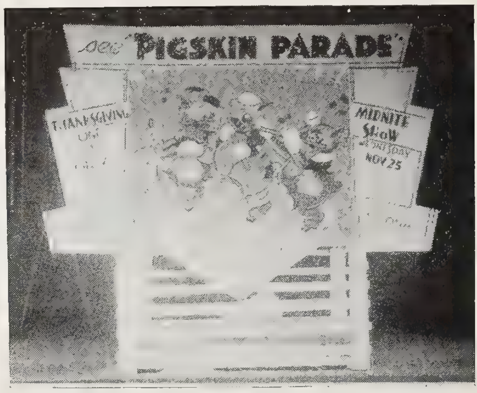
Thomason Reports Good-Will Stunts

R. M. Thomason, Uptown Theatre, Sedalia, Mo., reports a couple of stunts he has successfully engineered at his house recently. First is contacting a merchant a week to have small cards printed advertising that if the card is taken to his establishment before a certain time, it will allow the customer ten cents reduction on some article not to sell over a dollar. These cards are distributed at what Thomason calls his "thrift programs," to which admission is only ten cents, thus conveying the idea to the patron that the dime paid for admission is refunded by the card, which is worth the same amount in trade.

Another tieup was effected with local bus company covering the entire city whereby Thomason agreed to furnish them with special tickets which they could sell at the regular admissions. Driver of each bus was furnished with the tickets, which he punched for identification. Three-foot banners were placed on both sides of buses advising that riders were entitled to free transportation to the theatre and that tickets were available from the driver. Thomason reports the stunt worked well for the bus company and himself.

Sorensen's "Dancing Pirate"

Griffin's "Give Me Your Heart" Float



De Grazia's "Pigskin Parade" Display

Purves' Tea Table in Lobby

Pirate on Scaffold Ballys "Dancing Pirate"

Wilhelm Sorensen in charge of RKO advertising for the "Dancing Pirate" date at the Spegeln Theatre, Stockholm used an excellent street stunt (see photo) consisting of a pony team drawing a cart about town on which was erected a gallows in Spanish colors in which life-size pirate was hanging. Dummy was placed in such a manner that his feet barely touched the floor and when the horses were running it gave the impression that he was doing a tap dance.

For his lobby stunt, Sorensen clipped a rave and "pan" review from local papers, mounted them both on easels and over all copy called attention to the conflicting reviews.

"Have We Your Face Photo?"

Directional Arrows Point to "Road to Glory"

Charles G. Pickett, Ball Square Theatre, Somerville, Mass, used directional arrows about town pointing to "Road to Glory" as exploitation for that picture, and a kid parade was held opening day, each child carrying broom handles and sticks with the arrows tacked to them.

For his lobby display Charlie used a giant book display five by seven feet with title and cast and also tied up empty store windows with displays.

"Have We Your Face Photo?"

Shields' High School Tieup

Jack Shields, Capitol Theatre, Ansonia, Conn., has promoted some goodwill for his house by contacting local high school and planting a contest in their school paper. Jack offered cash prizes to those writing the best essay on "Charge of the Light Brigade." Paper ran large theatre ad and winning essay. Jack says *The Observer* has a circulation of 1,200 students and among all the business men in town.

"Have We Your Face Photo?"

Pig, Pig, Who Gets the Pig? Asks Ted for "Pigskin Parade"

Ted De Grazia used a little different twist in selling "Pigskin Parade" at the Lyric Theatre in Bisbee, Ariz., by offering a live pig at his midnight show to the person holding the lucky ticket. Accompanying photo shows the porker in his pen in front of the theatre with gag three little pigs poster. Ted grabbed plenty of newspaper breaks on the stunt, which he reports was plenty successful.

"Have We Your Face Photo?"

'Tis Tea Time At the Tivoli

Jack Purves, Tivoli Theatre, Hamilton, Ont., Can., has just completed arrangements to serve tea and biscuits in his lounge every afternoon, having promoted the beverage, cream, cookies, sugar, an electric refrigerator and radio, the latter to entertain the folks while imbibing. Accompanying photo shows how Jack dressed his lobby around his old fireplace with real logs and kettles boiling over the fire, and reports the stunt catching on like wildfire, particularly on these cold days.

The College Town Theatre And What To Do About It

Round Tabler Details Methods Found Effective With Students and School Heads

by GUY W. MARTIN
Managing Director, Colfax, South Bend, Ind.

I shall endeavor, in a few words, to give you my impression of the theatre in a college town. When we speak of the motion picture theatre operating in towns which have colleges and universities, we are delving into a subject which will bear considerable thought and concentration.

For instance, there are no two colleges which have the same operating policy; some will consider it a privilege to work together with a theatre for the mutual advantage, while others are strictly thumbs down on any cooperative proposition, no matter how advantageous it might sound to the individual.

As a whole, college students are potential theatre-goers. They enjoy good motion pictures and are very receptive to stage entertainment. Naturally, they prefer the cheaper priced sections of the house (especially the freshmen and sophomores). The upper classmen are usually apart and conduct themselves quite differently and usually prefer main floor seats, especially when attending the theatre in the company of a date.

College students are like any other group of young people. They enjoy being catered to; they like for you to ask their reaction to pictures and stage shows and they are not timid in expressing their opinions.

South Bend, Indiana, is the seat of Notre Dame University, one of the oldest schools in the country. It is strictly a school for learning and much of the so-called college atmosphere which prevails around the campuses of stage colleges and universities is lacking here. Students of Notre Dame attend this school to learn and in this connection it may be said that discipline is strict. The boys are governed religiously by campus hours and there is a systematical routine connected with student attendance.

Notre Dame Men Good Patrons

Notre Dame boys, as a whole, are good patrons. We endeavor each year, at the beginning of the school season, to offer some sort of a welcome to the boys. For instance, note the attached "Theatrical Date Book," presented to all Notre Dame students at the opening of the 1934 school season. In addition we use banners, cards, and other publicity items which carry welcome messages to the incoming school body. A welcome trailer is also used every year, synchronized with the school songs, etc.

Notre Dame is not a school with tie-up possibilities. It is impossible to get on the campus with any commercial matter, much less advertising material on a motion picture. Our only resort at the school is by direct mail and once in a while we use this medium of advertising when we have an attraction that has a special appeal to the boys. It is also possible at times when we have a picture of note and which is recognized by the good fathers of the school to make an announcement concerning the picture, or posting of a notice of same on their bulletin board. Other than this, it is absolutely impossible to publicize attractions regardless of their merit.

Notre Dame is unlike many other schools in this regard. During the time I had charge of the Publix Operations in Indiana, I supervised the town of Bloomington, home of Indiana University. This school was especially cooperative with our Princess Theatre and I am giving you the details of a welcome campaign put over by Mr. Harry Palmer, manager of that house a few years ago.

All incoming roads were posted with three sheets reading: "Welcome to Bloomington's Two Leading Institutions—Indiana University and the Publix Princess Theatre."

We started posting about twenty miles out—on the sides of barns and buildings of all descriptions. Practically all the students come to this city in cars and on the Greyhound Bus lines. Posting went up the week previous to orientation week, which is the week previous to the opening of school. Practically all the freshmen come in then.

Stretched across the main roads leading to the city we erected 70-foot banners bearing the same copy as above. Fortunately, the Illinois Central Railroad crosses the road at two points and we secured permission to drop banners beneath the bridges where they secured much attention.

We used 500 auto banner cards with the following copy: "Welcome to I. U. and the Publix Princess Theatre." Auto owners did not refuse us the privilege of attaching these to their front bumpers.

Through the I. U. registrar, who is a very personal friend of mine, I secured permission to place a table in the registration line. Thirty-six hundred students had to pass our table and each one received a sealed envelope reading: "Instructions to Freshmen." The upper classmen opened it through curiosity. In each envelope we enclosed folders showing our coming attractions. We also enclosed a good will letter to the student. This was the first time that any commercial enterprise had ever been allowed to do such a thing. We obtained the

(Continued on following page, third column)

"ACCUSED"

If ever you get in a spot like this, there's not much you can do about it. But if it's the appearance of your Theatre that has you worried, a new Alexander Smith Carpet may solve your problem.

ALEXANDER SMITH CARPET

LETTERS FROM READERS

SUGGESTS SOLUTION FOR CUE MARKS

Dear Mike:

ONE, TWO, THREE, FOUR, FIVE, SIX, and I might even add SEVEN, and EIGHT. I am referring to the number of cue marks, and the manner in which they are put on film. It is all right at the first, and second run houses, but when the film reaches the third and fourth run houses there is a vast assortment of change-over cue marks.

The projectionist with a machine that has a slow pick-up speed, takes a long run at it with a cue mark 20 feet back, and from there on every projectionist has made a mark to suit the pick-up of his machine. It would not be so bad if these marks were made so that they could be removed, but they even go to the extent of punching holes through the center of the frame. This practice of punching holes for cue marks, I am told, was used twenty years ago, and in my opinion there is no place in the projection room of today for a projectionist who has to use cue marks of this nature.

Another method is to scratch the emulsion from the side of the film, and in a great many cases you will find these marks are made right beside the original cue marks. I think that every manager should insist that his projectionist think of the other fellow when he makes a mark suitable to the pick-up of his machine. A mark made with a china pencil can be removed very easily, leaving the film in good condition for the next projectionist.

The only real solution to the whole problem is a standard pick-up time of seven seconds, the same as there is a standard running speed, and in this way the annoyance of seeing a large number of cue marks on our screens, and poor change-overs will be cut to a minimum.—Lionel Hansher, Radio City Theatre, Toronto, Can.

"Have We Your Face Photo?"

CHILDREN'S CHORUS POPULARIZES CLUB

Dear Mike:

In reply to your letter of November 23. Our Kiddie Club is along the usual set-up of such clubs in which the children contest for prizes and the child audience is the judge. We provide the accompanist, the rehearsals and on Saturday the first hour of show is devoted to the Kiddie Club program. We find that after a few months that the acts run about the same and settle down to just a few who enter the contest and interest glides. So in order to overcome this we have what we call a chorus, all entrants that are not prize winners provide a singing and dancing chorus which is directed by the person in charge of the Kiddie Club. This makes a bigger flash and also gives those that are not so talented a chance to get over stage fright and get ideas for individual acts.

Another idea that was brought up which we are trying out, so far has not been as big a success as we thought it would be, is a special prize set up as a musical act prize. We noted that most of the acts, both boys and girls, are mostly dancing with a little singing or monologues, so we wish to create more interest in the musical angle. This has not been running long enough yet to really judge it by the present as they are a little disappointed. We have hopes yet of creating enough interest so that those children who are talented musically will enter and provide for the musical atmosphere of the program.

The prizes and extra expense we have on Kiddie Club does not make us any money but it does provide a means for children to show their talent and it is their show, both the performers and the audience, and we feel it is doing a lot of good for the children.

We have tried Kiddie Clubs in smaller towns but the talent is soon used up and thep rogram becomes stale. We tried with a little success but too much expense of taking the prize winners from one town to the other. This helped to hold up interest as the children had a trip with all expenses and a chance to show off in other towns.—Leo Petersen, Elks Theatre, Rapid City, South Dakota.

"Have We Your Face Photo?"

Kinsky's "Pigskin" Herald

Joe Kinsky, Tri-States Theatres, forwards herald put out for "Pigskin Parade" at the Paramount Theatre, Cedar Rapids, Iowa, offering tickets to those correctly guessing winning football teams of western colleges. Ten games were listed together with place for names and addresses and theatre ad.

"Have We Your Face Photo?"

Girl Trio in Lobby Sing Hits from "Follow Your Heart"

A trio of attractive girls (see photo) entertained in the lobby of the Fulton Theatre, Pittsburgh, Pa. for John Goring as advance publicity for "Follow Your Heart." Stunt was worked five hours a day for few weeks ahead of opening.

Special preview was held for local prominents, 100 foot vertical banner was planted at side of theatre building and dailies ran diet used by Marion Talley, together with photos taken "before" and "after."

"Have We Your Face Photo?"

Goring's Lobby Music Slant on "Heart"

Operation Slants In College Towns

(Continued from preceding page)

privilege on account of our cooperation with the Indiana University Band.

The first issue of the Indiana *Daily Student*—the campus "Bible" was ours. It was the "Welcome to Indiana University" edition and through the cooperation of a group of local merchants we put over a dandy.

On the campus, directly in front of the Student Building—which is the principal edifice on the grounds—we erected a huge thermometer to show the progress of the band fund drive. We participated in this drive. We indicated the progress of the drive with red in the hollow space center of the tube. We also placed alongside this thermometer a special poster board holding a one sheet and a card announcing the date of the picture.

Our cooperation with the band gained the exclusive rights to the stadium for the football games. We used an eighty-foot banner—six feet wide—which we hung at the lower end of the bowl during each game. It advertised the midnight show. We also sent a thirty-foot banner around the football field—this banner bearing the title of the picture. This worked before the game and during the half. I was the first one to ever crash the football field with this type of advertising.

During each game we had our newsreel outfit on the side lines—making pictures of the game. We carried a lot of dummy cases, each one painted "Publix News." This outfit was before the students at all times during the games. We didn't permit them to forget "Publix" at any time.

We conducted in the columns of the Indiana *Daily Student* a "Movie Title Contest," using 60 cartoons that my artist drew. We used them in a double truck cooperative stunt. However, they can be used one a day in a direct newspaper tieup. I am now having mats made of the series and they will be available at cost to the boys throughout the territory. They have never been used anywhere but here as all the cartoons are original.

Student Raids Eliminated

Through our direct tieup with the Indiana University Band and our intimate contact with the students, we expect to eliminate the raids that have been so troublesome during the past. I have the assurance of the officials that they will assist us in every way to discourage the raids. The Indiana *Daily Student* has promised to wage an editorial campaign against raids.

Another college which is very receptive to cooperative tieups is the University of Kentucky, situated at Lexington, which town was also included in the Indiana Publix setup. This school was very receptive to any idea which would result in mutual benefits.

I have always found that in a school of any size it is a wise procedure to cater to the student body as well as the faculty of the school. In this connection, in most cases you will find the faculty very receptive to motion pictures, especially in attractions of a clean and wholesome character.

THE QUIGLEY NOVEMBER "FIRSTS"

WINNING CAMPAIGNS COVER THREE CLASSES

It has not happened often that three First Mentions are awarded to entries in different classifications and thus the winning campaigns in the November Awards are distinguished for this reason. Ben Cohen, for his drive on a road-show "Romeo and Juliet" date; John Burhorn, for a subsequent-run campaign on "Sudden Death," and Matt Saunders, for his first-run efforts on "Tarzan Escapes," were so rewarded.

In New Haven, at the College Theatre, Ben Cohen found that block ticket sales on "Romeo and Juliet" comprised the backbone of his drive and the opening gun was a mimeographed letter to school principals and organizations containing details of what he termed an Educational Cooperation Discount Plan wherein groups could avail themselves of the lower prices. For this, applications had to be made at the theatre no later than two days ahead. Schools, stores, offices and factories were covered and ticket booths established on the premises at club and organization meetings. Personal contacts were made by Cohen, who addressed the different groups on the date. Select mailing list also brought results.

Newspapers, local and suburban, cooperated with generous publicity, one paper contributing two editorials and a page-one story. Unusual also were reviews on the day after opening as these are rarely given picture in New Haven, says Ben. Full-page co-ops brought further notice and there was frequent mention including special art in both local and surrounding papers well ahead of the date. Different newspaper slant was given the buildup by Cohen himself through his personally-written "Movie Guyed" column, syndicated through weekly papers in his sector. Included was an usher's version of the deathless tale which had a decided appeal to the masses. Local theatre publication with select circulation gave strong reviews for three subsequent issues, ran a contest and printed application coupon for reservations. High school and college papers ran the coupon and page-one boxes.

Special Displays in Ace Windows

To obtain window space where the usual cards were not accepted, Cohen made up special jumbo displays with enlarged stills on maroon background. Set of historical settings and other accessories were routed to libraries and schools and used as a basis for the lectures on the picture. Essay contest tied in with the Board of Education brought entries from over 600 students. Special programs were broadcast, spot announcements made and a series of 15-minute transcriptions given from Stations WELI, WIXBS and WICC. Included was a half-hour program with the balcony scene produced by local players.

To bring children to the theatre from the various schools, extra trolley cars were obtained and a release printed and distributed by the Conn. Child Welfare Association, to be signed by parents for the responsibility of transporting the children. In addition to Cohen's addresses, teachers, club presidents, principals and Board of Education heads also spoke before different groups. Outstanding cooperation from this end was secured through the famed Professor William Lyon Phelps of Yale, who endorsed the picture in church, insisting that his congregation attend the showing.

For invaluable assistance in putting over the campaign, Cohen generously credits Loew-Poli division head Harry F. Shaw, Bob Russell, manager, Poli-New Haven and the entire staff of the College Theatre.

One of Burhorn's "Sudden Death" Windows

Second Run On "Sudden Death" Features Safety Week Drive

Although the picture had played a strong first-run date previously in his neighborhood, Manager John F. Burhorn, at the Gayety, a subsequent run in the South Side steel mill district of Chicago, figured there was meat enough left for another campaign on his date for "And Sudden Death" which he proceeded to get with an ace drive tied in with the sectional daily newspaper, the alderman of his ward and the South Chicago Business Men's Association. Termed "Drive Safe Week," much was done to cut down accidents and to build the picture's grosses.

After receiving these endorsements, Burhorn contacted local Patrol Boys at the YMCA and held a meeting to explain the purposes of the "week." The boys spread the news and in return were given a theatre party, marching in uniform and in a body to the house. Girl Scout Week coming just ahead of the drive, the occasion was used for extra publicity with a party for the girls. Important also was an endorsement from the local alderman which was attached to the regular trailer. The newspaper campaign was vigorous and included three editorials on subsequent days. Safety drive articles tied in to the press-book error-driving contest for cash and ticket prizes was put on starting five days ahead. A double truck co-op was also obtained, Burhorn taking personal charge and windshield stickers were carried by over 200 local drivers who cooperated on the campaign.

Choice windows, never before cracked, according to Burhorn, were obtained on the drive, the one illustrated on this page being an example of the fine cooperation obtained from this angle. Imprinted copies of the "Sudden Death" booklet were distributed by local insurance agency and a lucky number idea tied in to department store with imprinted shopping bags. For street bally, recent wreck was obtained, bannered and shown all over the district and another topper was a parade on the morning of the opening headed by 50 taxis and other cars, all carrying display. Parade covered the entire South Side. Other units were composed of the Patrol Boys and the procession was headed by a courtesy car which for three days distributed guest ticket to careful drivers.

Campaign went over so well that the paper ran a followup editorial after the date and Burhorn received a number of complimentary letters from civic officials, cooperating merchants, YMCA heads, etc.

Tarzan-man In Tree Bungalow Features Foyer Jungle Display

If Tarzan himself or any other tree-dweller visited Bridgeport, Conn., during the run of "Tarzan Escapes" at the Loew-Poli, Manager Matt Saunders was well prepared with a tree-bungalow in his outer lobby occupied by his bally man dressed (see photo) in appropriate animal skins. Hut was made of tree branches and supported by poles covered with artificial palms and coconut matting. Platform atop hut was 15 feet high upon which Tarzan performed with a live monkey. Inside the hut another monkey performed on the rope and trapeze.

Matt really turned himself loose in his Grand Lobby with an African jungle dis-

(*Continued on following page, third column*)

Matt Saunders' "Tarzan" Bally in Lobby

TOLEDO COUNCIL GUESTS AT THEATRE WEDDING PARTY AND G-MAN SHORT DISPLAY IN ROXY LOBBY

Picture Council Stages Wedding; Roxy Plugs Short

Reported by all local dailies and given wide publicity throughout Ohio was the "Golden Wedding Couples" theatre party on "Ramona" inaugurated by the Toledo Motion Picture Council and put on at the Paramount Theatre with the cooperation of Manager Henry Stickelmeier. Names of couples married 50 years or more were obtained through friends and relatives, the invitations written by girls in the high school motion picture appreciation classes who also served the couples at the party. Photo above shows the guests and council officers with the birthday cake.

After the preview, cake and ice cream, both promoted, were served in the mezzanine lounge. Wedding march was played by leading church organist and solos sung by prominent singer. In the receiving line were Mrs. O. E. De Long, council president; Mrs. Roy Smart, wife of the Mayor; Mrs. John N. Edy, wife of the City Manager; Mrs. George N. Fell, president of the Catholic Diocesan, and Mrs. Henry Stickelmeier, among others.

Lobby Display for "G-Man" Short

"You Can't Get Away With It," Universal's G-Man short, after being privately shown for special writers, established a reported "first" when leading New York newspapers carried editorials in their columns. Morris Kinzler, Roxy Theatre's publicity pusher, took full advantage of the editorials by blowing them up to giant size and spotting them around the lobby and out front.

Behind-the-scenes stills, "wanted" cards and other authentic material was obtained through the cooperation of the local office of the Federal Bureau of Investigation and went to make up a giant lobby panel, around which passersby swarmed all day. Good size plugs in all newspaper ads rounded out the campaign which did an effective job in calling attention to the G-Men activities.

THE DISPLAY ADS ON THE NEXT PAGE

Pictures, theatres and admen represented on the following page are as follows:

"Pigskin Parade" and "Legion of Terror," Lincoln, Miami Beach and Capitol, Miami; Hal Kopplin, Wometco Theatres.

"Love on the Run," Loew's Rochester; Les Pollock.

"Rainbow on the River," Radio City Music Hall; Hazel Flynn.

"In His Steps," New York Criterion; Arthur Jeffrey.

"Libeled Lady," Rialto, Dallas; Louie Charninsky.

"Born to Dance," co-op ad, Loew's Midland, Kansas City; John McManus.

"His Brother's Wife," RKO Orpheum, Denver; Ted Halmi.

"Born to Dance," New York Capitol, Ernie Emerling.

"Three Men on a Horse," New York Strand; Dinty Moore.

"Light Brigade," Warners' Branford, Newark, N. J.; Bob Paskow.

The Poli ad is one of the co-ops used by Erle Wright for planting at the bottom of the producer ads in local papers for the Loew-New England houses and the opening type ad on the New Madison, Madison, Wisc., is credited to E. Ashley.

Memphis Rembrandt Previews "Rembrandt"

It broke all papers and naturally that smart stunt put on by Cecil Vogel at Loew's State, Memphis, wherein a private screening was arranged on "Rembrandt" for Julius Rembrandt, seventh lineal descendant of the famous Dutch master and a local painter of quite some fame in his own right.

After the showing, the living Rembrandt was shot for the papers and interviewed on what he thought of the picture.

Further Details On Entries Voted Quigley "Firsts"

(Continued from preceding page)

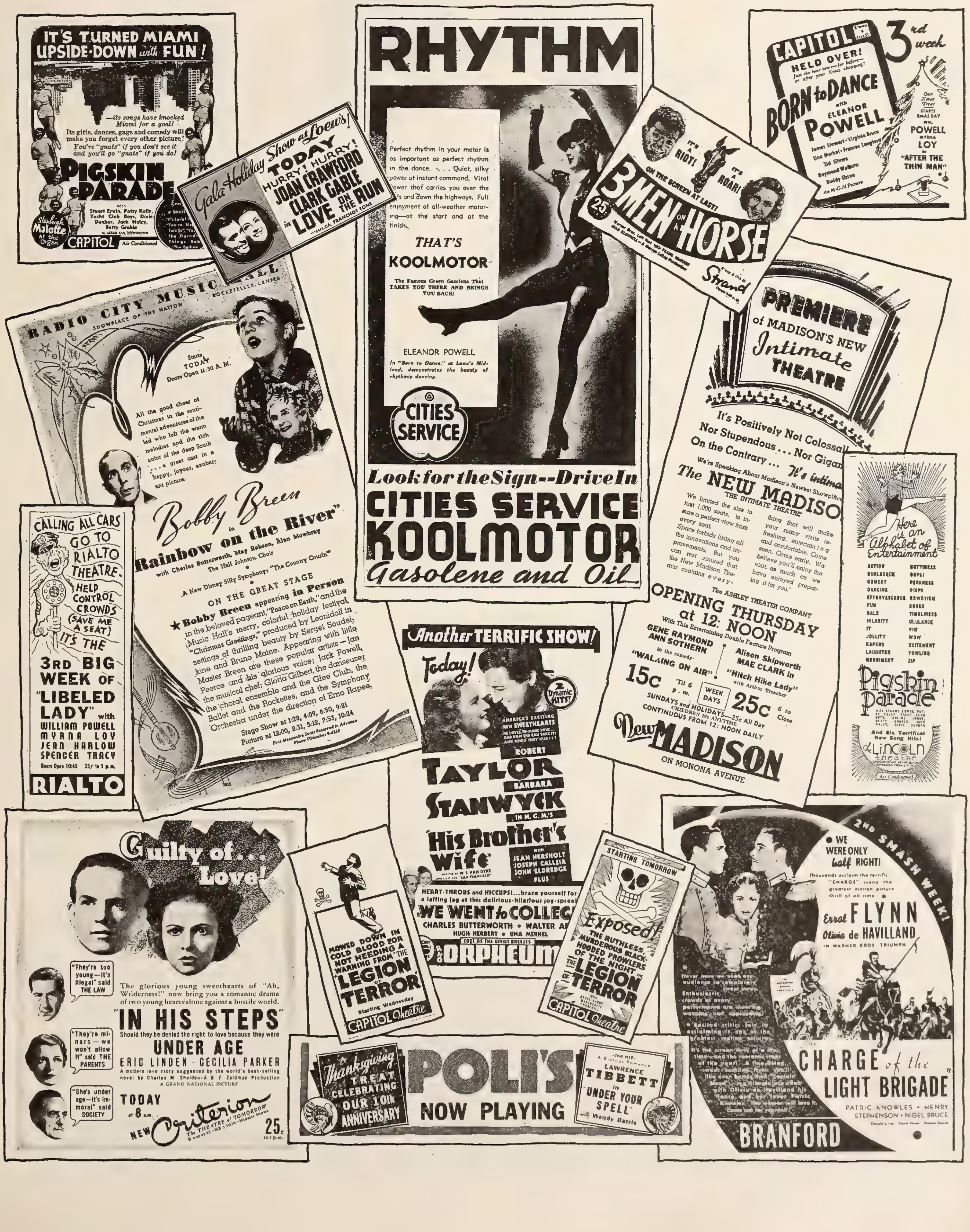
play comprising a truck-load of skins, stuffed birds, bear heads and deer heads, a South American condor with a 14-foot wing spread, mounted foxes and other species locally promoted. Walls were draped and skins covered floor with the title in large cutout letters strung across lobby on invisible wire. On a miniature stage was shown leopard head and skin, mounted foxes and other heads. Lighting included foots in color, proscenium lights and border, with automatic dimmer keeping lights in constant change. Box office out front was covered as the hut with almost life-like paintings of wild animals. Cutout title letters were centered around stuffed condor. Also displayed was an original elephant head 300 years old and 450 pounds in weight which was borrowed from the Barnum Museum. For further atmosphere, bally-man climbed rope suspended from marquee and amplified animal roars on loudspeaker made effective street-stopper.

Makes Many Newspaper Tieins

Newspaper tieins featured two classified contests. One had the stars scattered through the ads with tickets given those who gathered them together properly. The other was a "thrill-hunt," readers asked to hunt through the ads for names of the animals shown in the picture. Co-op ads tying photos of local girls were promoted with those whose pictures were run receiving merchandise and ticket prizes. Newsboy stunt that clicked was overprinting of front page with boys shouting "extra" as they gave them to passersby. Stunt as put on was strong enuf to gather a heap of attention.

Stills and photos were used for displays in main and branch libraries where book marks were also distributed. Tabloids, miniature books in five-and-tens, windows and hotel displays were other of the exploitations used by Saunders to put over his date.

REPRESENTATIVE NEWSPAPER ADS



IT'S TURNED MIAMI UPSIDE-DOWN with FUN!

—its songs have knocked Miami for a goal!

Its girls, dances, gags and comedy will make you forget every other picture!

You're "gnats" if you don't see it and you'll go "gnats" if you do!

PIGSKIN PARADE

with Stuart Erwin, Patsy Kelly, Yacht Club Boys, Dixie Dunbar, Jack Haley, Betty Grable

Stanleigh Malotte At the Organ

CAPITOL Air Conditioned

Gala Holiday Show at Loew's!

TODAY HURRY! HURRY!

JOAN CRAWFORD CLARK GABLE in LOVE ON THE RUN

—with FRANCHOT TONE

RADIO CITY MUSIC HALL

SHOWPLACE OF THE NATION · ROCKEFELLER CENTER

Starts TODAY

Doors Open 11:30 A. M.

All the good cheer of Christmas in the sentimental adventures of the lad who left the warm melodies and the rich color of the deep South . . . a great cast in a happy, joyous, exuberant picture.

Bobby Breen in

"Rainbow on the River"

with Charles Butterworth, May Robson, Alan Mowbray

The Hall Johnson Choir

A New Disney Silly Symphony: "The Country Cousin"

ON THE GREAT STAGE

★ **Bobby Breen** appearing **in Person** in the beloved pageant, "Peace on Earth," and the Music Hall's merry, colorful holiday festival, "Christmas Greetings," produced by Leonidoff in settings of thrilling beauty by Sergei Soudeikine and Bruno Maine. Appearing with little Master Breen are these popular artists—Jan Peerce and his glorious voice; Jack Powell, the musical chef; Gloria Gilbert, the danseuse; the choral ensemble and the Glee Club, the Ballet and the Rockettes, and the Symphony Orchestra under the direction of Erno Rapee.

Stage Show at 1:28, 4:09, 6:50, 9:21

Picture at 12:00, 2:31, 5:12, 7:53, 10:24

First Mezzanine Seats Reserved in Advance Phone COlumbus 5-6535

CALLING ALL CARS GO TO RIALTO THEATRE—HELP CONTROL CROWDS (SAVE ME A SEAT)

IT'S THE 3RD BIG WEEK OF "LIBELED LADY" with

WILLIAM POWELL
MYRNA LOY
JEAN HARLOW
SPENCER TRACY

Doors Open 10:45 25¢ to 1 p. m.

RIALTO

RHYTHM

Perfect rhythm in your motor is as important as perfect rhythm in the dance. . . . Quiet, silky power at instant command. Vital power that carries you over the hills and down the highways. Full enjoyment of all-weather motoring—at the start and at the finish.

THAT'S

KOOLMOTOR

The Famous Green Gasolene That TAKES YOU THERE AND BRINGS YOU BACK!

ELEANOR POWELL

In "Born to Dance," at Loew's Midland, demonstrates the beauty of rhythmic dancing.

CITIES SERVICE

Look for the Sign--Drive In

CITIES SERVICE KOOLMOTOR

Gasolene and Oil

IT'S A RIOT! IT'S A ROAR! ON THE SCREEN AT LAST!

3 MEN ON A HORSE

25c

Strand

CAPITOL

3rd week

HELD OVER!

Just the tune tonic—for before—or after your Xmas shopping!

BORN to DANCE

with ELEANOR POWELL

James Stewart • Virginia Bruce
Una Merkel • Frances Langford
Sid Silvers
Raymond Walburn
Buddy Ebsen

An M-G-M Picture

Our Xmas Treat STARTS XMAS DAY WM. POWELL MYRNA LOY in "AFTER THE THIN MAN"

PREMIERE of MADISON'S NEW *Intimate* THEATRE

It's Positively Not Colossal! Nor Stupendous . . . Nor Gigan On the Contrary . . . *It's intima*

We're Speaking About Madison's Newest Showplace

The NEW MADISO

"THE INTIMATE THEATRE"

"We limited the size to just 1,000 seats, to insure a perfect view from every seat. Space forbids listing all the innovations and improvements. But you can rest assured that the New Madison Theater contains everything that will make your many visits refreshing, entertaining and comfortable. Come soon. Come early. We believe you'll enjoy the visit as much as we have enjoyed preparing it for you."

The ASHLEY THEATER COMPANY

OPENING THURSDAY at 12: NOON

With This Entertaining Double Feature Program

GENE RAYMOND ANN SOTHERN in the comedy "WALKING ON AIR"

Alison Skipworth MAE CLARK in "Hitch Hike Lady" with Arthur Treacher

15c 'Til 6 p. m. WEEK DAYS 25c 6 to Close

SUNDAYS and HOLIDAYS—25c All Day

CHILDREN 10c ANYTIME

CONTINUOUS FROM 12: NOON DAILY

New MADISON

ON MONONA AVENUE

Here is an Alphabet of Entertainment

ACTION	NUTTINESS
BURLESQUE	OOPS!
COMEDY	PERKNESS
DANCING	QUIPS
EFFERVESCENCE	ROWDYISM
FUN	SONGS
GALS	TIMELINESS
HILARITY	ULULANCE
IT	VIM
JOLLITY	WOW
KAPERS	XCITEMENT
LAUGHTER	YOWLING
MERRIMENT	ZIP

Pigskin Parade

And Six Terrifical New Song Hits!

The LINCOLN theatre

Air Conditioned

Another TERRIFIC SHOW!

Today!

2 Dynamic HITS!

AMERICA'S EXCITING NEW SWEETHEARTS

HE LOVES TO MAKE LOVE... AND HOW SHE CAN TAKE IT! AND, WHEN THEY KISS!!!

ROBERT TAYLOR BARBARA STANWYCK IN M. G. M.'S "His Brother's Wife"

DIRECTED BY W. S. VAN DYKE WHO GAVE YOU "SAN FRANCISCO"

WITH JEAN HERSHOLT JOSEPH CALLEIA JOHN ELDREDGE

PLUS

HEART-THROBS and HICCUPS!...brace yourself for a laffing jag at this delirious-hilarious joy-spree!

"WE WENT to COLLEG

CHARLES BUTTERWORTH • WALTER A

HUGH HERBERT • UNA MERKEL

COOL AS THE OCEAN BREEZES

RKO ORPHEUM

Guilty of... Love!

"They're too young—it's illegal" said THE LAW

"They're minors—we won't allow it" said THE PARENTS

"She's under age—it's immoral" said SOCIETY

The glorious young sweethearts of "Ah, Wilderness!" now bring you a romantic drama of two young hearts alone against a hostile world.

"IN HIS STEPS"

Should they be denied the right to love because they were

UNDER AGE

ERIC LINDEN · CECILIA PARKER

A modern love story suggested by the world's best-selling novel by Charles M. Sheldon—A B F Zeidman Production

A GRAND NATIONAL PICTURE

TODAY at 8 a.m.

NEW Criterion

The THEATRE of TOMORROW

B'way at 45—BR 9-3020—Midnite Shows

25c to 1 p.m.

MOWED DOWN IN COLD BLOOD FOR NOT HEEDING A WARNING FROM "THE LEGION OF TERROR"

Starting Wednesday

CAPITOL Theatre

STARTING TOMORROW

Exposed!

THE RUTHLESS, MURDEROUS BLACK-HOODED PROWLERS OF THE NIGHT in THE LEGION OF TERROR

With BRUCE CABOT MARGUERITE CHURCHILL

CAPITOL Theatre

Thanksgiving TREAT CELEBRATING OUR 10th ANNIVERSARY

POLI'S NOW PLAYING

-2nd HIT- A Riotous Romance

LAWRENCE TIBBETT in "UNDER YOUR SPELL" with Wendy Barrie

2ND SMASH WEEK!

● WE WERE ONLY *half* RIGHT!

Thousands acclaim the terrific "CHARGE" scene the greatest motion picture thrill of all time ●

Never have we seen any audience so completely swept away. Enthusiastic crowds at every performance are cheering, weeping and applauding.

● Excited critics join in acclaiming it one of the greatest motion pictures.

It's the screen thrill of a lifetime and the romantic treat of the year! A two-fisted, swash-buckling Flynn you'll like even better than "Captain Blood" ... in a triangle [illegible] with Olivia de Havilland his fiancee, and her lover Patric Knowles. The women will love it. Come and see for yourself!

Errol FLYNN Olivia de HAVILLAND

IN WARNER BROS. TRIUMPH

"CHARGE of the LIGHT BRIGADE"

PATRIC KNOWLES • HENRY STEPHENSON • NIGEL BRUCE

Donald Crisp · David Niven · Robert Barrat

BRANFORD

• personalities

HUBERT HUMMEL
formerly of Kitchener, Ont., has been appointed manager of the newly-opened Centre Theatre in Toronto.

▽

ART LANCASTER
formerly head of the Lancaster Production Company, has accepted the post of city manager for the Malco Theatres at Stuttgart, Ark.

▽

WILLIAM PRASS
has been appointed manager of the Fox West Coast Apollo, Los Angeles, replacing JOHN J. CARDAS, who goes to the Ravenna to replace CLAUDE F. SPAETH, resigned. B. F. DE DICI becomes manager of the Calexico, replacing H. L. WAYCOTT, resigned.

▽

CHARLIE EAGLE
made manager of Warner's Enright, Pittsburgh, replacing HARRY KENDRICK, who went to the Stanley, replacing BILL SCOTT, resigned on account of illness.

▽

NICK WARREN
formerly manager of the Criterion, Spartanburg, S. C., is managing the new Sipe Theatre at Gaffney, S. C.

▽

HARRY ZIEDELL
is managing the Mayfair, Los Angeles.

▽

FORREST JUSTUS
has been appointed manager of the Palace Theatre, Long Beach, Cal.

▽

HARRY BUTLER
has taken over the Weaverville Theatre at Weaverville, Cal.

▽

ROBERT HUTCHINS
has taken over the management of the Liberty Theatre at Mullan, Idaho.

▽

R. D. STALLINGS
has supplanted BILL TRANSOU as manager of the Alamance Theatre, Burlington, N. C.

▽

RALPH H. SHAFFER
is the manager of the New Garden in Portsmouth, Ohio.

▽

HARRY H. ZEIDELL
is now managing the Mayfair Theatre, Los Angeles, Cal.

▽

F. L. McCURDY
is managing the Lyric Theatre in Pierson, Iowa.

▽

TED "BILL" CHAMPION
has been appointed manager of the Montlake Theatre, Seattle, Wash.

▽

ELMER REDELLE
manager of the Victory, Dayton, Ohio, will also take over the managerial reins of the Little Playhouse, just taken over by WILLIAM A. KEYES.

▽

IRWIN KAY
formerly manager of Warner's Ritz in Albany has resigned and is now managing Schine's Glove in Gloversville, N. Y.

JUNE LOUISE, eight pounds of Heaven, to Mr. and Mrs. J. E. Lykes, in Cleveland, on December 9th. Jack is the skipper of Loew's Stillman, in the Ohio metropolis.

▽

OLIVER HUMPHRIES
formerly of Toccoa, Ga., has succeeded A. F. AVEY, resigned manager of the Vienna Theatre at Vienna, Ga.

▽

J. D. ENSMINGER
will manage the Kentucky Theatre in Lexington, Ky., with J. S. CANGNEY going into the Ben Ali. EDWARD RIGGS will manage the Strand and JOSEPH CUNDY the State.

▽

AL HAMILTON
manager of the Empress Theatre, South Norwalk, Conn., dropped in to pay us that long anticipated visit.

▽

JOSEPH E. O'NEIL
is now managing the Maine Theatre in Waterville, Maine.

Showmen's Calendar

FEBRUARY

1st	Clark Gable's Birthday
	Ground Hog Day
4th	Lindbergh's Birthday
	Aaron Burr Born—1756
6th	Ramon Navarro's Birthday
7th	Charles Dickens Born—1812
	General Sherman Born—1820
7th-13th	—Boy Scout Week
8th	Charles Ruggles' Birthday
9th	Nebraska Admitted to Union—1867
	Ronald Coleman's Birthday
10th	W. C. Fields' Birthday
11th	Thomas Edison Born—1847
12th	Abraham Lincoln Born—1809
14th	St. Valentine's Day
	Arizona Admitted to Union—1912
	Stuart Erwin's Birthday
18th	Adolphe Menjou's Birthday
19th	Merle Oberon's Birthday
22nd	George Washington Born—1732
	James Russell Lowell (Poet) Born—1807
	Robert Young's Birthday
26th	Wm. Cody ("Buffalo Bill") Born—1845
27th	Franchot Tone's Birthday
	Joan Bennett's Birthday

TED CHAMPION
has been appointed manager of the Montlake Theatre, Seattle, Wash.

▽

CLIFF TALBOT
takes over the management of the Uptown and Queen Ann Theatres, Seattle, Wash., and THOR SMITH moves to the Arabian with BILL CUNNINGHAM going to the Woodland.

▽

ROYAL COWGER
formerly manager of the Dickinson at Beloit has joined Tom Edwards of the Ozark at Eldon, Mo.

▽

ARNOLD CHILDHOUSE
is now managing the Rivoli Theatre in Hempstead, L. I.

▽

CLIFF A. SCHAUFELE
has been named publicity director for the Strand Theatre in Altoona, Pa.

▽

MARION LEE
has taken over the management of the Fox Theatre in Ft. Meade, Fla.

▽

JACK HODGES
will manage the Old Aladdin Theatre, renamed the State, when it opens, in Cocoa, Fla.

▽

ROYAL DAM
has been appointed manager of the E. M. Loew Strand in Peabody, Mass.

▽

R. G. TAYLOR
is now managing the Rialto Theatre in Detroit, Mich.

▽

M. A. TORK
is now managing the Booth Theatre, Detroit, Mich.

▽

TED BOLNICK
is at the Hollywood Theatre in La Crosse, Wis.

▽

LIVINGSTON LANNING
is now managing the Great Neck Playhouse in Great Neck, L. I., for Skouras and says he is glad to be "back home" again.

▽

F. J. MENNEILEY
was appointed manager of the Paramount, Hollywood, replacing FRED RAPPORT, who went to the United Artists Theatre in Long Beach.

▽

E. J. SULLIVAN
has replaced J. D. MARPOLE as manager of the Peninsula in Burlinggame, Cal., and O. J. COSGROVE was appointed manager of the Varsity in Palo Alto, replacing HAL HONORE, who was transferred to the Baywood in San Mateo, replacing Sullivan.

▽

J. E. STRIBLING
formerly at the Erie, Hugh, Okla., has been promoted to manage the Kiowa in Hobart, Okla.

▽

STUART CAGNEY
formerly of Cleveland, has been made city manager of the Schine Theatres in Piqua, Ohio.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30†		
Sing While You're Able	Pinky Tomlin	Feb. 15,'37†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15		
(See "In the Cutting Room," Feb. 15.)				
Phantom of Sante Fe, The	Nina Quartaro-Norman Kerry	Dec. 1†		
(all color)				
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Glove, The		Jan. 15,'37†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25	65	
Below the Deadline	Cecilia Parker-Russell Hopton	June 1	64	
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26†	67	
(See "In the Cutting Room," Nov. 7.)				
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6	66	
Missing Girls (G)	Roger Pryer-Sydney Blackmer	Sept. 10†	66	Oct. 10

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Light Fingered Ladies				
Policewoman				
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29†		

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm. Gargan	Sept. 23†	60	Oct. 24
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10	75	Apr. 18
Avenging Waters	Ken Maynard-Beth Marion	May 8	56	
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Blackmailer	William Gargan-Florence Rice	July 10	66	
(See "In the Cutting Room," Mar. 28.)				
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28	57	
Counterfeit	Chester Morris-Margot Grahame	June 12	74	
(See "Queer Money," "In the Cutting Room," May 2.)				
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†	55	
Come Closer Folks	James Dunn-Marian Marsh	Nov. 7†	61	
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20†	56	
(See "In the Cutting Room," Oct. 10.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Devil Squadron (G)	Richard Dix-Karen Morley	May 1	80	May 16
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15	63	Mar. 14
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18†	72	Nov. 21
Final Hour, The	M. Churchill-Ralph Bellamy	June 30	58	
Fugitive Sheriff, The (G)	Ken Maynard-Beth Marion	June 1	58	Oct. 24
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8	65	Mar. 21
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 28	51	Aug. 22
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28	86	May 23
(Exploitation: July 25, p. 81.)				
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†		
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Man Who Lived Twice, The (G)	Isabel Jewell-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
(Exploitation: Oct. 3, p. 81.)				
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6	66	Apr. 25
More Than a Secretary	Jean Arthur-George Brent	Dec. 24†	77	
(See "Safari in Paradise," "In the Cutting Room," Oct. 17.)				
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12	118	Apr. 25
(Exploitation: May 30, p. 90; June 6, p. 120; June 20, pp. 118, 120, 122; June 27, p. 80; July 11, pp. 125, 128; July 18, p. 82; July 25, p. 81; Aug. 8, p. 92; Aug. 22, pp. 111, 112, 114.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10	56	May 2
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25†	83	Dec. 19
(Exploitation: Dec. 5, p. 79.)				
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2	66	
Ranger Courage	Robert Allen-Martha Tibbetts	Oct. 30†		
Rio Grande Ranger	Robert Allen-Iris Meredith	Dec. 11†		
(See "In the Cutting Room," Nov. 7.)				
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12	69	
(See "In the Cutting Room," April 4.)				
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20	60	Aug. 22
Shakedown (G)	Lew Ayres-Joan Perry	July 17	57	Sept. 12
Stampede	Charles Starrett-Finis Barton	June 8	56	
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12†	95	Nov. 14
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15	65	Aug. 8
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†		
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15		
(See "The Fighter," "In the Cutting Room," July 4.)				
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†		
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6	67	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chopin	Francis Lederer			
College Hero	Charles (Buddy) Rogers			
Counterfeit Lady	Ralph Bellamy-Joan Perry	Dec. 31†	60	
Devil's Playground	Dolores Del Rio-Richard Dix	Jan. 17,'37†		
(See "Depths Below," "In the Cutting Room," Oct. 10.)				
Dodge City Trail	Chas. Starrett-Marian Weldon			
Find the Witness	Rosalind Keith-Chas. Quigley	Jan. 8,'37†		
(See "A Slug for Cleopatra," "In the Cutting Room," Dec. 19.)				
Freedom for Sale	Paul Kelly-Rosalind Keith			
I Promise to Pay	Leo Carrillo-Chester Morris			
(See "In the Cutting Room," Nov. 21.)				
Lost Horizon	Ronald Colman-Jane Wyatt			
(Exploitation: Sept. 5, p. 79.)				
Nightingale Flies Home, The	Grace Moore			
No More Heroes	Jack Holt			
Racketeer in Exile	George Bancroft-Wynne Gibson			
Raiding Guns	Chas. Starrett-Peggy Stratford			
Weather or No	Herbert Marshall-Ida Lupino			
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†		
When You're in Love	Grace Moore-Cary Grant			
(See "Interlude," "In the Cutting Room," Oct. 24.)				
Woman in Distress	May Robson-Mary Astor	Jan. 24,'37†		
Women Are Wise	Dolores Del Rio			
Women of Glamour	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†		
(See "In the Cutting Room," Nov. 28.)				

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost Town	Harry Carey	Feb. 15	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15	6 rls.	

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed	Tom Keene-Gwynne Shipman	Dec. 8†		
Glory Trail, The (G)	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Tom Keene	Mar. 1,'37†		
Common Ground	Tom Keene	Apr. 12,'37†		
Drums of Destiny	Tom Keene	May 24,'37†		
Star of Empire	Tom Keene	July 6,'37†		

(THE RELEASE CHART--CONT'D)

DANUBIA

(Hungarian Dialogue)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Be Good Unto Death	Lael Devenyi	Sept. 10†	80	
Blue Danube Romance	Zita Perezel	Dec. 15†	91	
Car of Dreams	Torzs-Percell	Oct. 10†	90	
Don't Cry Mother	Eva Rutkay	Aug. 25†	78	
Friendly Expression	Raday-Szoke	Nov. 1†	65	
Hungaria (English titles)	Travelogue	Mar. 15	88	
Hungarian Village	Travelogue	Dec. 25†	20	
Little Pastry Shop	Kabos-Percell	May 15	54	
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
March Tales	Turay-Kabos	July 15	68	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Son of the Steppes	Kiss-Komar	Dec. 25†	85	
Sweet Stepmother (English titles)	Maria Tasnadi	Sept. 15†	90	
This Villa for Sale	Verebes-Csikos	June 15	80	
Three Spinsters	Emilie Markus	Dec. 1†	84	
Coming				
Salary $200 Monthly	Javor-Fulop	Dec. 31†	82	

DuWORLD

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15†	84	
Kileu, The Killer	Technicolor	Oct. 1†	60	June 1,'35
L'Equippage	Annabella	Oct. 15†	79	
Mysteries of Notre Dame		Oct. 1†	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	
Coming				
Crimson Circle	Noah Beery	Jan. 1,'37†		

EMPIRE

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Coming				
Crime Patrol	Ray Walker-Geneva Mitchell			
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15

FIRST NATIONAL

(See also Warner Brothers)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18	67	Jan. 25
(Exploitation: June 20, p. 117.)				
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6	81	May 23
(Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)				
Captain Blood (G) 855	Errol Flynn-Olivia de Havilland	Dec. 28,'35	119	Jan. 11
(Exploitation: Jan. 25, p. 69; Feb. 1, p. 66; Feb. 8, pp. 83, 86; Feb. 29, pp. 74, 76; Mar. 14, p. 89; Apr. 18, p. 82; Aug. 22, p. 117.)				
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	*62	Oct. 3
(Exploitation: Dec. 5, p. 79.)				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 31, p. 76.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18	69	June 20
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)				
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26†	101	Dec. 12
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23	68	May 9
(Exploitation: May 16, p. 85; July 4, p. 72.)				
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20	70	June 13
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24†	60	Dec. 12
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16	58	Apr. 18
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Murder By An Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28	62	Feb. 29
(Exploitation: Mar. 7, p. 94; June 6, p. 121; June 27, p. 88; July 4, p. 68; July 11, p. 128.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11	84	Mar. 21
(Exploitation: May 2, p. 99.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4	63	Mar. 21
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29	56	Apr. 11
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 15
(Exploitation: Sept. 5, p. 79.)				
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22	87	Nov. 30,'35
(Exploitation: Feb. 22, pp. 95, 96; Mar. 14, p. 87; Apr. 4, p. 87; Apr. 25, p. 96; May 2, p. 92; May 9, p. 94; May 16, p. 82; May 30, p. 85; July 4, p. 68; Aug. 1, p. 93.)				
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21†	85	Dec. 5
(Exploitation: Dec. 12, p. 82; Dec. 19, p. 89.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service," "In the Cutting Room," May 16.)				
Two Against the World (G) 977	H. Bogart-Beverly Roberts	July 11	57	May 23
(Exploitation: Aug. 1, p. 90.)				
White Angel, The (G) 951	Kay Francis-Ian Hunter	July 4	91	June 6
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 83; Dec. 19, p. 89.)				
Coming				
Case of the Stuttering Bishop, The	Donald Woods-Ann Dvorak			
Cherokee Strip, The	Dick Foran-Jane Bryan			
Draegerman Courage (G) 168	Jean Muir-Barton MacLane		*60	Aug. 20
Gentleman from Kimberley, The	Warner Baxter			
Guns of Pecos 980	Dick Foran-Anne Nagel	Jan. 2,'37	56	
Green Light 154	Errol Flynn-Anita Louise	Feb. 20,'37†		
(See "In the Cutting Room," Aug. 8.)				
Her Husband's Secretary	Jean Muir-Warren Hull			
(See "In the Cutting Room," Dec. 19.)				
Love Begins	Mary Maguire-Tom Brown			
Men in Exile	Richard Purcell-June Travis			
(See "In the Cutting Room," Nov. 21.)				
Mountain Justice	Josephine Hutchinson-G. Brent			
(See "In the Cutting Room," Oct. 31.)				
Once a Doctor 171	Donald Woods-Jean Muir	Jan. 23,'37†		
(See "In the Cutting Room," Oct. 10.)				
San Quentin	Pat O'Brien-Humphrey Bogart			
(See "In the Cutting Room," Nov. 21.)				
Nowhere	Ross Alexander-Beverly Roberts			
Penrod and Sam 172	Billy Mauch-Harry Watson	Feb. 27,'37†		
(See "In the Cutting Room," Nov. 7.)				
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17
Slight Case of Murder, A	Edward G. Robinson			
Stolen Holiday 159	Kay Francis-Ian Hunter	Feb. 6,'37†		
(See "In the Cutting Room," Sept. 26.)				
Story of Emile Zola, The	Paul Muni			
White Bondage	Jean Muir-Gordon Oliver			

FRANK NORTON

(Greek Dialogue, English Titles)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exo Ftohea	Exo	Sept. 20†	96	
Independence	Phillip Alexander	Feb. 16	100	
News from Greece	Travelogue	Feb. 9	80	
Sarka and the Eagle	Olympia Deos	Oct. 18†	118	

GB PICTURES

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
East Meets West (G)	George Arliss-Lucie Mannheim	Oct. 16	72	Sept. 12
Everything Is Thunder (A)	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31,'35	78	Nov. 30,'35
It's Love Again (G)	Jessie Matthews-Robert Young	May 30	79	May 16
(Exploitation: Sept. 19, p. 68.)				
Living Dangerously (A)	Otto Kruger	Dec. 1†	80	Mar. 21
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	76	May 30
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	65	Oct. 10
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 16
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83.)				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15	83	May 23
Seven Sinners (A)	E. Lowe-C. Cummings	Aug. 15†	70	July 11
(Reviewed under the title, "Doomed Cargo.")				
Strangers on a Honeymoon	C. Cummings-Noah Beery	Dec. 15†		
Week-end Millionaire (G)	Buddy Rogers-Mary Brian	Nov. 20†	75	Apr. 4
(Reviewed under the title, "Once in a Million.")				
Coming				
Everybody Dance (G)	Ernest Truex-C. Courtneidge		75	Dec. 5
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heals in Love	Jessie Matthews	Jan. 30,'37†		
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Land Without Music (G)	Richard Tauber-Jimmy Durante		80	Oct. 24
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28
(Reviewed under the title, "His Lordship.")				
Soldiers Three	Victor McLaglen			
River of Unrest (G)	John Lodge-John Loder	Jan. 10,'37†	70	May 16
(Reviewed under the title, "Ourselves Alone.")				
Two of Us, The	Jack Hulbert-Gina Malo			
Woman Alone, The	Sylvia Sidney-John Loder	Jan. 1,'37†		

GRAND NATIONAL

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	Nov. 29	66	
Devil on Horseback, The (G)	Lili Damita-Fred Keating	Oct. 11†	70½	Oct. 3
Great Guy (G)	James Cagney-Mae Clarke	Dec. 25†	*75	Dec. 19
Hats Off	Mae Clarke-John Payne	Nov. 29†		
Headin' for the Rio Grande (G)	Tex Ritter- Eleanor Stewart	Dec. 20†	61	Dec. 12
In His Steps (G)	Eric Linden-Cecilia Parker	Sept. 29	79½	Sept. 19
(Exploitation: Nov. 14, p. 90.)				
Song of the Gringo (G)	Tex Ritter-Joan Woodbury	Nov. 22†	62	Nov. 14
We're in the Legion Now (G)	Reginald Denny-Esther Ralston	Dec. 13†	64	Feb. 15
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G)	Tala Birell-Ian Keith	Oct. 25†	81	Oct. 24
Yellow Cargo (G)	Conrad Nagel-Eleanor Hunt	Oct. 27†	63	Nov. 14
Coming				
Arizona Days	Tex Ritter-Eleanor Stewart			
Grand Canyon		Jan. 1,'37†		
Navy Spy	Conrad Nagel-Eleanor Hunt	Dec. 23		

GUARANTEED

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15		

(THE RELEASE CHART--CONT'D)

Luck of the Irish	Richard Hayward	Sept. 15†		
Phantom Ship	Bela Lugosi-Shirles Grey	Oct. 15†		
Women in White	Molly Lamont-Lester Matthews	July 15		

HOFFBERG

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15†	70	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15†	62	
Uncle from America	Czeck Film	Dec. 15†	90	
Voice of India	Hoeffer Expedition	Nov. 1†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	62	
Coming				
Crime of Voodoo	Fredi Washington		63	

IMPERIAL

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1†	90	June 6
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1†	90	Dec. 1,'35
Coming				
Deerslayer				
High Hat	Frank Luther-Dorothy Dare			
I Demand Payment	Betty Burgess-Jack LaRue			
Judgment Day				
Rich Relations	Ralph Forbes-Frances Grant			
With Pleasure, Madame	Conrad Nagel-Marta Labarr			

INVINCIBLE

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25	64	
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	66	
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10	66½	July 11
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	64	Aug. 29
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2	75	July 4
Coming				
Borrowed Time				

MASCOT

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27	63	

METRO-GOLDWYN-MAYER

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24	71	Apr. 11
After the Thin Man (G) 713	Wm. Powell-Myrna Loy	Dec. 25†	112	Dec. 12
(See "In the Cutting Room," Dec. 19.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Romance 706	Richard Tauber	Nov. 20†	82	
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14	72	Mar. 7
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21
(Exploitation: pp. 89, 93.)				
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12
(Exploitation: Oct. 17, p. 73.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5	94	May 30
(Exploitation: June 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21	62	Feb. 8
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11†	72	Oct. 31
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105; Dec. 5, p. 80.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	80	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21
Mad Holiday (G) 708	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	76	
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27	68	Mar. 28
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 5
Our Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21
Petticoat Fever (G) 645	Robt. Montgomery-Myrna Loy	Mar. 20	81	Mar. 21
(Exploitation: Apr. 18, p. 79; May 30, p. 90; June 13, p. 123; July 25, p. 81.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	97	Aug. 15
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17	86	
(See "In the Cutting Room," Mar. 7.) (Exploitation: May 30, p. 85; July 11, p. 124.)				
San Francisco (G) 636	Clark Gable-J. MacDonald	June 26	111	July 4
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 79.)				
Sinner Take All (A) 712	Bruce Cabot-Marg't. Lindsay	Dec. 18†	74	Dec. 19
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10	106	Apr. 11
(Exploitation: June 13, p. 122; June 27, p. 80; July 25, p. 77; Aug. 8, p. 91.)				
Speed (G) 652	Wendy Barrie-James Stewart	May 8	72	May 2
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11†	78	July 11
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 6†	89	Nov. 7
(Exploitation: Nov. 28, p. 96.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6	82	Feb. 22
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	75	May 16
(Exploitation: July 18, p. 85.)				
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29	75	May 30
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3	88	Apr. 4
Voice of Bugle Ann (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7	72	Feb. 15
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27
Wife vs. Secretary (G) 606	C. Gable-M. Loy-J. Harlow	Feb. 28	89	Feb. 22
(Exploitation: Apr. 18, p. 77; July 4, p. 69.)				
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31†	59	June 20
Coming				
Burnt Fingers	Guy Kibbee-Alice Brady			
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37	108	Dec. 19
(See production article, Oct. 24, p. 16.)				
Captains Courageous	F. Bartholomew-Spencer Tracy	Jan. 29,'37†		
(See "In the Cutting Room," Dec. 19.)				
Dangerous Number	Robert Young-Ann Sothern			
Day at the Races, A	Marx Brothers-Allan Jones			
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11, p. 16.)				
Last of Mrs. Cheyney, The	J. Crawford-Robt. Montgomery			
Man of the People	Joseph Calleia	Jan. 22,'37†		
Maytime	J. MacDonald-Nelson Eddy			
Nobody's Baby	Patsy Kelly-Robt. Armstrong			
Parnell	Clark Gable-Myrna Loy			
Pick a Star	Jack Haley-Patsy Kelly			
Romeo and Juliet (G)	Norma Shearer-Leslie Howard		124	July 18
(See production article, Mar. 28, p. 16.)				
To the Victor (tent. title)	Joseph Calleia-Florence Rice			
Under Cover of Night	Edmund Lowe-Florence Rice	Jan. 8,'37†		
Way Out West	Laurel and Hardy			

MITCHELL LEICHTER

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Coming				
Devil's Gold	Conway Tearle			
Senor Jim	Conway Tearle-Barbara Bedford			

PARAMOUNT

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 9†	62	Nov. 21
Along Came Love 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	68	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 92.)				
Arizona Mahoney 3621	Larry Crabbe-Joe Cook	Dec. 4†	58	
(See "In the Cutting Room," Nov. 7.)				
Arizona Raiders, The (G) 3564	Buster Crabbe-Marsha Hunt	June 26	57	Oct. 17
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)				
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3	76	Apr. 11
Border Flight (G) 3558	John Howard-Frances Farmer	May 29	59	Apr. 25
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6	67	Feb. 1
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8	85	May 1
(Exploitation: June 6, p. 121; July 4, p. 69.)				
College Holiday	Jack Benny-Burns & Allen	Dec. 25†		
(See "In the Cutting Room," Nov. 21.)				
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27	58	Aug. 8
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28	56	Feb. 8
(Exploitation: June 20, p. 121; Sept. 26, p. 76; Oct. 3, p. 81; Dec. 19, p. 90.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. DeMille	Feb. 14	56	May 30
Early to Bed (G) 3560	Charles Ruggles-Mary Boland	June 5	73	July 25
(Exploitation: Aug. 1, p. 90.)				
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room," Oct. 3.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15	76	May 23
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1	67	Apr. 25
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13	72	May 16
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15	72	May 2
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4	98	Sept. 12
(See production article, Aug. 15 p. 16; exploitation: Nov. 14, p. 95.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Crosman	June 12	68	June 6
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar 8	73	Mar. 7
(See musical analysis, Mar. 14, p. 18.)				
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17	76	Feb. 22
Hideaway Girl (G) 3619	Shirley Ross-Robt. Cummings	Nov. 20†	72	Nov. 14
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21†	73	Aug. 22
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 16†	74	Nov. 7
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 29
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27†	84	Nov. 28
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21	81	Feb. 15

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
(See news article, Mar. 7, p. 19; exploitation: Feb. 22, p. 96; Apr. 1, p. 92; June 20, p. 118.)				
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Let's Make a Million	Edward Everett Horton	Dec. 18†		
(See "In the Cutting Room," Nov. 28.)				
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7	88	Feb. 1
(Exploitation: Mar. 21, pp. 93, 95; Apr. 4, pp. 82, 87; May 2, p. 99; May 23, p. 94; June 6, p. 116; June 27, pp. 82, 85; July 18, p. 85; Aug. 22, p. 117; Sept. 26, p. 76.)				
Mind Your Own Business (G)	Charles Ruggles-Alice Brady	Dec. 18†	*75	Dec. 19
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10	83	Apr. 11
Murder with Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 5
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 25
(Exploitation: Sept. 19, p. 65.)				
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5	72	June 6
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19	73	June 13
(Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)				
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb. 28	65	Feb. 15
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22	76	May 16
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3	64	June 20
(Exploitation: Aug. 1, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87; Dec. 12, p. 87.)				
Rose Bowl (G)	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 18	73	Dec. 21,'35
Sky Parade (G) 3550	Jimmy Allen-Katherine DeMille	Apr. 17	70	Apr. 4
(Exploitation: July 11, p. 127.)				
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17	87	Feb. 15
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 17, 24, p. 70; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27	77	Mar. 21
(Exploitation: June 6, p. 118; Aug. 22, p. 113.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24	67	Apr. 18
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17	72	Apr. 11
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20	74	Mar. 14
Trail Dust	Wm. Boyd-Jimmy Ellison	Dec. 11†		
(See "In the Cutting Room," Oct. 31.)				
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13	106	Feb. 29
(See production article, Jan. 18, p. 36; exploitation: Feb. 29, p. 73; May 2, p. 98; May 23, p. 86; May 30, p. 90; June 6, p. 118; June 13, p. 122; June 20, p. 122; July 25, p. 80; Aug. 8, p. 93; Aug. 22, pp. 113, 115; Aug. 29, p. 86; Sept. 26, p. 76; Oct. 3, p. 81.)				
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2†	109	Sept. 26
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 9†	81	Oct. 3
(Exploitation: Dec. 5, p. 78.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borderland	Wm. Boyd-Jimmy Ellison			
(See "Bring Me His Ears," "In the Cutting Room," Dec. 19.)				
Bulldog Drummond Escapes	Ray Milland-Heather Angel	Jan. 15,'37†		
(See "In the Cutting Room," Dec. 19.)				
Champagne Waltz (G)	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12
Clarence	Roscoe Karns-Charlotte Wynters			
Doctor's Diary, The	George Bancroft-Helen Burgess	Jan. 22,'37†		
Happiness Preferred	Warren William-Karen Morley			
John Meade's Woman	Ed. Arnold-Francine Larrimore	Jan. 8,'37†		
(See "In the Cutting Room," Nov. 28.)				
Maid of Salem	C. Colbert-Fred MacMurray			
(See "In the Cutting Room," Dec. 19.)				
Plainsman, The (G)	Gary Cooper-Jean Arthur	Jan. 1,'37†	*110	Nov. 28
Souls at Sea	Gary Cooper-George Raft			
Swing High, Swing Low	Carole Lombard-F. MacMurray			

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6†	62	Aug. 22
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1†	59	Aug. 1
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15†	76	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20†	68	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1†	61	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogues	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Caryl of the Mountains	Rin-Tin-Tin, Jr.	Mar. 27†	57	
Millionaire Kid	Bryant Washburn-Betty Compson	Mar. 14†	58	
Pinto Rustlers	Tom Tyler-Catherine Colter	May 14†	56	
Ridin' On	Tom Tyler-Rex Lease	Feb. 29†	56	
Roamin' Wild	Tom Tyler-Carol Wyndham	Mar. 30†	55	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Speed Reporter	Richard Talmadge-Luana Walters	May 14†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Santa Fe Rides	Bob Custer			
Silver Trail	Rin-Tin-Tin, Jr.			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beware of Ladies 6011	Donald Cook-Judith Allen	Dec. 21†	61	
(See "In the Cutting Room," Nov. 21.)				
Big Show, The 6301	Gene Autry-Kay Hughes	Nov. 16†	70	
(See "In the Cutting Room," Oct. 24.)				
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	56	Sept. 26
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†	60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13	55	Apr. 11
Country Gentleman (G) 6010	Olsen and Johnson	Nov. 9†	68	Oct. 31
Dancing Feet (G) 3504	Ben Lyon-Joan Marsh	Jan. 31	71	Apr. 4
(Exploitation: Feb. 15, p. 81.)				
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25†	67	July 11
(Exploitation: Sept. 5, p. 80.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10	59	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Frankie and Johnnie (A) 6201	Helen Morgan-Chester Morris	May 1	66	May 23
(Exploitation: May 30, p. 85; Aug. 22, p. 112.)				
Gentleman from Louisiana (G) 3503	Eddie Quillan-Charlotte Henry	Aug. 17	66	Aug. 22
Ghost Town Gold 6312	Robt. Livingston-Kay Hughes	Oct. 26†	55	
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20	68	
Go-Get 'Em Haines 3549	William Boyd-Sheila Terry	June 16	60	
Gun Ranger, The 6332	Bob Steel-Eleanor Stewart	Nov. 9†	49	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11
Happy Go Lucky (G) 6003	Phil Regan-Evelyn Venable	Dec. 14†	68	Dec. 12
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5	74	Apr. 25
(Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)				
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15†	72	June 6
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6	69	Mar. 7
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9	54	Apr. 11
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 16	69	Mar. 14
(Exploitation: Aug. 22, p. 112.)				
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23†	55	
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15	55	Mar. 7
Leathernecks Have Landed, The (G) 3501	Lew Ayers-Isabel Jewell	Feb. 22	67	Feb. 29
(Exploitation: Apr. 18, p. 76; July 25, p. 81.)				
Lonely Trail, The (G) 3563	John Wayne-Ann Rutherford	May 25	55	Nov. 14
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7†	63	Nov. 28
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	67	June 27
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	59	
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21†	56	
(See "In the Cutting Room," Nov. 7.)				
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	78	Oct. 3
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2	56	
Return of Jimmy Valentine (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14	72	Feb. 15
Roarin' Lead 6313	Robt. Livingston-Ray Corrigan	Dec. 9†	53	
(See "In the Cutting Room," Nov. 7.)				
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11	56	May 16
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	66	Sept. 5	Sept. 15
Three Mesquiteers (G) 6311	Robt. Livingston-Kay Hughes	Sept. 21†	56	Sept. 12
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	56	
(See "In the Cutting Room," Sept. 12.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6	53	
(See "In the Cutting Room," May 23.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37†		
Bold Caballero, The (G) 6101	Robt. Livingston-Heather Angel	Jan. 11,'37†	71	Dec. 5
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28†		
Hit the Saddle	Robt. Livingston-Ray Corrigan			
Join the Marines	June Travis-Paul Kelly	Jan. 18,'37†		
(See "In the Cutting Room," Dec. 19.)				
Larceny on the Air	Grace Bradley-Robt. Livingston	Jan. 4,'37†		
(See "In the Cutting Room," Dec. 19.)				
Man Betrayed, A	Eddie Nugent-Kay Hughes	Dec. 28†		
Old Lady Ironsides	Alison Skipworth-Polly Moran			
Paradise Express		Jan. 25,'37†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Riders of the Whistling Skull 6315	Robt. Livingston-Ray Corrigan	Jan. 4,'37†		
Roundup Time in Texas 6306	Gene Autry-Smiley Burnette			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
(Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)				
Bride Walks Out, The (G) 531	Barbara Stanwyck-G. Raymond	July 10	80	July 11
(Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)				
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June 26	67	
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)				
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22	85	May 16
(Exploitation: June 6, pp. 117, 121.)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
(Exploitation: Oct. 31, p. 74.)				
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15	81	May 2
(Exploitation: July 4, p. 68.)				
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21	110	Feb. 22
(Exploitation: Mar. 7, p. 94; Mar. 28, p. 83; Apr. 4, p. 87; May 16, p. 82; May 23, p. 93; May 30, p. 84; June 13, pp. 125, 130; July 4, p. 68; July, p. 78; Sept. 12, p. 68; Oct. 17, p. 76; Oct. 31, p. 76.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27	67	Mar. 14
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7	76½	Jan. 18
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19	70	May 30
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12	68	Apr. 25
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6	77	Feb. 8
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13†	65	Dec. 19
Mary of Scotland (G) 634	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17	66	Apr. 18
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14	68½	Jan. 25
Night Waitress	Margot Grahame-Gordon Jones	Dec. 18†	57	
(See "In the Cutting Room," Oct. 10.)				
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11	*65	Nov. 21
Rainbow on the River (G)	Bobby Breen-May Robson	Dec. 25†	88	Dec. 12
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20	64½	Mar. 7
(Exploitation: July 25, p. 76.)				
Smartest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27†	58	Nov. 7
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8	61	May 2
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94.)				
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3	65	May 2
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4	67	
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24	64	Apr. 11
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20†	77	Nov. 21
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 6	88	Oct. 31
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13	68½	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coast Patrol	Victor McLaglen-Preston Foster			
(See "In the Cutting Room," Nov. 14.)				
Criminal Lawyer	Lee Tracy-Margot Grahame	Jan. 29,'37†		
(See "In the Cutting Room," Oct. 31.)				
Escadrille	Paul Muni-Miriam Hopkins			
Michael Strogoff	Anton Walbrook-M. Grahame	Feb. 26,'37†		
(See "In the Cutting Room," Dec. 19.)				
Miss Customs Agent	Walter Coy-Diana Gibson			
Once Over Lightly	Guy Kibbee-Una Merkel	Mar. 19,'37†		
Park Avenue Logger	George O'Brien-Beatrice Roberts			
Plough and the Stars, The	Barbara Stanwyck-P. Foster	Jan. 15,'37†	67	
(See production article, Aug. 22, p. 16.)				
Quality Street	Kath. Hepburn-Franchot Tone			
(See "In the Cutting Room," Oct. 7.)				
Racing Lady (G)	Ann Dvorak-Smith Ballew	Jan. 29,'37†	*58	Dec. 12
Robber Barons	Edward Arnold-Frances Farmer			
That Girl from Paris (G)	Lily Pons-Gene Raymond	Jan. 22,'37†	*105	Dec. 19
They Wanted to Marry	Gordon Jones-Betty Furness	Feb. 12,'37†		
(See "In the Cutting Room," Nov. 7.)				
We the Jury	Helen Broderick-Victor Moore	Feb. 19,'37†		
(See "In the Cutting Room," Nov. 28.)				
When's Your Birthday?	Joe E. Brown-Marian Marsh			
We Who Are About to Die (G)	Preston Foster-Ann Dvorak	Jan. 8,'37†	*80	Oct. 17
(See "In the Cutting Room," Nov. 28.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
August Week-End	Valerie Hobson	Grand National	Apr. 10	67	
Below the Deadline	Russell Hopton	Grand National	June 8	69	
Bridge of Sighs	Onslow Stevens	Grand National	Mar. 5	66	
Brilliant Marriage	Joan Marsh	Grand National	Mar. 25	62½	
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2	9 rls	
Dark Hour, The	Irene Ware	Grand National	Jan. 15	70½	
Drake the Pirate (G)	Matheson Lang	Grand National	Apr. 1	78	June 1,'35
Easy Money (G)	Onslow Stevens	Grand National	July 10	66½	July 1
Feud of the West	Hoot Gibson	Grand National	Apr. 15	61½	
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Conquer the Sea (G)	Steffi Duna	Grand National	Feb. 8	67	Jan. 25
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Little Red School House	Junior Coghlan	Grand National	Mar. 16	59	
Living Dead, The	Gerald Du Maurier	Grand National	Feb. 22	65	
Lucky Terror, The	Hoot Gibson	Grand National	Feb. 20	61	
Revolt of the Demons (G)	Dorothy Stone	Grand National	July 20	60	July 18
(Reviewed under the title of "Revolt of the Zombies")					
Riding Avenger (G)	Hoot Gibson	Grand National	June 15	57	July 18
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26
She-Devil Island	C. Guerrero	Grand National	June 1	63	
Southern Maid	Bebe Daniels	Grand National	May 1	60	
Spy 77 (G)	Greta Nissen	Grand National	Jan. 15	77	Feb. 29
Tango	Marian Nixon	Grand National	Jan. 1	70	
Three of a Kind (G)	Chick Chandler	Grand National	May 20	75	July 4
Too Much Beef	Rex Bell	Grand National	Apr. 20	59	
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 26
West of Nevada	Rex Bell	Grand National	June 22	59	

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Cavalcade of China		James B. Leong		6 rls	
Chinese Melody		James B. Leong		6 rls	
Devils on Earth		James B. Leong		6 rls	
Singing Buckaroo, The	Fred Scott	Spectrum			
(See "In the Cutting Room," Nov. 21.)					

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		
Desert Phantom, The	Johnny Mack Brown	Mar. 10		
Everyman's Law	Johnny Mack Brown	June 10		
Kid Ranger, The	Bob Steele	Feb. 5		
Last of the Warrens	Bob Steele	May 10	58	
Law Rides, The	Bob Steele	June 25		
Rogue of the Range	Johnny Mack Brown	Apr. 25	58	
Sundown Saunders	Bob Steele	Mar. 25		
Valley of the Lawless	Johnny Mack Brown	Jan. 25		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers	Oct. 23†	70	Oct. 24,'31
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4†	95	Dec. 5
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July 3	59	June 27
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	70	Nov. 14
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17	77	Mar. 21
(Exploitation: June 6, pp. 117, 122; June 27, p. 82; July 4, p. 70; July 18, p. 82; Sept. 12, p. 68.)				
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18†	77	Nov. 28
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8	59	
(See "In the Cutting Room," Dec. 14,'35.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27	71	Mar. 28
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10	70	July 18
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24	68	Apr. 11
Country Doctor, The* (G) 636	Dionne Quintuplets-J. Hersholt	Mar. 6	94	Mar. 21
(Exploitation: Mar. 21, pp. 93, 97; Mar. 28, p. 83; Apr. 4, p. 83; Apr. 25, p. 96; May 9, p. 90; May 16, p. 82; May 23, pp. 87, 95; May 30, p. 86; June 6, p. 124; July 4, p. 70; July 11, p. 127; July 25, p. 81; Aug. 1, p. 93.)				
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26	76	June 20
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
(Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)				
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10	57	May 30
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20	84	Mar. 14
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7	62	Feb. 8
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15	74	Apr. 18
(Exploitation: July 25, p. 76; Aug. 8, p. 93.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3	63	Feb. 29
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)				
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22	66	May 9
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21	62	Feb. 15
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17	63	June 20
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29	66	Apr. 25
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14	79	Feb. 15
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3	88	Jan. 4
(Exploitation: Mar. 21, p. 36; April 4, p. 87.)				
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 10

(THE RELEASE CHART--CONT'D)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Laughing at Trouble 724	Jane Darwell-Delma Byron	Dec. 11†	67	
(See "Glory," "In the Cutting Room," Oct. 17.)				
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12	72	Mar. 28
Message to Garcia, A (G) 632	Wallace Beery-B. Stanwyck	Apr. 10	85	Mar. 14
(Exploitation: July 11, p. 127.)				
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31	68	Nov. 22,'35
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27	59	Mar. 28
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17	76	Nov. 2,'35
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23†	93	Oct. 24
(Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87; Dec. 19, p. 89.)				
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24	79	June 6
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)				
Prisoner of Shark Island, The (G) 638	Warner Baxetr-Gloria Stuart	Feb. 28	95	Feb. 22
(Exploitation: Mar. 21, p. 97; Apr. 11, p. 97; Apr. 18, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5	79	May 30
(Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)				
Professional Soldier (G) 628	V. McLaglen-F. Bartholomew	Jan. 24	78	Jan. 4
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
(See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20†	81	Nov. 21
Road to Glory, The (G) 706	Fredric March-Warner Baxter	Sept. 4†	101	June 6
(Exploitation: Nov. 14, p. 95.)				
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
(Exploitation: Dec. 12, p. 84.)				
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19	79	May 16
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13	72	Feb. 22
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Stowaway 725	Shirley Temple-Robt. Young	Dec. 25†		
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
36 Hours to Kill (G) 656	Brian Donlevy-Gloria Stuart	July 24	65	Aug. 29
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				
Under Two Flags (G) 644	Ronald Colman-C. Colbert	May 1	110	May 9
(See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)				
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
White Fang (G) 649	Michael Whalen-Jean Muir	July 3	70	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)				
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27†	65	Dec. 5
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31

Coming

Title	Star	Rel. Date	Minutes	Reviewed
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19
(See production article, June 13, p. 16.)				
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37	68	Nov. 28
Crack Up 727	Peter Lorre-Brian Donlevy	Jan. 15,'37†	70	
(See "In the Cutting Room," Nov. 14.)				
Death in Paradise Canyon	Betty Furness-John Payne	Mar. 5,'37†		
Dr. Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37	79	Oct. 14,'33
Holy Terror, The	Jane Withers-Anthony Martin	Feb. 5,'37†		
(See "In the Cutting Room," Dec. 19.)				
Last Slaver, The	Wallace Beery-Warner Baxter			
Lloyds of London (G)	F. Bartholomew-M. Carroll	Feb. 12,'37†	117	Nov. 28
(Exploitation: Nov. 21, p. 108.)				
Love Is News 729	Loretta Young-Tyrone Power	Mar. 26,'37†		
(See "In the Cutting Room," Dec. 19.)				
Nancy Steele Is Missing	Victor McLaglen-June Lang	Feb. 26,'37†		
Off to the Races	Jed Prouty-Shirley Deane	Feb. 19,'37†		
On the Avenue 732	Dick Powell-Mandeleine Carroll	Jan. 29,'37†		
(See "In the Cutting Room," Dec. 19.)				
One in a Million 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†		
(See "In the Cutting Room," Oct. 31.)				
Seventh Heaven	Simone Simon-James Stewart			
Secret Valley 731	Richard Arlen-Virginia Grey	Jan. 15,'37†		
Step Lively, Jeeves	Arthur Treacher-Patricia Ellis	Mar. 12,'37†		
Time Out for Romance	Claire Trevor-Michael Whalen	Mar. 19,'37		
Wings of Morning	Annabella-Henry Fonda	Feb. 19,'37†		
Woman-Wise	Rochelle Hudson-Michael Whalen	Jan. 22,'37†		
(See "In the Cutting Room," Dec. 19.)				

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr.-E. Landi	Apr. 17	100	Feb. 22
Amazing Quest, The	Cary Grant-Mary Brian	Sept. 26	70	Aug. 29
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25†	*85	Dec. 19
Come and Get It (A)	Edward Arnold-Frances Farmer	Nov. 6†	*98	Nov. 7
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94.)				
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 23†	101	Sept. 26
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20†	78	Nov. 7
(See production article, June 6, p. 14; exploitation: Nov. 21, p. 109.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2†	86	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98.)				
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7	85	Jan. 4
(Exploitation: Jan. 25, p. 63; Feb. 8, p. 83; Feb. 22, p. 96; Apr. 4, p. 89; Aug. 29, p. 84.)				
I Stand Condemned (A)	Harry Baur-Laurence Olivier	July 10	76	Nov. 30,'35
Last of the Mohicans, The (G)	Randolph Scott-Binnie Barnes	Aug. 13†	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Nov. 14, pp. 90, 92; Nov. 21, p. 112.)				
Little Lord Fauntleroy (G)	F. Bartholomew-D. Costello Barrymore	Mar. 6	102	Feb. 29
(Exploitation: Mar 14, p. 84; May 16, p. 80; June 6, p. 117; June 13, p. 132; Aug. 1, p. 93; Aug. 29, p. 87.)				
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21	87	Feb. 8
(See production article, Feb. 8, p. 18; exploitation: Feb. 15, p. 81; Feb. 22, p. 100; Mar. 7, p. 99; Mar. 14, p. 84; Mar. 28, pp. 83, 84; Apr. 4, pp. 84, 89; Apr. 11, pp. 93, 96; Apr. 25, p. 92; May 2, p. 99; May 9, p. 84; May 16, p. 82; May 30, pp. 84, 86; June 6, pp. 116, 118; June 13, pp. 122, 132; June 20, p. 121; Aug. 22, p. 117; Sept. 12, p. 68.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13	79	May 2
(Exploitation: June 13, p. 122; July 25, p. 77.)				
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Dec. 4†	86	Nov. 21
(See production article: Oct. 31, p. 16; exploitation: Dec. 19, p. 88.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24	100	Jan. 25
(Exploitation: Feb. 1, p. 63; Feb. 8, p. 83; Feb. 15, p. 81; Feb. 29, pp. 72, 75; Mar. 14, p. 85; Mar. 21, pp. 94, 97; Apr. 4, p. 87; June 6, p. 118; Oct. 17, p. 80.)				
These Three (G)	M. Hopkins-M. Oberon-J.McCrea	Apr. 10	93	Feb. 29
(Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24	99	May 7
(See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 26, pp. 70, 71; Oct. 24, p. 70; Nov. 28, p. 105.)				

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	70	Aug. 8
Fire Over England	Raymond Massey-Flora Robson	Feb. 5,'37†		
History Is Made at Night	Charles Boyer-Jean Arthur	Mar. 5,'37†		
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 26,'37†	90	Aug. 22
Men Are Not Gods	Miriam Hopkins-Laur'nce Olivier	Jan. 15,'37†		
Star Is Born, A	Janet Gaynor-Fredric March	Feb. 19,'37†		
You Only Live Once	Sylvia Sidney-Henry Fonda	Jan. 1,'37†		

UNIVERSAL

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	64	
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25	58	
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29†	61	Dec. 5
(See "In the Cutting Room," Nov. 28.)				
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26	54	July 18
(Exploitation: Oct. 24, p. 70.)				
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11	70	May 9
(Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)				
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
(Exploitation: Dec. 5, p. 79.)				
For the Service 9045	Buck Jones-Beth Marion	May 6	65	
Three Smart Girls 1029	Deanna Durbin-Ray Milland	Dec. 20†	84	
(See "In the Cutting Room," Nov. 28.)				
Girl on the Front Page, The(G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	74	Sept. 26
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20	75	Jan. 25
(Exploitation: Jan. 18, p. 82; Jan. 25, p. 63; Mar. 7, p. 99; Mar. 14, p. 88; July 18, p. 85.)				
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9	70	Feb. 29
(Exploitation: Apr. 18, p. 81; May 23, p. 94; June 6, p. 117; June 13, p. 132.)				
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	72	Oct. 31
Magnificent Brute, The(G)1022	Victor McLaglen-Binnie Barnes	Oct. 11†	77	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)				
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6	112	Jan. 11
(Exploitation: Jan. 18, p. 82; Feb. 8, pp. 81, 83, 84; Mar. 7, pp. 86, 99; Mar. 21, pp. 92, 96; Apr. 16, p. 96; May 23, pp. 87, 95; June 6, p. 118; Dec. 19, p. 93.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	76	Nov. 7
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6†	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105.)				
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27	87	Feb. 9
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31	65	Aug. 29
Parole (G) 9036	Ann Preston-Henry Hunter	June 14	65	July 4
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 23
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20†	60	Dec. 5
Sea Spoilers (G) 1027	John Wayne-Nan Gray	Sept. 20†	63	Nov. 28
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17	112	May 9
(See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81; Nov. 7, p. 84.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18	60	
Sutter's Gold (G) 8002	Edward Arnold-Binnie Barnes	Apr. 13	95	Mar. 28
(See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92; Dec. 12, p. 82.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13†	82	Oct. 10
(Exploitation: Oct. 10, p. 96.)				
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Class Prophecy	Virginia Bruce-Kent Taylor			
Breezing Home 1033	Binnie Barnes-Wm. Gargan	Jan. 3,'37†		
Four Days' Wonder 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†		
Left Handed Law	Buck Jones			
Mighty Treve, The 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mysterious Crossing 1025	James Dunn-Jean Rogers	Dec. 27†	56	
(See "Murder on the Mississippi," "In the Cutting Room," Nov. 28.)				
Night Key	Boris Karloff			
Person-to-Person Call	Gloria Stuart-Walter Pidgeon			
Sand Flow	Buck Jones-Lita Chevret	Feb. 14,'37†		
She's Dangerous 1031	Walter Pidgeon-Tala Birell	Jan. 24,'37†		
Top of the Town 1007	George Murphy-Doris Nolan	Feb. 21,'37†		
(See "In the Cutting Room," Nov. 14.)				

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1		
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 26†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler	Jan. 7,'37†		
Flying Fists	Herman Brix	Jan. 25,'37†		
Trail Feud, The	Tom Tyler	Feb. 18,'37†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	Apr. 25
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7	70	Apr. 4
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Charge of the Light Brigade (G) 901	Errol Flynn-O. De Havilland	Nov. 7	115	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111.)				
Colleen (A) 903	Ruby Keeler-Dick Powell	Mar. 21	89	Feb. 1
(Exploitation: Mar. 14, p. 89; Apr. 25, p. 92; May 23, p. 86.)				
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18	65	Feb. 1
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	*60	Oct. 31
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70.)				
Green Pastures, The (G) 902	Rex Ingram	Aug. 1	93	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25	83	Apr. 4
(Exploitation: June 6, p. 118; Aug. 8, p. 93.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
(Exploitation: Dec. 5, p. 80.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19†	55	Nov. 14
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15	65	Jan. 11
Midsummer Night's Dream (G)	All Star	Oct. 3	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68.)				
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12	69	July 30,'32
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8	83	Jan. 18
(Exploitation: May 2, p. 92.)				
Polo Joe 111 (G)	Joe E. Brown-Carol Hughes	Dec. 5†	65	Sept. 26
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30	79	May 2
(Exploitation: July 11, p. 128; July 25; pp. 76, 77; Aug. 8, p. 93; Nov. 7, p. 87.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9	62	Mar. 21
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2	56	Mar. 7
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14	76	Mar. 7
(Exploitation: Apr. 4, p. 88; Apr. 18, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1	60	Jan. 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter				
Another Dawn	Errol Flynn-Kay Francis			
Bad Man's Territory	Dick Foran-Linda Perry			
Black Legion 112	Humphrey Bogart-Ann Sheridan	Jan. 30,'37†		
(See "In the Cutting Room," Oct. 10.)				
Call It a Day	Olivia de Havilland-I. Hunter			
Desert Song	Frank McHugh			
God's Country and the Woman 105	George Brent-Beverly Roberts	Jan. 16,'37†		
(See "In the Cutting Room," Sept. 26.)				
Go Getter, The	George Brent-Anita Louise			
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37†	*70	Dec. 12
King and the Chorus Girl	Fernand Gravet-Joan Blondell			
Marked Woman	Bette Davis-H. Bogart			
Marry the Girl	Frank McHugh-Mary Boland			
Melody for Two	James Melton-Patricia Ellis			
(See "In the Cutting Room," Oct. 17.)				
Merchant of Venus	Carol Hughes-Marie Wilson			
Midnight Court	Ann Dvorak-John Litel			
(See "In the Cutting Room," Dec. 19.)				
Over the Wall	Ross Alexander			
Prince and the Pauper, The	Billy and Bobby Mauch			
Ready, Willing and Able	Ross Alexander-Ruby Keeler			
(See "In the Cutting Room," Nov. 21.)				
Slim	Pat O'Brien-Henry Fonda			
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	*60	Dec. 5
Trial Horse	Barton MacLane-June Travis			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21†	6 rls	
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fury Below	Maxine Doyle-Russell Gleason		6 rls	
Island Captives	Eddie Nugent		6 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Slalom	Skiing Film	Dec. 18†		
Tempo Massimo	Milly	Mar. 12	78	Mar. 21
Treno Popolare	Italian Feature	Dec. 25†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
My Song of Love	Tito Schipa			
Second Bureau	Jean Murat-Diane Korene			
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Anna (G)	Ada Voitsik	Amkino	July 16	95	Aug. 1
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	95	Oct. 3
(Reviewed under the title, "La Kermesse Heroique.")					
Cavalry (G)	Elisa Cegani	United Artists		95	Dec. 19
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11†	100	Sept. 26
Cloistered (G)		Best	May 19	65	May 30
Crime Over London (A)	Margot Grahame	United Artists		80	Nov. 7
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dubrevsky	Boris Livanov	Amkino	Mar. 28	72	Apr. 11
Dusty Ermine (A)	Ronald Squire	Twickenham		75	Oct. 10
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Incertidumbre (G)	Hilda Moreno	United Artists	Sept. 18†	70	Sept. 26
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21
Janosik (G)	Palo Bielik	French	Nov. 24	82	Dec. 5
Juggernaut (A)	Boris Karloff	Twickenham		70	Oct. 17
La Fusse	Femin Gemier	French	Aug. 1	83	
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 9	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
La Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5	110	Mar. 21
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4	77	Apr. 25
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")					
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5	93	May 16
Prenez Garde a la Pointure	Simone Simon	French	Aug. 1	86	
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21	83	May 30
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25	98	Apr. 4
Robber Symphony, The (G)	George Graves	Concordia		125	May 9
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Libesroman Im Hause Habsburg.")					
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9	81	Apr. 25
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7	90	Apr. 18
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5
Son of Mongolia, A (A)	Tseven Rabdan	Amkino	Nov. 20	90	Dec. 19
Soviet News (G)		Amkino	Apr. 10	70	Apr. 25
Spy of Napoleon (G)	Richard Barthelmess	Twickenham		98	Oct. 10
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 1
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Two s Company (G)	Ned Sparks	B. & D.			May 16
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 3
(Reviewed under the title, "Eine Walzer Fuer Dich.")					
We Are from Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30	83	May 16
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7
Woman Alone, A (A)	Anna Sten	General		90	June 6
Yellow Cruise, The (G)		French	Nov. 7	90	Dec. 5

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Tom Thumb (2-15)	Mar. 30	7
Dick Whittington's Cat (5-16)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 3—"Spark Plug"	Apr. 12	6½
No. 4—Major Google (5-16)	May 24	6½
BROADWAY COMEDIES		
Am I Having Fun (11-21) Andy Clyde	Sept. 18†	20
Ants in the Pantry (3-7) (3 Stooges)	Feb. 6	18½
Ay Tank Ay Go (All Star)	Dec. 4†	16½
Caught in the Act Andy Clyde	Mar. 5	18
Champ's a Chump, The (All Star)	June 20	18
Disorder in the Court (3 Stooges)	May 30	17
Double Trouble Andy Clyde		
False Alarms (10-10) (3 Stooges)	Aug. 16†	10
Fibbing Fibbers (12-5) Walter Catlett	Oct. 19†	18
Free Rent (All Star)	Dec. 20†	
Half Shot Shooters (6-13) (3 Stooges)	Apr. 30	19
Love Comes to Mooneyville	Nov. 14†	18
Midnight Blunders (5-16) (All Star)	Apr. 21	17
Mister Smarty (8-1) Andy Clyde	July 15	18
Movie Maniacs (3 Stooges)	Feb. 20	18
Oh, Duchess (11-21) Polly Moran	Oct. 9†	20
Pain in the Pullman, A (3 Stooges)	June 27	18
Peppery Salt, The (6-20) Andy Clyde	May 15	18
Share the Wealth (5-16) Andy Clyde	Mar. 19	17½
Slippery Silks (3 Stooges)	Dec. 27†	
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (11-14) (3 Stooges)	Sept. 11†	2 rls.
COLOR RHAPSODIES		
Birds in Love (11-14)	Oct. 28†	7½
Bon Bon Parade	Nov. 26†	8½
Boy and His Dog, A	Dec. 23†	7
Dr. Bluebird (2-8)	Feb. 5	8
Football Bugs (5-16)	Apr. 29	7
Gifts from the Air	Jan. 1,'37†	
In My Gondola (10-17)	Sept. 3†	8
Glee Worms	June 24	7
Merry Mutineers (11-7)	Oct. 2†	7
Novelty Shop, The (9-5)	Aug. 15	7
Two Lazy Crows (11-28)	Nov. 26†	7
Untrained Seal, The (8-1)	July 26	7
COLUMBIA TOURS		
Star Gazers (11-7)	Oct. 15†	10
Wonder Spots of America (11-14)	Sept. 4†	1 rl.
COURT OF HUMAN RELATIONS		
Mad Money (9-5)	Sept. 4†	11½
Runaway Marriage, The	Dec. 18	
FEATURETTES		
Story of Norton I, Emperor of the United States	Dec. 18†	
KRAZY KAT CARTOONS		
11. Bird Stuffer, The (2-8)	Feb. 1	7
12. "Lil Ainjil"	Mar. 19	6
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24†	7
16. Merry Cafe	Dec. 26†	
NEW WORLD OF SPORT SERIES		
Disputed Decisions (8-29)	Aug. 22	10
Football Flashes (10-10)	Aug. 30	10
Golfing Rhythm (6-20)	May 15	10
Hold 'Em Cowboy (11-14)	Sept. 25†	10
Ice Cut-Ups (2-8)	Feb. 6	10
Little Champs (8-29)	Aug. 10	10
Plane Devils	Nov. 28†	9½
Skiing Is Believing (11-14)	Oct. 26†	10
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Stop, Look and Guess	Mar. 9	10
Thrills with Daredevils	Mar. 19	10
Touring the Sport World (7-25)	July 11	10
SCRAPPY CARTOONS		
Dizzy Ducks (12-19)	Nov. 28†	6½
Looney Balloonists (11-28)	Sept. 24†	7
Playing Politics (8-1)	July 8	7
Scrappy's Camera Troubles (6-20)	June 5	7
Scrappy's Pony	Mar. 16	7
SCREEN SNAPSHOTS		
No. 6—(2-8)	Jan. 31	10½
No. 7—(3-7)	Feb. 28	10½
No. 8—	Mar. 27	10
No. 9—(5-16)	Apr. 24	9½
No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10
SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14)	Sept. 11†	10
No. 2—(11-21)	Oct. 23†	10
No. 3—	Nov. 28†	10
No 4—	Dec. 28†	10
SPECIAL		
Belgium	Dec. 25†	
Castle Town of France	Nov. 1†	8½
Old Paris and Berne	Dec. 18†	
Robinson Crusoe (12-5)	Sept. 7†	3 rls.
VOICE OF EXPERIENCE		
No. 9—(3-7)	Feb. 25	10½
No. 10—	Mar. 26	10½

DuWORLD

Title	Rel. Date	Min.
Sus-Ti-Ka (12-19)		10
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15†	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9
No. 6—		10

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Fresh from the Fleet	Apr. 24	18
Mixed Policies	Jan. 17	20
Sleepless Hollow	May 8	16
Where Is Wall Street?	Apr. 10	19
MUSICAL COMEDIES		
Home on the Range (6-20)	June 5	21
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1†	11
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
Spooks (6-20)	Apr. 17	9
Strike! You're Out	Dec. 11†	11
STAR PERSONALITY COMEDIES		
Giv'im Air	Feb. 14	18
Gold Bricks	Mar. 20	20
Grand Slam Opera	Feb. 21	21
Triple Trouble	Apr. 3	16
White Hope, The	Mar. 27	19
PAUL TERRY-TOONS		
Alpine Yodeler	Feb. 2	6
Barnyard Amateurs	Mar. 6	6
Big Game Hunt, The	Feb. 19,'37†	1 rl.
Book Shop, The	Feb. 5,'37†	1 rl.
Bully Frog, A (10-10)	Sept. 18†	6
Busy Bee, The	May 29	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa and the Runt	May 15	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	7
Home Town Olympics	Feb. 7	6
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30†	7
Kiko the Kangaroo in Skunked Again	Dec. 25†	7
Kiko and the Honey Bears (9-22)	Aug. 21†	6
Off to China	Mar. 20	6
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Cats in a Bag	Dec. 11†	7
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Robin Hood in an Arrow Escape (11-21)	Nov. 13†	7
Rolling Stones	May 1	6
Sailor's Home, The (6-13)	June 12	6
Salty McGuire	Jan. 8,'37†	1 rl.
Tin Can Tourist, The	Jan. 22,'37†	1 rl.
Tough Egg, A	June 26	6
Western Trail, The	Apr. 3	6
Wolf in Cheap Clothing, A	Apr. 17	6
TREASURE CHEST		
Animal Cunning	May 1	10
Chesapeake Bay Retriever, The	Dec. 18†	11
Fast Friends (6-13)	June 5	9
Feminine Form (8-29)	Aug. 7†	10
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei	Dec. 4†	11
Nature's Songsters (9-23)	Sept. 4†	8
Seeing Eye, The (2-11)	Jan. 17	10
Sports in the Alps (10-10)	Sept. 11†	9
Symphony in Snow (11-7)	Oct. 16†	9
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13	19
Rail Birds (6-13)	May 22	18
TWO-REEL COMEDIES		
Amuse Yourself	Nov. 27†	20
Any Old Port	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9†	19
Diamonds in the Rough	Sept. 25†	19
Fun's Fun	Feb. 5,'37†	2 rls.
Gags and Gals (10-3)	Sept. 11†	20
Happy Heels (8-22)	Aug. 1†	18
High-C Honeymoon		2 rls.
It Happened All Right (6-13)	May 15	19
Just the Type	Dec. 4†	20
Mixed Magic (12-19)	Nov. 20†	17
Modern Home (11-28)	Nov. 13†	19
Parked in Paree	Aug. 28†	19
Peaceful Relations	June 19	18
Practically Perfect	Jan. 15,'37†	2 rls.
Rah Rah Rhythm (11-21)	Oct. 23†	18
Screen Test, The (12-19)	Dec. 18†	19
Spring Is Here	Oct. 30†	20
Transatlantic Love	Dec. 25†	2 rls.
Wacky Family, The (9-26)	Sept. 4†	20
Whose Baby Are You? (11-7)	Oct. 2†	18
YOUNG ROMANCE		
Beware of Blondes	Feb. 7	20
Love in September	Mar. 6	21

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25	1 rl.
Irish Melody	Mar. 9	8
Italian Caprice	Dec. 1,'35	8
Liebestraum	Apr. 20	1 rl.
NEWSLAUGHS		
No. 5—	Feb. 20	1 rl.
No. 6—	Mar. 20	1 rl.
THRILLING JOURNEYS		
Ride Along Dude	Feb. 15	1 rl.
Realm of Ghosts	Mar. 1	

HOFFBERG

Beautiful Blue Danube	Feb. 4	9
Carillon Makers	Aug. 15†	12
Golden Harbor	Mar. 16	10
It's a Bird	Jan. 20	17
Life of Theodore Roosevelt	Feb. 1	19
Tough Breaks	Mar. 1	18
Spanish Interlude, A	Sept. 15†	20
Sport of Flying	Sept. 12†	
Young Explorer	Mar. 2	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14	8
No. 2—	Feb. 28	8
No. 3—	Mar. 8	10
No. 4—	Mar. 22	10
No. 5—	Apr. 10	7
No. 6—	Apr. 22	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5	9
No. 2—	Mar. 6	9
No. 3—	Apr. 11	9
No. 4—	May 4	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3	6
2. Nomads of the South Seas	Feb. 17	6
3. Nomads of the Past	Mar. 3	6
4. Nomads of the Air	Mar. 17	5½
5. Nomads in the Making	Apr. 3	6
6. Nomads of the River	Apr. 17	6
7. Nomads of the Plains	May 3	5½
8. Nomads of the Sea	May 17	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Hobo Hero		9
PORT O' CALL		
Peacock Throne		9
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22	20
Life Hesitates at 40	Jan. 18	15
Neighborhood House (7-18)	May 9	20
On the Wrong Trek (7-25)	Apr. 18	19
Vamp 'Til Ready (2-29)	Mar. 28	20
CRIME DOESN'T PAY		
No. 6—Perfect Setup	Feb. 1	21
No. 7—Fool Proof	Mar. 7	21
No. 8—The Public Pays (11-14)	Oct. 10†	18
FITZPATRICK TRAVEL TALKS		
Colorful Island	Nov. 14†	8
Japan in Cherry Blossom Time	Mar. 21	9
Oriental Paradise	Nov. 14†	
Picturesque South Africa	Jan. 9,'37†	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	8
Sacred City of the Mayan Indians (2-11)	Feb. 22	7
St. Helena and its Man of Destiny	May 16	8
Victoria and Vancouver	Jan. 25	9
Yellowstone Park (12-19)	Oct. 24†	9
HARMAN-ISING (Happy Harmonies)		
18—Bottles (4-25)	Jan. 11	10
19—Early Bird and the Worm, The (4-25)	Feb. 8	9
20—Old Mill Pond, The (6-6)	Mar. 7	8
21—Two Little Pups (8-1)	Apr. 4	8
22—Old House, The	May 2	
23—Pups' Picnic	May 30	8
24—To Spring	June 20	9
25—Little Cheeser	July 11	9
26—Pups' Christmas	Dec. 12†	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19†	11
Hollywood Second Step	Dec. 5†	
How to be a Detective	Oct. 17†	9
How to Behave (4-25)	Apr. 25	10
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5†	10
Important News (2-29)	Feb. 29	10
Jonker Diamond (4-25)	Mar. 28	10
Let's Dance	Jan. 4	8
Little Boy Blue (6-6)	May 23	11

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Master Will Shakespeare (8-1)	June 13	10
Rainbow Pass, The	Oct. 31†	
West Point of the South (2-1)	Feb. 1	8
M-G-M SPORTS PARADE		
Air Hoppers (2-29)	Jan. 18	10
Aquatic Artistry (6-6)	Apr. 11	9
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10
Polo (6-6)	May 9	8
Table Tennis (4-25)	Feb. 15	10
Racing Canines (6-6)	Mar. 14	10
MUSICAL COMEDIES		
La Fiesta de Santa Barbara (4-25)	Dec. 7,'35	19
No Place Like Rome (11-7)	Sept. 26†	19
Sunkist Stars at Palm Springs	Jan. 11	20
Violets in Spring (9-5)	Sept. 5	21
OUR GANG		
Arbor Day (6-6)	May 2	18
Bored of Education (9-5)	Aug. 29	10
Divot Diggers	Feb. 8	15
Lucky Corner, The (2-29)	Mar. 14	16
Pay As You Exit	Oct. 24†	11
Pinch Singer	Jan. 4	18
Second Childhood (4-25)	Apr. 11	19
Spooky Hooky	Dec. 5†	
Two Too Young (11-7)	Sept. 26†	10
PATSY KELLY COMEDIES		
All-American Toothache	Jan. 25	20
At Sea Ashore	Apr. 4	20
Hill Tillies (8-15)	Apr. 4	18
Pan Handlers	Feb. 29	20
PETE SMITH SPECIALTIES		
Behind the Headlines (9-5)	Sept. 12†	11
Dexterity	Jan. 16,'37†	9
Hurling	Nov. 14†	10
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions (11-7)	Oct. 3†	10
Sports on Ice	Oct. 10†	10
Wanted—A Master	Dec. 26†	10
SPECIAL		
Audioscopiks (1-18)		8
TABLOID MUSICALS		
Annie Laurie	Oct. 31†	10
Every Sunday	Nov. 28†	10
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human	Nov. 20†	7
Betty Boop and Little Jimmy (4-11)	Mar. 27	7
Betty Boop and the Little King	Jan. 31	7
Grampy's Indoor Outing	Oct. 16†	7
Happy You and Merry Me (9-22)	Aug. 21†	7
House Cleaning Blues	Jan. 15,'37†	
Making Friends	Dec. 18†	7
More Pep	June 19	
Not Now (2-29)	Feb. 28	7
Song a Day, A	May 22	7
Training Pigeons	Sept. 18†	7
We Did It	Apr. 24	6
You re Not Built That Way	July 17	8
COLOR CLASSICS		
Christmas Comes But Once a Year	Dec. 4†	8
Cobweb Hotel, The	May 15	8
Greedy Humpty Dumpty	July 10	7
Hawaiian Birds	Aug. 28†	9
Little Stranger (4-18)	Mar. 13	8
Play Safe	Oct. 16†	7
Somewhere in Dreamland	Jan. 17	9
HEADLINERS		
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10	10
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock, Who's There? Vincent Lopez and Orcn.	Sept. 18†	11
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee - Virginia Weidler	May 22	10
Midnight Melodies (4-18) Ed Paul and Orchestra - Babs Ryan-Loretta Lee	Mar. 20	11
Movie Melodies on Parade (2-29) Kostelanetz-Eastman	Feb. 7	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music in the Morgan Manner Russ Morgan and Orch.	June 12	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18†	11
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Play, Don (8-15) Don Bestor and Orch.	July 31	11
Rah, Rah, Football Will Osborne and Collegiates	Oct. 30†	10
Song Hits on Parade	Jan. 15,'37†	
Star Reporter in Hollywood (11-21) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20†	10
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1	11
MUSICAL ROMANCE		
Lover's Paradise (Technicolor)	Sept. 11†	10
Schubert's Serenade	Nov. 13†	10
Trees (Technicolor)	Jan. 15,'37†	
PARAGRAPHICS		
Lulu's Love (8-15)	Aug. 14†	18
Madison Sq. Garden	Dec. 11†	
Rhythm of the River	Oct. 9†	10
Sailor Shorty	Oct. 23	10
Snow	Jan. 8,'37†	
Straight as an Arrow (11-21)	Oct. 9†	10
That's Their Business	Nov. 13†	11
PARAMOUNT PICTORIAL		
No. 7 — Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31	7
No. 8 — Frederic W. Goudy —Sails Over Sydney Harber — The Voice of the Animals (2-29)	Feb. 28	11
No. 9 — Trailing the Birds —Lake of Enchantment— Swanee River Goes High Hat (4-11)	Mar. 27	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24	10
No. 11—Champagne — Girls Will Be Boys—Up Mont Blanc	May 22	11
No. 12—Meet the Pelican— Viola Mitchell — Steel Suits	June 19	10
No. 13—	July 17	1 rl.
PARAMOUNT PICTORIAL (New Series)		
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4—	Nov. 13†	10
No. 5—	Dec. 11†	10
No. 6—	Jan. 8,'37†	
PARAMOUNT VARIETIES		
Broadway Highlights No. 6	Apr. 3	9
Collie, The (2-29)	Feb. 21	10
Dangerous Jobs	May 1	9
Fashions in Love	July 24	10
Here Comes the Zoo (3-14)	Mar. 13	9
Movie Milestones (No. 2)	Jan. 31	10
Poodle, The	May 22	10
Rhythm Party, The	June 26	10
Rookie Fireman, The	Apr. 24	10
Shorty at the Seashore	July 10	9
POPEYE THE SAILOR		
Bridge Ahoy!	May 1	8
Brotherly Love (3-14)	Mar. 6	7
Clean Shaven Man, A (3-7)	Feb. 7	7
Hold the Wire	Oct. 23†	7
I'm in the Army Now	Dec. 25†	7
I-Ski Lov-Ski You-Ski	Apr. 3	6
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	6
Little Swee' Pea	Sept. 25†	7
Never Kick a Woman	Aug. 28†	7
Popeye the Sailor Meets Sinbad the Sailor (11-14) (Technicolor special)	Nov. 27†	17
Spinach Roadster, The	Nov. 27†	7
What, No Spinach?	May 29	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE **(Cinecolor)**		
No. 3	Jan. 24	11
No. 4 (4-11)	Mar. 27	11
No. 5	May 29	10
No. 6	July 17	10
POPULAR SCIENCE (New Series)		
No. 1 (8-22)	Aug. 28†	11
No. 2 (11-28)	Oct. 30†	10
No. 3	Dec. 25†	
SCREEN SONGS		
Hills of Old Wyomin', The (8-22) The Westerners	July 24	10
I Can't Escape from You Joe Reichman and Orch.	Sept. 25†	8
I Don't Want to Make History V. Lopez and Orchestra	May 22	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27	7
Talking Through My Heart Dick Stabile and Orch.	Nov. 27†	7
No Other One Hal Kemp and Orchestra	Jan. 24	8
GRANTLAND RICE SPORTLIGHTS **(NEW SERIES)**		
No. 20—What's the Answer	Jan. 17	10
No. 21—Finer Points (2-29)	Feb. 14	10
No. 22—Winged Champions (4-11)	Mar. 13	10
No. 23—Sun Chasers	Apr. 10	10
No. 24—Catching Trouble	May 8	10
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz (11-21)	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 22	Feb. 31	5½
No. 23	Apr. 3	5
No. 24	May 29	5
No. 25	July 10	5
EASY ACES		
Debonair New Orleans (4-25)	Mar. 27	10
Etiquette	Nov. 29†	9
Fool Your Friends	June 9	10
Job's a Job, A	May 22	10
Old Fashioned Movie, An (3-28)	Feb. 28	11
Winter at the Zoo	Jan. 31	10½
HEADLINER SERIES		
No. 4—Wedtime Story, A (3-14)	Mar. 20	21
No. 5—Bad Medicine	May 22	15
No. 6—Sleepy Time	July 24	
(1936-37)		
1—Lalapaloosa	Nov. 20†	16
EDGAR KENNEDY COMEDIES		
Dummy Ache	July 10	
Gasoloons	Jan 3	15½
High Beer Pressure	May 8	18
Hillbilly Goat	Jan. 15,'37†	18
Vocalizing (10-10)	Oct. 23†	20½
Will Power (3-14)	Mar. 6	15½
MAJOR BOWES AMATEUR PARADE		
No. 1	May 1	9
No. 2	June 5	10
No. 3	July 3	10
MARCH OF TIME		
No. 1 (1-18)	Jan. 17	18½
No. 2 (2-15)	Feb. 17	24
No. 3 (3-14)	Mar. 13	21
No. 4	Apr. 17	21
No. 5	May 15	21
No. 6	June 12	23
No. 7	July 10	21
No. 8	Aug. 7	21
(1936-37)		
No. 1	Sept. 4†	23
No. 2	Oct. 2†	21½
No. 3	Nov. 3†	21
No. 4 (12-12)	Nov. 27†	22
No. 5	Dec. 25†	
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Dog Blight	June 12	
Don't Be Like That	Dec. 4†	18
Fight Is Right (5-2)	Apr. 10	17
Radio Barred (2-8)	Feb. 7	15½
Who's Looney Now?	Sept. 4†	10
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28	17
Camp Meetin' (10-3)	Oct. 9†	16
Deep South	Jan. 1,'37†	17
Melody in May (2-1)	May 1	19
Swing It	July 3	
RAINBOW PARADE CARTOONS		
Bold King Cole	May 29	
Cupid Gets Her Men	July 24	7
Felix the Cat and the Goose That Laid the Golden Egg (2-29)	Feb. 7	7½
It's a Greek Life (8-22)	Aug. 2	7
Molly Moo Cow and Robinson Crusoe	Mar. 20	7
Neptune Nonsense (3-28)	Apr. 17	8
Toonerville Picnic	Oct. 2†	7
Toonerville Trolley (2-15)	Jan. 17	7
Trolley Ahoy	July 3	8
Waif's Welcome, A	June 19	
SMART SET		
All Business (2-8)	Feb. 14	18½
And So to Wed	June 19	
Framing Father (2-29)	Apr. 17	16½
Grandma's Buoys	Dec. 18†	16
So and Sew	Sept. 18†	15
SPECIALS		
Headlines for 25 Years (3-14)	Mar. 27	21
SPORTS WITH BILL CORUM		
Gentlemen's Sports (3-28)	Dec. 13,'35	11
Goals for Gold and Glory	Oct. 30†	
High, Wide and Dashing	Sept. 4†	9
Ladies Day	Dec. 18†	11
Never Catch the Rabbit (5-2)	Apr. 24	11
Pardon My Spray (10-10)	Oct. 2†	10
Row, Mr. Row	June 19	
Singing Wheels	Nov. 20†	11
Tomorrow's Halfbacks (3-25)	Jan. 24	9
Winter Sport (3-28)	Mar. 13	10
STRUGGLE TO LIVE		
Deadly Females	Nov. 13†	
Living Jewels	June 12	
Underground Farmers	Apr. 17	9
Swamp Land	Sept. 18†	9
Winged Pageantry (2-29)	Feb. 14	10
SUPERBA COMEDIES		
Down the Ribber (2-29)	Mar. 27	21
Uppercutlets	Jan. 24	18½
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wholesailing Along	May 29	17
WORLD ON PARADE		
Coral Isle of the Atlantic (4-25)	Mar. 27	11
Graveyard of Ships	Nov. 27†	11
Heart of the Sierras	Nov. 6†	
Prominent Personalities (3-14)	Feb. 21	11
Trinidad	Sept. 11†	10
Venice of the North	May 15	
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

Title	Rel. Date	Min.
DYNAMIC		
Wonderland of Gaspe (6-13)		11
NORTON		
Alchemist's Hourglass, The (1-25)		18

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Dogging It Around the World	Nov. 13†	10
Filming the Fantastic	Jan. 31	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14†	
Sports Headliners of 1936 (11-21)	Oct. 30†	10
MAGIC CARPET SERIES		
Hong Kong Highlights	Jan. 31	10
Irish Pastoral (8-22)	Aug. 7†	9½
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil (12-19)	Nov. 13†	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
37. Mickey's Polo Team	Feb. 5	8
38. Orphans' Picnic	Mar. 12	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
39. Mickey's Grand Opera (4-11)	Apr. 9	9
40. Through the Mirror	June 18	9
101. Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)		8
105. Donald and Pluto (11-14)		9
107. Mickey's Elephant (11-14)		9

SILLY SYMPHONIES

Title	Rel. Date	Min.
33. Elmer the Elephant (4-11)	May 14	8½
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8
106. Three Blind Mouseketeers (11-28)		7
108. Country Cousin, The (11-21)		8½
109. Mother Pluto (11-21)		8½

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 18 (3-14)	Mar. 9	10½
No. 19 (3-14)	Mar. 23	10
No. 20 (3-28)	Apr. 20	9
No. 21	June 8	9
No. 22	June 22	9
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	10
No. 27 (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32	Jan. 18,'37†	
No. 33	Feb. 15,'37†	
No. 34	Mar. 15,'37†	

MEANY-MINY-MOE CARTOONS

Title	Rel. Date	Min.
Knights for a Day	Dec. 28†	
Turkey Dinner	Nov. 30†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Flippen's Frolics (7-11)	July 15	18
Fun Begins at Home	Feb. 17,'37†	
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
Marine Follies	Apr. 29	19
Musical Airways (10-10)	Sept. 30†	11
Playing for Fun (3-28)	Mar. 18	15
Royal Cafe	Nov. 25†	10
School for Swing	Jan. 20,'37†	
Signing Off (2-8)	Feb. 19	19
Teddy Bergman's International Broadcast (6-8)	June 3	20
Television Highlights	Dec. 23†	10
Vaud-O-Mat, The (3-28)	Apr. 8	16

NOVELTIES

Title	Rel. Date	Min.
Skits 'n' Sketches	Feb. 24	10

OSWALD CARTOONS

Title	Rel. Date	Min.
Alaska Sweepstakes (2-8)	Feb. 17	8
Battle Royal (7-18)	June 22	7
Barnyard Five	Apr. 20	7
Beachcombers (10-3)	Oct. 5†	9
Beauty Shoppe (3-28)	Mar. 20	6½
Farming Fools	May 25	7
Fun House, The	May 4	7
Gopher Trouble	Nov. 30†	
Kiddle Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet Show (10-13)	Nov. 2†	8
Slumberland Express	Mar. 9	7
Unpopular Mechanic (10-17)	Nov. 6†	8

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 18—Novelty (3-28)	Mar. 30	9½
No. 19—Novelty (3-28)	Apr. 13	9
No. 20—Novelty	June 1	9
No. 21—Novelty	June 15	9
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8-2/3
No. 30—Novelty	Dec. 7†	
No. 31—Novelty	Jan. 4,'37†	
No. 32—Novelty	Feb. 1,'37†	
No. 33—Novelty	Mar. 1,'37†	

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
King Edward the VIII	Dec. 14†	9½
You Can't Get Away With It	Nov. 30†	25

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Billboard Jane and Katherine Lee	Feb. 15	11
Vitaphone Entertainers (7-11) Sylvia Froos	June 27	1 rl.
Vitaphone Highlights Eddie Peabody	Apr. 4	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2	11
Vitaphone Spotlight (3-28) Conville-Dale	Mar. 7	11
Vitaphone Topnotches (2-1)	May 30	
Vitaphone Troupers (2-1) Four Trojans-Aunt Jemima	Jan. 4	10
Vitaphone Stageshow	July 25	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19†	11
Vitaphone Internationals Holtz-Lee	Oct. 17†	11
Vaudeville Is Back Johnny Perkins	Nov. 14†	11
Vaude-Villians Marty May	Dec. 12†	

BIG V. COMEDIES

Title	Rel. Date	Min.
They're Off Yacht Club Boys	Jan. 18	21
Slide., Nellie, Slide Herman Bing-Paula Stone	Feb. 1	21
Shop Talk Bob Hope	Feb. 15	21
Joe Palooka in for the Love of Pete (3-28) Shemp Howard-Robert Norton	Mar. 14	21
Calling All Tars Bob Hope	Mar. 28	21
Slum Fun Johnny Berkes-Charles O'Donnell	Apr. 11	21
Absorbing Junior Shemp Howard-Johnny Berkes	May 9	21
Joe Palooka in Here's Howe Shemp Howard-Robert Norton	June 6	21
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
The Oily Bird Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard-Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14	21

BROADWAY BREVITIES

Title	Rel. Date	Min.
Double or Nothing (2-8) Phil Harris-Leah Ray	Jan. 18	21
Study and Understudy	Jan. 25	22
Between the Lines (2-1) Bernice Claire	Feb. 8	22
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22	21
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29	21
Wash Your Step (3-28) Hal LeRoy-Preisser Sisters	Mar. 7	21
Paris in New York (3-28) Irene Bordoni	Mar. 21	22
Black Network, The Nina Mae McKinney-Nicholas Bros.	Apr. 4	22
College Dads Leon Janney	Apr. 11	21
Double Crossky, The Olga Baclanova	Apr. 18	21
I'm Much Obliged Vera Van-George Debbs	May 2	21
Maid for a Day Grace Hayes	May 23	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16	
Changing of the Guard (5-16) Sybil Jason	June 6	20
Rhythmitis Hal LeRoy-Toby Wing	June 13	2 rls.
Song of a Nation, The (6-20) Donald Woods-Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	2 rls.
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	19
Joe Palooka in "The Choke's on You" (9-19) Shemp Howard-Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It with Candy Virginia Verrill	Oct. 3†	
Sheik to Sheik Georges Metaxa	Oct. 10†	21
Can't Think of It Ken Murray-Oswald	Oct. 24†	18
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	18
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7†	20
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5†	18
Joe Palooka in "The Blonde Bomber" Shemp Howard-Robert Norton	Nov. 28†	
"Give Me Liberty" John Litel	Dec. 19†	

COLORTOUR ADVENTURE
(Cinecolor)

Title	Rel. Date	Min.
Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupations (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	
Nice Work	Jan. 30,'37†	
Along the Mediterranean	Dec. 5†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 16—Phantom Ship, The	Feb. 1	7
No. 17—Boom! Boom!	Feb. 29	7
No. 18—Blow Out, The (3-28)	Apr. 4	7
No. 19—Westward Whoa	Apr. 25	7
No. 20—Fish Tales	May 23	7
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	7
No. 28—Village Smithy, The	Nov. 14†	7
No. 29—Porky of the Northwoods	Dec. 19†	

MELODY MASTERS

Title	Rel. Date	Min.
B. A. Rolfe and Orchestra	Feb. 1	11
Jolly Coburn and Orchestra	Feb. 22	11
Little Jack Little and Orchestra (3-28)	Mar. 21	11
Ramon Ramos and Orchestra	Apr. 18	11
Dave Apollon and His Band	May 16	10
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 rl.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	9
Emil Coleman and Orch. (7-11)		11
Leon Navara and His Orch. (9-19)	Nov. 7†	11
Clyde McCoy and Orch. (8-29)		10
Jimmie Lunceford and Orch.	Dec. 19†	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 16—Cat Came Back, The (2-8)	Feb. 8	7
No. 17—Miss Glory	Mar. 7	7
No. 18—I'm a Big Shot Now (3-28)	Apr. 11	7
No. 19—Let It Be Me	May 2	7
No. 20—I'd Love to Take Orders from You	May 16	7
No. 21—Bingo Crosbyana	May 30	7
No. 23—When I Yoo Hoo	June 27	
No. 24—I Love to Singa (6-20)	July 18	7
No. 25—Sunday Go to Meetin' Time (9-5)	Aug. 8	7
No. 26—At Your Service, Madame	Aug. 29	7
No. 27—Toy Town Hall (9-19)	Sept. 19	7
No. 28—Boulevardier of the Bronx	Oct. 10†	7
No. 29—Don't Look Now	Nov. 7†	7
No. 30—Coocoonut Grove	Nov. 28†	7

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 7—Day's Journey, A	Feb. 22	11
No. 8—Harbor Lights	Mar. 21	11
No. 9—We Eat to Live	Apr. 18	10
No. 10—Vacation Spots	May 16	11
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10

PEPPER POT

Title	Rel. Date	Min.
Wild Wings (2-8)	Jan. 11	11
Some Class Charles Ahearn	Feb. 8	10
Timber Giants	Feb. 22	11
Half Wit-ness Radio Ramblers	Mar. 21	1 rl.
Beneath the Sea	Apr. 18	8
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3—Girl Football—Knitted Wear	Nov. 21†	
No. 4—Southern Wear—Aviation	Dec. 26†	

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Sept. 26†	
Whale Ho (7-14)		11
Ounce of Invention, An Ray Gross	Oct. 24†	
Oklahoma As Is Cal Tinney	Dec. 19†	

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa 3580 (2-22) Clyde Beatty (15 episodes)	Feb. 15	
Dick Tracy Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Robinson Crusoe of Clipper Island 3582 Mala (14 Episodes)	Nov. 14†	
Undersea Kingdom 3581 (5-16) Ray Corrigan-Lois Wilde	May 30	
Vigilantes Are Coming, The 3582 Robert Livingston-Kay Hughes	Aug. 22	

STAGE and SCREEN
(Weiss-Mintz-Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1†	(1st episode, 3 rls., followed by 14 two-reel episodes.)
Clutching Hand, The (5-23) Jack Mulhall-Wm. Farnum (also feature version)	Apr. 18	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)
Custer's Last Stand (11-30-35) Rex Lease-Lona Andre (also feature version)	Jan. 2	(1st episode, 5 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 7, p. 84.)	Oct. 19†	
Flash Gordon (3-14) Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6	
Jungle Jim Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider (6-6) Buck Jones-Marla Shelton (15 episodes)	July 6†	
Secret Agent X 9 Scott Kolk-Jean Rogers	Apr. 12,'37†	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan. 30,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes)	Oct. 10†	

J. C. JENKINS—HIS COLYUM

Mission, Texas

Dear Herald:

After we covered Oklahoma and had gotten into Texas, Elsie, our housekeeper and pancake baker, got car sick and was unable to travel, so we drove down to the Rio Grande Valley and got a place for Elsie to stay, and then we are going back upstate and call on some of the Longhorns.

Yesterday we came up here to Mission to call on our friend Bob Smith of the Mission theatre. Bob owns four theatres, one here at Mission, one at Donna and two at Raymondsville. Mission and Donna are where they raise the citrus fruit and Raymondsville is where they raise the onions.

The name Smith is an abbreviation of the Russian name Smithwiski. They cut the name in two in the middle and took the front end of it, but there isn't a trace of Russian blood in Bob; there may be a trace of Dutch in him away back on his Uncle's side, but not enough to hurt any. He is 100 per cent American and 50 per cent Longhorn and as swell a guy as Texas can boast of.

At Mission they were having their annual Citrus Fruit Fiesta, an event similar to the Corn Palace show at Huron, South Dakota, except that one is an exhibition of all kinds of citrus products and the other an exhibition of corn. Both are very prominent events and have gained a wide reputation.

Bob insisted that we stay over and go with him to an evening style show to be put on at the Auditorium, and when he said style show Elsie said, "Oh, let's do." The only time Elsie ever missed a style show was when she had the mumps. Then Bob asked us to stay and go to his house for a quail dinner, and the only time we ever missed a quail dinner was during the closed season on quails.

Heretofore we have written mainly for the male gender of the picture industry. We have neglected to write anything of interest to the lady exhibitors, but now we are going to write a little crude stuff about this costume style show in the hope that it will please the girls.

The gowns at this show were covered entirely with citrus products, orange and grapefruit leaves were sewed on the dresses and they covered them entirely. The leaves were a dark green and were varnished so that they shone brightly under the electric lights, and these leaves made a complete covering of the dresses. All kinds of fancy designs were cut from orange and grapefruit rinds and sewed on top of these dresses in all kinds of fantastic designs. Orange and grapefruit rinds were used in making belts for the waists and decorations for the head. The costumes were designed to represent some nationality, Americans, Mexicans, Indians, Dutch, also cowboys, and so on, and the show was certainly an impressive one.

We wish we could tell you exactly about these costumes, but describing costumes is not down our alley; it is over on the next street. In fact, when we look at a lady in a fancy costume we generally admire her pretty head of hair, and in 10 minutes we couldn't tell you whether she was dressed in overalls or a gown from Paris, but we could tell you the color of her hair. So we've got to leave any further description of these costumes to some one who knows how to describe them; but if Hollywood had one of these citrus fruit costume designers out there to design some of their costumes they could make quite a hit with the public.

One girl had on a costume with grapefruit seeds sewed all over it which had a polka-dot effect and made it look like she had just come in out of a Nebraska snowstorm.

The girl who won the first prize wore a costume which was covered all over with small grapefruit and orange rinds cut out in various designs which made a gorgeous appearance under the electric lights. We should like for some woman to describe this style show, we can't, but we can tell you a little something about Bob's home and the dinner that Mrs. Smith had. Bob's home looked like we imagine a Fifth avenue home would look like. It was complete in every detail; as fine a home as there is any darn sense of anybody having. Then, there was the dinner that Mrs. Smith had prepared, and say, Elmer, we can't describe that dinner as it should be described either, but boy, what a dinner, roast quail 'n' everything.

Whatever we might say about Mission and their citrus fruit style show would only be just part of it. It's worth going many miles to see, and those gowns the girls wore would make a hit on Broadway and a sensation in Rockefeller Center.

▽

After we get back from upstate we are going down with Bob to his lodge on the gulf and catch fish, and we don't want any of you skeptics to question what we say about it either, for it will be true (some of it maybe).

▽

The other day we asked a colored porter in the hotel if he was having turkey for Christmas and he said, "No sah, Ih'm havin' chicken; you see boss, these turkeys down heah roost too high for us colored folks."

▽

When we haven't anything else to do we can think of the boys we have met over the country, and that helps a whole lot because they are a pretty nice lot of chaps, such as Bert Silver of Greenville and Roy Adams of Mason, Michigan; Joe Hewitt of Robinson, Illinois; T. F. Lee, that Swede at Shulsberg; Roob of Pt. Washington, and Fred Hinds of Whitewater, Wisconsin; Andy and Herb Anderson of Detroit Lakes, Lew Feldman of Pipestone and Herman Jochams of Luverne, Minnesota; Sherm Fitch, Charlie Snyder and Ernie Frace of the RKO office at Sioux Falls, South Dakota; John Piller of Valley City, North Dakota; Harry Huffman of Denver, Colorado; Ray Musselman of Lincoln, Kansas; Stettmund of Chandler and Carl Hartman of Carnega, Oklahoma, and— but oh gosh, what's the use, we can't mention all of the boys, and this leaves out hundreds of 'em, including that golf hound Zimmerman at San Marcos, Texas. You will recall that Zim was the boy who went fishing with us down at Red Wing Lake once.

Well, anyhow, it is a lot of pleasure to think of all the boys we have met and we hope they have as good an opinion of us as we have of them. There may be some of us who ought to be in the penitentiary but we doubt it.

Doggone the doggone luck anyhow, we are having a "Norther" today, as it is called down here, and this means that they are having snow and cold weather up north, and we'll betcha that Bill Miller of Cloquet, up there close to Duluth, Minnesota, is shoveling snow right now. We are going to stop now and go out and pick up some oranges and grapefruit. How's that?

COLONEL J. C. JENKINS
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IN THE NEWSREELS

MOVIETONE NEWS—No. 28, Vol. 19. — President Roosevelt returns home from tour of South America. ...Southland sees demonstration of new cotton picker....Wild ducks en route south stop at Denver. ...12 railroad oil-tank cars ignite in Kansas City.... Fashions....Maharajah of Travancore celebrates birthday....Portugal's crack cavalrymen....Army officer dies testing parachute in Japan....Sports.

MOVIETONE NEWS—No. 29, Vol. 19. — Governor Landon pays a social call on President Roosevelt.... Merrill saves lives of 10 passengers in air accident ....Mikimoto creates a shrine to 10 million oysters. Whale rammed by ocean liner swims ashore and passes out....Fashions....Lew Lehr introduces hair styles for men....Sports in New York City, Santa Anita and the Alps.

NEWS OF THE DAY—No. 226, Vol. 8.—Russian ships defy blockade....Honest Finland again pays. ...Millions pray for Pope Pius....Turf fans hit the Sun trail....Snapshots: 1—Those polar bears are in again; 2—Co-eds rush Robert Taylor; 3—The President arrives home from peace mission.

NEWS OF THE DAY—No. 227, Vol. 8.—Ace flier Merrill risks life in forced landing at Port Jervis, New York....Landon enters White House....Sport world thrills....Mrs. Wallis Simpson in France.... West Coast sees a holiday rodeo.

PARAMOUNT NEWS—No. 39.—Basketball in spotlight over nation....Fox farmers round up a fur fortune....President Roosevelt back, gets ready for Congress....Fashions....Bad drivers are made into sandwich men....Chiang taken, China scene of world crisis....Merry Christmas 1936.

PARAMOUNT NEWS—No. 40.—Intersectional basketball on, Indiana wins....Son of President better after sinus attack....Singing mouse makes debut on the radio....Capital plans first January inauguration....Meet the New 'Champeen,' the fall guy.... Fashions....Baby Panda in U. S.....New Mormon relief plan.

PATHE NEWS—No. 43, Vol. 8.—Edward and Wally in Austria....President Roosevelt returns home from peace trip....Winter tests cavalry....Dionne quintuplets' Merry Christmas.

PATHE NEWS—No. 44, Vol. 8.—Camera-Shy Wally Simpson poses....Capital prepares for January inauguration....Landon at the White House....Broncho busters....Fashions in the swim....Hockey.

UNIVERSAL NEWSPAPER NEWSREEL—No. 520, Vol. 8.—President back from peace tour....WPA workers fight layoffs....Chiang kidnapped by rebels. ...Fashions....Santa basking in sunshine....Polar bears plunge....Icy swim saves 36 seamen....Propaganda plane crashes....Rassler goes round and round....Gal archers pop sailfish....Elephant weighing four tons substitutes for Santa Claus in Zoo.

UNIVERSAL NEWSPAPER NEWSREEL—No. 521, Vol. 8.—Merrill saves 10 in crash....Capital readies inaugural....Death ends dog's long vigil....Wrestling bout a near riot....U. S. tries out 'flying egg'....60 foot whale cast ashore....Huge army seeks transport....Hello girls give Xmas toys.... Hordes of Geese wing south....Fashions....Once a fall guy, always so in rodeo.

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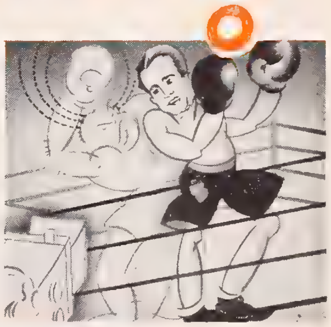

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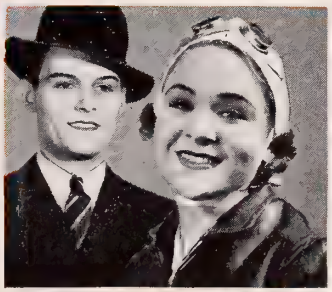
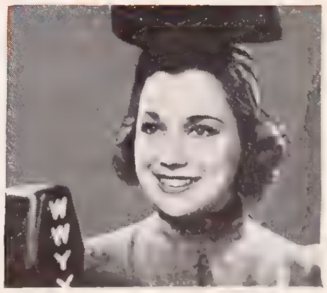


SYLVIA FROOS
and
James Brierly
IN
"TRANSATLANTIC LOVE"

NEILA GOODELLE
and
Bob Nolan
IN
"HIGH-C HONEYMOON"

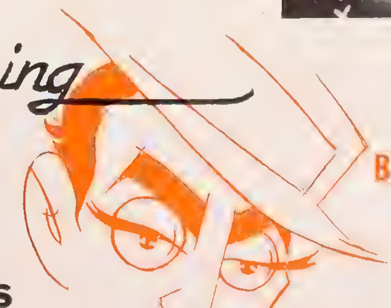


TERRY-TOONS

"KIKO THE KANGAROO in SKUNKED AGAIN"

"SALTY McGUIRE"

Coming



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SISTERS OF THE SKILLET
Ed East and Ralph Dumke

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PARAMOUNT

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